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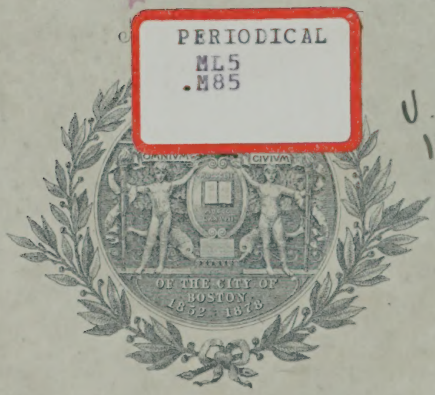

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MICHAEL BALLING.

The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1913.

MR. MICHAEL BALLING.

Mr. Michael Balling, the successor to Dr. Hans Richter as conductor of the Hallé Orchestra in Manchester, has during the past month shown himself a strong man of affairs, and entirely changed the aspect of musical life in that city. Not only has he already broken through the conservative musical policy to which the Hallé Society had during Dr. Richter's conductorship become more and more attached, but he has now also prevailed upon a committee, which has long thought it a duty, and almost an ideal, to preserve a square balance-sheet, to adopt an artistic policy that may involve the Society in an estimated loss of £1,000 on each season of twenty concerts, and an alteration of its articles of association in consonance with this policy. The guarantors, many of whom have hitherto regarded it as a hardship to supply even the smallest portion of their guarantee, have not only confirmed the new policy of the committee, but have suggested that the whole amount of their guarantee should, in cases where it is found convenient, be placed in the hands of the Society and funded, to make by means of the interest accruing, permanent provision for the additional expenditure. The musical advantages will be many. Contrary to previous custom, choral works will now have a combined rehearsal for choir and orchestra; there will be an additional orchestral rehearsal for each concert; and the members of the Orchestra will be put on a salary during the winter months. There will also shortly be an endeavour to found an 'Operatic Festival Society' in connection with the Orchestra, and to inaugurate a series of orchestral concerts for the poorer classes, with the aid of the municipality. Mr. Balling has ventured to disturb Manchester's well-known satisfaction with itself in musical matters, and wounded where it had most pride. Manchester is now stirring to vindicate its own opinion of itself.

Mr. Balling has thus become a power in English musical life. His previous career has also an interest for English musicians, beyond its personal interest. He was born at Heidingsfeld, near Würzburg, in Bavaria, in August, 1866, at the time the battle around Würzburg was raging between the Bavarians and the Prussians. Owing to this turmoil the date of his birth is uncertain. His mother held he was born on the 27th; his father thought it the 26th; the baptismal register gives the 29th. His parents were poor. His father was a lithographer in the employ of the Government, at £4 per month, and had also a small grocery business, looked after chiefly by his wife. Balling was the youngest of six children, and his father died when he was twelve years old. He went only to the village school, and was intended first for a shoemaker. But he had a good contralto voice as a boy, and his singing was admired in the Catholic Church which he, with his parents, attended. The schoolmaster therefore advised that he should be trained for music, and he obtained entrance as a free student at the Würzburg Royal School of Music. Here he studied the viola with Hermann Ritter, who was seeking to restore the older and larger form of viola as made by Antonio Bagatello. Ritter, who taught not only the viola but the history of music, and was the author of several important social pamphlets, sowed also the first seeds of idealism in the boy's mind. With Ritter he studied for four years, and was awarded a viola of the Italian model as a prize from King Ludwig II. His first position was as viola-player in the Mainz Municipal Orchestra, conducted by Emil Steinbach, brother of Fritz Steinbach, and in some ways Mr. Balling thinks an even finer musician. He worked hard in untimely hours to pass the examination that would exempt him from two of his three years' military service, and succeeded. He obtained the necessary position that would technically give him a secure livelihood as viola-player in the Schwerin Court Orchestra. About this time he had the honour of playing Rubinstein's Viola sonata, esteemed by Rubinstein as the best of all his chamber-music, in public with the composer. At Schwerin he met Carl Hill, the first Alberich of Bayreuth, who brought him into touch, to his great delight, with the prose works of Wagner. A pupil of Nietszche and a pupil of Heinrich von Stein also at this period influenced his mind strongly towards the study of philosophy, and his nature developed quickly. He met Brahms, and played much chamber-music with him, and also with Aloys Schmidt, of pedagogic fame. His first experience of conducting was obtained here, in connection with the choir and orchestra of the Protestant Cathedral, where he found great delight in the Motets of Bach and other church music. During his one year of military duty, work was sometimes severe. One day he was at military exercise at 4 a.m.; rehearsing the viola solo of 'Harold in Italy' with the orchestra at 11; back to the barracks at 2 until 6; and in evening-dress ready to begin the solo with the orchestra at 7. From Schwerin he obtained his first invitation to join the Bayreuth Orchestra. He was its youngest member, and when, on no one starting a viola solo in 'Tristan,' he began, the conductor (Mottl) so much admired his playing that he placed him at the leader's desk. He was asked to play also at Madame Wagner's soirée, Mottl accompanying him. He played the 'Romance Oubliée' of Liszt, as arranged by the composer for Hermann Ritter. Here he met Lèvi, Richter, Hans von Wolzogen, Humperdinck, Kienzl, and other famous musicians.

Through the influence of friends in Hamburg he was next invited to go to New Zealand

in place of another musician, ostensibly to found a college of music. He journeyed by way of Australia, and at Melbourne met the English musician, Mr. Marshall Hall, and heard under his conductorship the first Wagner concert ever given in Melbourne. He had booked his onward passage in the ill-fated *Weirrarapa*, but at the request of the Austrian Consul he delayed his voyage two days. On arriving at Auckland, he found all the flags at half-mast, and learned that the *Weirrarapa* had gone down with all her 300 passengers. In the newspapers he read his own name among the list of the dead. He felt encouraged, and persevered to good purpose. Nelson, his destination, he found a most beautiful place, of 15,000 inhabitants. A Mr. Cock, of Devonshire, who was musical and spoke German, proved a great help. Balling soon discovered that he was expected to play pianoforte duets with the wife of Dr. Johannsen, a Dane, who, finding that he was not a pianist, shelved him entirely. He was stung by this incident into his first attempt to learn the pianoforte, and began his studies with the Prelude to 'Tristan'! After two months' stay he ventured, with little knowledge of English, on a public speech in behalf of his projected School of Music, and raised £300 at his first meeting. The money was spent on instruments, which, some of them unknown in the land, aroused great curiosity when displayed in the shop windows. A New Zealander, Miss Dogtail, taught the pianoforte, and played well; Mr. Balling taught all orchestral instruments and history. In his first harmony class there were twenty-three pupils, including a Colonel Branfield, who had been through the Indian Mutiny and was now over seventy years of age, and a little girl of nine years, daughter of Mrs. Houlker, the teacher of singing. Choral Societies were soon formed, and military brass-band players were quickly converted into wood-wind players for the orchestra. After two years' work the Music School had 200 pupils, and it still continues to be a prosperous institution. Before leaving he conducted Symphonies by Haydn, and the 'Walpurgis Nacht' of Mendelssohn. On visiting the King Country, Balling was much struck with the aboriginal music of the Maoris. In the forests bordering the Wanganui, the Rhine of New Zealand, the melancholy of their chants of mourning reminded him of some of the oldest Catholic hymns. With the corpse placed on a green-laurelled bier in their midst they chanted the story of the deceased, and over it all there was a solo contralto woman's voice, keening in quarter-tones in clear, six-eight time, a tune revolving about the central tone D. Whenever a notable deed was recorded her voice was raised to a point of ecstasy, and always she ended with a falling sigh, like the groan of an animal. Their war-dance, with its strong, rhythmical shouts, 'He, hu, hi, ha,' he found equally striking. At a Court Festival Mr. Balling played viola solos for the Maori King, and was presented with a stick deftly carved by means of fish-shells and stones. In this art of wood carving the Maoris achieve much beautiful work. Mr. Balling thinks this aboriginal race is also really musical, and capable of refined musical culture.

Mr. Balling was brought back to England by Mr. Harold Large to conduct the music to 'A Midsummer Night's Dream' for Mr. Benson's company, on their tour through England, Ireland, and Scotland. In London he gave two recitals on the Ritter viola, and a lecture before the Society of Musicians. For the play, he added to Mendelssohn's music a chorus, 'On the ground, sleep sound,' which was much admired. The tour began with a Festival at Stratford, and Miss Agnes Nicholls here appeared for the first time, singing the part of the Chief Fairy.

A return, as assistant, to Bayreuth came in 1896, when the first performance of the 'Ring' series was given since 1876. Mr. Balling now became on friendly terms with the whole Wagner family. He was next appointed chorus-director of the Hamburg Stadt-theatre, and in eight months he prepared ninety different operas, and conducted all music behind the scenes, attending every rehearsal and every performance. This experience very much widened his knowledge. Here he wrote music also for the 'Christmas plays.' Called upon suddenly to conduct 'The Barber of Seville,' without preparation, he became obsessed with the idea that he might develop into a conductor. Soon afterwards he was appointed conductor at Lübeck, where he gave the first performance of the 'Ring' without cuts.

In this small town he gave thirty-four performances of 'The magic flute' to packed houses. He was next at Breslau, and then became successor to Mottl at Karlsruhe. Here he had his first experience of orchestral concerts, and gave all the Symphonies of Beethoven and Bruckner. At the Lyceum Theatre, Barcelona, he gave twelve performances of 'Die Meistersinger,' the first given there. He next conducted a Beethoven Festival in Rome. Then came an invitation to conduct 'Tristan' at Bayreuth, and his appointment as conductor of the 'Ring,' in succession to Richter. Afterwards illness compelled a year's rest, and he was next heard of as conductor of Mr. Denhof's operatic Festivals in Scotland and the North of England. His popularity on his appearance at Manchester in this connection virtually assured him succession to Richter, as conductor of the Hallé Orchestra. How much Manchester expects of him may be guessed by the present support accorded him.

S. Langford.

JOSEPH MARX'S NEW SONGS.

By Ernest Newman.

In the *Musical Times* for March, 1912, I reviewed the songs of a remarkable new writer, Joseph Marx. These were published in two collections, the first containing twenty-eight songs, almost all of them of unusually distinguished quality, and a second set of nine, the general level of which was not so high, though one or two of the

songs had the same fine flavour as those of the first set. The presumption was that the songs of the second set were compositions which the composer had at first withheld from publication, and had only issued after the success of the choicer things that comprised the first group. Some further collections of songs from his pen have now been issued. These consist of an amplified second set, containing the songs previously published, together with a number of new ones, a third set, and two small volumes of an 'Italienisches Liederbuch.' As Joseph Marx adopts the excellent practice of dating every song he writes, these four groups enable us to form a fairly clear idea of the course of his development.

In my previous article I pointed out that Marx's curious eloquence largely comes from the quality of his harmonic writing. His idiom is perhaps primarily Chopinesque, but in its onward course it seems to have assimilated almost everything that is good in the styles of Wagner, Wolf, and other moderns. It is impossible, of course, to trace an undeviating line of development through all the songs; no man develops with such absolute consistency as that. Speaking broadly, the best of Marx does not emerge until about 1909. Yet so fine a song as the 'Wie einst' is dated 1903,—though it is not impossible that it has been touched up to some extent since that date. At first he seems to have written a good deal for the orchestra; one suspected even that certain songs of the first published set were originally planned for an orchestral accompaniment. In a footnote to one or two of the songs of the second set the composer admits that the accompaniments were originally orchestral; though the confession seems superfluous in view of the extraordinary difficulty—indeed, impossibility—of the accompaniments on the pianoforte. This orchestral habit of thinking, though it has given range and richness to the composer's harmonic style, has not been without certain drawbacks. His harmonic speech was inclined from the first to a certain over-lusciousness; and the great range of colour and of line permitted by the orchestra did nothing to correct this tendency. He was tempted, indeed, both to over-design and over-paint his subject now and then. Writing more exclusively for the pianoforte has served to correct this bias towards excess of utterance. He has apparently now realised the force of Goethe's axiom that it is in his economy that the master reveals himself; it is really much more difficult to characterise a thing accurately with one adjective than with five or six. At the same time his orchestral way of thinking has endowed his pianoforte style with a fine polyphonic quality. With experience, too, his harmonic texture has become at once richer and simpler. A good many of the new songs in the second set are obviously the work of a young man who is only feeling his way. The 'Tuch der Tränen,' for example, is a perfectly horrible piece of harmonic experimentation; both in crudity and ineffectiveness it stands alone among Marx's work. In the best songs of the first set he is seen to have a very copious harmonic vocabulary, a very delicate poetic feeling, and a fully developed technique. His music resembles that of César Franck in the beautiful silkiness of its texture; even in its most poignant moments there is never an angular outline or a harsh note.

From his first set of songs one derived the idea that with all his art of poetic expression he had not the wide psychological range that makes Hugo Wolf's work so remarkable. This impression will probably have to be corrected in view of his later lyrics. It may still be true that there are certain poems with which he has some temperamental difficulty in dealing; though it is hard to say how far his failure in one or two cases may have been due to the lack of the right sort of imagination or to a certain immaturity of conception and technique at the time he wrote these songs. I have already pointed out that his imagination does not readily catch fire from a poem in which a certain sort of realism is almost inevitable. It is probably impossible, for example, to set Paul Verlaine's 'Il pleure dans mon cœur' adequately without some more or less veiled suggestion in the accompaniment of the falling of the rain. This semi-realistic sort of song, in which Schubert, Schumann, Wolf, Strauss and others have worked such wonders, is the kind in which Marx shines least. Other failures of his are no doubt to be attributed less to a fundamental lack of sympathy with the poem than to the fact of his having taken it up at a time when his technique was not sufficiently developed. Such a song, for instance, as 'Ein Fichtenbaum steht einsam' (1908) must be reckoned as one of Marx's comparative failures; yet it is practically certain that he could make a better setting of Heine's poem to-day. In his later songs he undeniably acquires new psychological territory. As I have said, we may take 1909 as the great dividing line in his development. Previously to this there is a good deal that can be only put down as experimental; during and after 1909 his mastery is assured. At the end of the expanded second set we have a remarkably fine song, 'Nachtgebet,' in which the fully developed Marx is quite evident. The harmonic writing here is as rich as, or richer than, that of the most complicated orchestral tissues of Marx's first youth, yet far more concise and consequently far more expressive. The problem before him in his latter years has plainly been the dual one of extending his poetic range while concentrating his musical style.

The third set of songs and the 'Italienisches Liederbuch' show how much he has accomplished in these two directions. From the first set one would have said that he was one of those musicians who, however intense their expression, remain visibly themselves in everything they write. To this order belonged men like Chopin, Grieg, and Schubert. In contrast with them are the musicians who seem instinctively to adopt a new style with each new subject they set to music. Wagner, Wolf, and Strauss are the three striking examples of this order of imagination. In the admirable

third set we can see Marx's style beginning to take on a new form and colour in accordance with the atmosphere or the milieu of each song. It would probably have been impossible, for example, for him to have written three or four years ago such a song as the 'Piemontesische Volkslied.' Latterly he seems to have been studying Hugo Wolf. Not that there is any direct imitation of his predecessor; but it is impossible to believe that a song like 'Sankta Maria' would have been written in precisely this form had Wolf not lived.

In the 'Italienisches Liederbuch' Marx's style undergoes a new extension; it takes in a wider mental range, and it achieves its result by simpler means. These poems of Paul Heyse seem, in fact, to have worked some such clarification in Marx's style as they did in that of Wolf. It would be a matter for surprise that these lyrics have been set with such comparative infrequency by previous song-writers, did we not recognise that until Wolf came the idiom of the modern song was hardly sufficiently developed to cope with them. They must be set to music as swift and concentrated as themselves, and with a like agility in change of expression. Not the least remarkable feature of the poems is their sudden modification of atmosphere at the finish; a lyric that apparently begins in a mood of passion will suddenly end upon an unexpected note of irony or menace; and it demands a good deal of concentration of musical style if these changes are to be expressed without an inartistic abruptness of transition. Wolf, with his fine faculty for unifying everything he did, solved these problems with consummate art. Marx's handling of them is hardly less successful. It may be true that without Wolf as a forerunner such a song as 'Die Begegnung' or 'Am Fenster' would never have been written at all, or would have been written in a very different manner; but all the same there is no direct imitation of Wolf, but only a dexterous utilisation of the new technique that he brought into the Lied. These songs are as thoroughly Marxian as any of those of his earlier days. For the rest, it is gratifying to note how aptly he now varies his musical idiom with the particular poem he is setting. This is perhaps the most interesting feature of the 'Italienisches Liederbuch,' though many of the songs themselves rank among the best work he has done. There is an unusual lightness of touch in such songs as 'Die Begegnung,' 'Wie reizend bist du,' 'Nimm dir ein schönes Weib,' 'Venetianisches Wiegenlied,' 'Ständchen' (a particularly charming song), 'Der Dichter,' 'Die Liebste spricht,' 'Abends,' and 'Wofür.' In 'Sendung' we have his quietly expressive style tuned down to a new and very effective simplicity; and in 'Die tote Braut' and 'Die Verlassene' he achieves a very poignant note of tragedy with a concision and directness that would have been impossible to him a few years ago. We shall now look forward with greater interest than ever to his next volume of songs.

WHAT 'JOHN CHRISTOPHER' DID NOT SAY.

By a Parisian.

M. Romain Rolland's book, 'John Christopher in Paris,' recently translated into English, has supplied the British public with a circumstantial—and rather pessimistic—description of musical life in the French capital; or, it would be more accurate to say, with a caustic censure of its shortcomings.

John Christopher's impressions, as set forth by M. Romain Rolland (who, it should be added, has given in his very commendable book, 'Musiciens d'aujourd'hui,' an optimistic counterpart to the passages under notice), cover the defects of the current répertoire of the Paris concerts, the critics' incapacity of dealing with music in a truly critical and at the same time artistic spirit, and the narrowness both of the modern French composers' ideals and of the musical coteries.

Under the first heading, for instance, come the lines: 'Music, German, Russian, Scandinavian, French—everything gulped down without winking. Practically nothing earlier than Beethoven, practically nothing later than Wagner. And what gaps between them! None of the old French masters, none of the great Italians. None of the German giants of the 17th and 18th centuries. No contemporary German music, with the single exception of Richard Strauss, who was more acute than the rest, and came once a year to plant his new works on the Parisian public . . .'

We shall quote no more, as our present object is not to submit M. Romain Rolland's or John Christopher's views to discussion. And if we have quoted at all, it was with the intention of pointing to the fact that this description was written a number of years ago (our copy of the original French edition of 'La Foire sur la Place' bears no date, but we should say eight or ten years), and does not quite suit the present state of things. France, in musical matters, has progressed very rapidly and is still progressing. M. Romain Rolland's cry of warning, however, may have been quite to the point in its time.

But an additional chapter to John Christopher's experiences on the subject of musical life in Paris has remained unwritten. And our intention is to give a synopsis of what that chapter might have been—and, we are sorry to add, still might be. It should concern the attitude of the Paris Press towards musical matters, and would include topics not superfluous for the guidance of foreign artists in Paris.

For wealth of musical information and criticism, the French daily papers cannot compare with those of Great Britain and of other countries. The French public, in fact, does not seem to expect the dailies to keep it posted on forthcoming or on recent musical events; or if it does, the editors to a man disregard that very legitimate expectation. The duty is left entirely to the musical periodicals. And until the foundation, a couple of years ago, of a weekly *Guide du Concert*,

no complete list of forthcoming concerts, with their programmes, was available to the Parisian music-lover.

In most of the daily papers, little space is devoted to musical matters. And the editors do not appear to be very exacting as to the way in which their musical critics do their work. A critic is positively expected to write accounts of first performances, and occasionally of débuts, at the Grand-Opéra, at the Opéra-Comique, and at the Gaîté-Lyrique, and of the weekly orchestral Concerts-Colonne, Concerts-Lamoureux, and Concerts du Conservatoire. The remainder is left entirely to his option: and it is no uncommon event that important works, and even novelties, are performed in Paris without the briefest mention of the fact appearing in a majority (and sometimes the totality) of the leading dailies. We hold from good authorities, for instance, that when M. Claude Debussy's Quartette was performed in Paris for the first time, not a single paper noticed the production. And we have been given or have witnessed a number of similar instances.

Of course, many critics take a serious view of their duties, and prove as active as they are conscientious. Some, however, choose to do no more than the necessary minimum. Naturally, the practice leads to a very detrimental state of things, and a state of things from which concert-givers suffer even more than contemporary composers.

It is a sad experience for musicians to give concerts in Paris, and then to find out that little, if any, critical notice is taken of their exertions and possible merits by the representatives of the all-powerful daily Press. But, especially if these artists' programmes comprise only classical works or works that do not particularly rouse the critics' curiosity, such fate is almost inevitably in store for them. A writer signing 'Khluyst' in the Paris *Courrier Musical* has recently adduced the fact that an artist, after giving in Paris four important concerts, was rewarded by getting in the whole of the daily Press 'two notices, the joint sum of which amounted to thirty-one words.' That this was not an exceptional instance is proved by the following paragraph from an excellent article by Mlle. Marie Daubresse in *Le Monde Musical:* 'After his concert, if the artist wishes for notices in the big Paris dailies, he will again have to pay. It is true that for cash he can cause it to be printed, even if he played before a half-empty hall, that a disappointed crowd stormed the doors; and even if he elicited but the scantiest applause, that the audience "cheered itself hoarse."'

Mlle. Daubresse touches here—and with unhesitating hand—the worst evil, an evil not particular, in the French Press, to the musical column: there is no line drawn between the editorial part of most French papers and the advertising sections. Recently the monthly *Renaissance Contemporaine* held an inquest on the subject of 'Contemporary criticism, its ways and values,' and in a footnote to the answer given by a well-known journalist, the editor of this periodical stated that it would be vain to aver that the confusion did not exist.

It would be superfluous to dwell upon the consequences of such a practice, against which many French journalists are the first to protest.* It weakens the authority of the Press, and does as much harm to fair journalists as to artists who fairly abide by the critics' opinion. Of course the 'communiqués,' or paid insertions, wherever they creep in, hardly deceive professionals nor even experienced French readers. But, especially when reprinted abroad in lists of 'extracts from Press notices,' they probably do mischief enough. Even in France they still influence a part of the general public; and no later than last month the managers of a well-known Paris theatre did not invite the critics to the first performance of a work, but contented themselves with flooding the Press with home-made encomiums.

In a word, the authority to be looked for in ninety-five per cent. of Press notices from Paris is not that of the paper by which the notice was published, but that of the critic by whom it is signed. Failing that, it is almost impossible for many readers, and altogether impossible for readers of 'extracts,' to know whether they are dealing with straightforward criticism, or merely being told that Mr. X——'s music, or Miss Z——'s singing, is worth so many guineas a bar.

In concluding our article we wish to say that

> . . . . no levelled malice
> Infects one comma of the course we hold,

and that in dealing with our subject unreservedly, but without the slightest exaggeration, we hope not only to be of service to artists, but also to meet with the sympathy of the many French journalists and critics who deplore the present state of things, and earnestly strive to improve it. Paris has become one of the most important musical centres of the world, a centre that gives birth to many good musicians, composers, and critics, and gives fair consecration to more. The many irreproachable members of its musical community can but wish for the disappearance of such blemishes as exist up to the present day, but might easily be removed.

NATIONAL OPERA AND ITS PROSPECTS.

By G. H. CLUTSAM.

With varied schemes for the operatic regeneration of England in the air and various possibilities lurking, mirage-like, on the dim, distant horizon, some preliminary discourse on a fascinating, if chimeric, subject may not be inopportune. Regeneration is a word that perhaps comes over-lightly to utterance. It is certainly inapt when applied to the proposition of opera in England.

* M. Arnaud de Masquard, a well-known French expert on advertising matters, is now holding a course (at the Ecole des Hautes Etudes Sociales) in which he insists upon the necessity of doing away with this malpractice.

'National opera' is a strong and sturdy war-cry, and undoubtedly, in the cause of patriotism, much money may be forthcoming to further the idea if its promoters have anything tangible to propose. But they obviously have no security to offer the wealthy prospective patrons of their schemes—not even a tradition! Twenty or thirty years ago, before the advent of the new musical thought, and before Wagner had perpetrated his exclusive ideas on an unsuspecting musical world, dividing it against itself, the idea of National opera, intelligently understood, might have been hopeful, significant, and big with promise. Let us have, now, our opera-house, or houses, if you will, our artists trained to a thorough understanding of their business, and our orchestras—well, we already have our orchestras—then *What operas are you going to produce?*

Opera, from the creative aspect, is but the shadow of its former glorious (for want of a word) self. In the old days, as an art-form it eluded easily and gracefully the average attempt to render it intelligent and attractive from all points of view. Opera is of course, or should be, a combination of appeals—to the ear, the eye, and the sense of drama. Audiences had their doubts about the effect of this combination. The fusion was seldom, if ever, comprehensible to the ordinary intelligence, and judging by most of the 'books' that were set by, for their various periods, quite competent musicians, the attitude of audiences requires no explanation. What could not be denied, however, was the potent charm of the human voice, and opera became successful when it pandered lavishly to the singer, who persisted and pressed in his or her demands for glorification until every particle of sense and intelligibility was coerced out of it.

When Wagner stepped into the arena, recognising the artistic futility of a form barnacled with conventions, many of which he himself never entirely discarded, the time was certainly ripe for a thorough spring-cleaning. He was, of course, not an 'ineffectual angel, beating in the void his luminous wings in vain.' He beat them to some purpose, as we all know; but his art was so encumbered with characteristics specifically and gigantically personal, that its teachings have not only been valueless, taking music and drama as an entity, but have actually hindered any sort of progress. One might as well reckon with Shakespeare as an item in the development of stage literature. The over-appreciation of Wagner's formulæ has killed off many an otherwise promising operatic composer, and at the present moment, outside of Strauss, who treats opera most originally and most perversely as a symphonic-poem with illustrative stage effects, Germany is unable to point with any pride to a single composer of opera who possesses a spark of distinction, let alone genius. D'Albert, Brüll, Kretschmer, Schillings, Pfitzner, Kienzl, Humperdinck, and many others have followed traditional paths with more, or particularly less, success. But actually the futility of finding interest in their output has driven the average German to refuge and relaxation from the strenuous modern commercial every-day life in the all-potent operetta.

Curiously enough, also, the erstwhile patriotic German who still maintains an affection for opera proper is showing a great enthusiasm—even a devotion—to the operas of Verdi and Puccini, not to mention Mascagni and Leoncavallo, who, whatever superior musicians may think of their individual merits, have gripped the popular opera-going taste of the entire world in emphatic fashion. The attraction of 'Cavalleria Rusticana' and 'Pagliacci' is of course anything but entirely a musical one. It is mainly the insidious and trenchant power of enthralling and human drama, as the ordinary mind perceives and enjoys it, attached to music that does not impede its action. The German evidently no longer desires to be educated when he seeks interest or amusement. In this respect he is like every other opera-goer who pays for his seat. Opera is theatre. He is driven to the Italian idea of opera with its chance to the singer and actor. The situation is a natural reaction from the mental disturbance created by the theories of Wagner.

The modern French composer is doing really wonderful things to put another aspect on the purport of opera, principally concerned with atmospheric effect and the creation of a 'Stimmung.' But his appeal is to a daintily-cultured, fastidious audience that will never be sufficiently strong to support financially his ideals. The French public still prefers Massenet (the stagiest of all opera writers), Verdi, and Puccini to Debussy, Dukas, de Bréville, or any other of the new lights. Recognising these facts and coming back to our own prospective National opera, we are faced immediately with a Covent Garden monopoly of practically all the operas that seriously attract the public, and as Covent Garden has hitherto proved impervious to resistance as far as its own productions are concerned, any deliberate opposition appears destined to failure.

Preliminarily we must get the idea of educating the British public into a taste for opera entirely out of our heads. The taste exists. Any graduate scheme of education (the proposal for an historical procession, opera from incubation to maturity, may be recollected) will be immediately resented as an affront to the average intelligence. Nor will a public involve itself in any half-a-crown-in-the-slot contributory project as a nostrum for its own indifference. It will willingly, however, put a half-a-crown in the pit if it is to be edified, interested, or amused. To put the matter frankly, and with all due respect to those English musicians who have appended their worthy signatures to a long and elaborate examination of the possibilities of a National opera—State-aided, if you will—the stratagems for invoking the support of the public are based on an entirely wrong and obstinate appreciation of the situation.

As I have suggested, opera, from the creative aspect, nearly all over the world, is in a state of stagnation. England is a notable exception. It has no opera. And those composers, happily limited in number, who have tentatively ventured into the field find no stage open to them unless they would be content with production, if they could get it, by one or other of the few travelling companies that enlighten the provinces with performances of sorts. Most of them would not. It is impossible to say, of course, how many operas are hidden away in the private cupboards of our composers at the present moment, but it would be safe to assert that the very large majority, unless they happen to be very recent and well-considered productions, will be better esteemed if they are permitted to remain where good fortune has placed them.

The Englishman is in the happiest of operatic conditions. If he has been observant and thoughtful, the evident failure of all other countries to produce a really successful modern opera that proves attractive to a large general public should arouse in him a spirit of ambition. This would actually mean re-creation. Untrammelled by any sort of tradition in his own, and studiously avoiding that of other lands, he is in a position to place a delightful form of entertainment on a footing that might induce the foreigner to substantially replenish his melancholy and matter-of-fact répertoire with works from the pen of the long-despised Englishman. This 'consummation devoutly to be wished' can only be achieved if the strongly-marked musical proclivities of such operatic composers as Verdi, Wagner, Strauss, and Debussy be entirely relegated to oblivion; not by utter repudiation—that of course is impossible—but by a process of assimilation of their most effective *operatic* qualities; and they are many. He must not listen to the counsellors who tell him some of these masters are erotic, or neurotic, or musically immoral, or are guilty of any vicious tendencies whatever. What they have added technically to their art is for perpetuity.

Then, having forgotten what other people's operas are like, the young—he must be young—English composer must also forget that music itself is not *the* essential of opera. His music will be listened to by a large general public only when it is heard in association with a first-class book, is adequately mounted, and excellently interpreted. The star-vocalist will need no consideration. The first-class opera librettist who is to satisfy modern needs will avoid the star-vocalist as the first-class dramatist avoids the actor-manager. His text will be to the point—terse, pregnant lines, poetical if possible, but discreetly selected in the matter of the actual words used, and action will be supreme. Closely-knit, vivid moments on the stage, each brief scene full of opportune significance, the story almost capable of being entirely understood by pantomime alone, and when the text is all important a consideration and reticence on the part of the composer that will permit of every word being understood, are essentials that cannot be neglected if English opera is to gain any sort of attention.

All this means that before we start worrying about the foundation of a National opera, we must find our opera librettists. They must come fresh to their work even as the composers come. When the public can be interested in the drama, capably acted, for itself alone, then only can the music, its singers, and the orchestra, step in and give an enhanced value to the work with any chance of success. The technic of the stage (and it holds many valuable effective conventions that need never be despised) requires deliberate study by the composer. Verdi and Puccini owe much of their success to their books. Verdi, particularly in his later works, recognised that many of the old operatic conventions were presuming too much on the intelligence of his audiences, and eliminated them from his stock-in-trade. Many more are still presuming, and that is our composer's affair. He must inform his librettist.

The hardest task to genius or even talent, living contemplatively and contentedly with its ideals, is to sacrifice them to the demands of a general public. It may be bad for art, but it is an absolute necessity when National opera is under consideration, for on the general public its establishment depends. But it is also very fortunate that music can be of the very highest and original quality in association with the drama and still be deliberately and clearly illustrative, and significant of and subservient to the action. These considerations form the only modification of his ideals that requires anything approaching self-obliteration by the composer. When half-a-dozen or so of these fine, entirely modern operas—text and music—are completed, then everybody can be up and doing. Our National opera will have a proper foundation.

In the meantime, schools of all sorts can be giving their students stage experience. Many old things can be revived and will be of some assistance, but they must not be inflicted on the public, who will not listen to scales and exercises. When the time is ripe, our interpreters will have probably to forget all they have learned, but that will not matter. The only danger ahead is that when the new operas are ready, with the singers and theatre and finances—everything perhaps State-aided—the authorities at the head of affairs might feel on surer ground with something they knew, and produce Mozart's 'La clemenza di Tito.'

At the dinner of the Livery Club of the Musicians' Company, held on November 22, Mr. Ian Malcolm, M.P., made an interesting and witty speech, in the course of which he told the following story:

It was very late one evening when an old man was under the impression that he was playing a Bach fugue on a three-manual organ, whereas, in reality, he was seated upon the pavement tenderly fingering the doorsteps leading up to a house in Grosvenor Square. 'Pass on,' said the policeman, we 'can't have any loitering here.' 'I cannot pass on yet,' said the old man, 'till I have finished this Bach Fugue.' 'Bach be blowed,' said the policeman; 'I never heard of him. Come along with me.' 'I cannot come with you,' replied the musician, sadly; 'I cannot be seen walking in the street with a man who does not know Bach.'

Occasional Notes.

On another page we print a correspondence that appeared recently in *The Times* in which some delicate ethical questions regarding the relations of composers and publishers are discussed. It was first pointed out that the royalty system of payment was on the whole the best for a composer, and as to this there was no dispute, inasmuch as the system has been widely accepted for many years. Then it was further stated, with somewhat aggressive assurance, that the late Coleridge-Taylor was refused a royalty on his most popular work, 'Hiawatha's Wedding-feast,' and on the other two parts of 'Hiawatha' subsequently published. In answer to this, Messrs. Novello assert with indisputable authority that the question of a royalty on these works was not discussed and was therefore not refused. These matters being disposed of, a new, unprecedented and imperative demand was made that the publishers of 'Hiawatha' should investigate and disclose publicly the profits made on the successful works and state how those profits had been applied. No curiosity as to the amount of losses incurred over other works of the composer or upon works by other English composers, losses which inevitably must be recouped from funds created by profits! No demand that the several other publishers of the late composer's works shall render an account of the profit made on successful works purchased outright, and publicly state their intentions as to its application! Was it just to assume that Messrs. Novello & Co., with the record of a hundred years' fair and honourable dealing, which has placed them in the front rank of music publishers of the world—a position publicly recognised at a banquet organized in their honour last December—should need a spur from outsiders in order to rouse in them a sense of their obligations?

Would it be fair to assume, simply because they have made no public parade of their doings and intentions, that the three writers of these letters—all honourable men—have done nothing and do not intend to make any sacrifices in order to assist the family? And on this assumption should we be entitled to write to *The Times* and rebuke these honourable gentlemen, and with a superior air instruct them as to what they ought to do to save their reputations? Yet this is precisely what has been done with reference to Messrs. Novello. On the part of their critics there is no evidence of a desire to discover all the truth of a difficult and delicate situation that had arisen before the first of the letters appeared in *The Times*, and as to which even now we are obliged to be loyally silent. Preposterous fairy-tales of high profits are assiduously circulated—tales which a cursory intelligent consideration would dissipate. Equally ill-informed and incorrect statements are allowed currency as to the condition and prospects of the late composer's family. Only the sentimental aspects of a portion of the whole case are dwelt upon. Surely such indiscreet tactics are calculated to defeat the cause they are supposed to serve, and that cause has good reason to desire to be saved from its friends. Dr. Sprigge and the other writers allude to an appeal that has been made. What appeal is referred to? In assisting to promote the recent concert given at the Royal Albert Hall we were expressly desired, by those most nearly concerned, not to announce the event as an 'appeal,' but as a tribute to the memory of the late composer. In common with many persons we regret keenly that a very sad occasion, which was uniting so many forces in a common bond of sympathy, has been associated with a quite unnecessary and barren controversy.

One of the most interesting announcements of the past month was that Dr. Henry Coward and a select choir of forty-five voices were to appear on the boards at the Coliseum for a series of half-hour performances, to open on December 30. Such a scheme would be popular at a Northern place of entertainment, where the choral tradition is deep-seated amongst the people, but to establish it in London is a bold stroke of policy. The Coliseum stage, however, has seen the production of Sir Edward Elgar's masque 'The Crown of India,' and at the Hippodrome, where the level of taste is similar to that of the Coliseum, a Dutch choir recently made a 'hit' with unaccompanied choral singing. Dr. Coward's enterprise is gratifying as a further stage in the emancipation of our better-class music-hall entertainments, and of course those who need no instruction in these matters always welcome Yorkshire choristers. The repertory, which is extensive, includes Boughton's 'King Arthur,' Bantock's 'On Himalay,' Elgar's 'The Dance, 'The marksman,' and 'Go, song of mine,' thirteen other mixed-voice pieces, four for ladies' voices, and three for male voices.

An excellent impression appears to have been made in Berlin by the Beecham Orchestra. In a message to *The Times*, dated December 17, a correspondent says:

> Mr. Thomas Beecham's orchestra, which has already made something of a reputation here by its playing at the performances at the Kroll Theatre of the Russian Ballet, gave the first of two concerts last night at the Royal High School for Music. The concert was a great success, and the audience gave a particularly warm reception to some works of Vaughan Williams, Balfour Gardiner, and Frederick Delius. The orchestra, indeed, played extremely well, and there were numerous soli passages of a formidable character for the different orchestral groups which thoroughly tested the capabilities of the wood and brass players.

A correspondent of the *Daily Telegraph* translates opinions expressed in the German Press. He writes:

> In the 'Musical Metropolis of Europe,' as it was called by Heine, it is one thing to capture the favour of a concert audience and quite another, and much more difficult one, to extort praise from critics. Mr. Thomas Beecham and his orchestra have managed to do both. In the *Berliner Tageblatt* Dr. Leopold Schmidt writes:
>
> 'The English orchestra displays exemplary training, and finished off its renderings with the utmost care. Mr. Beecham is, as a conductor, a personality of temperament, who, with or without the baton, makes use of a somewhat exaggerated language of gesture, but does not err in feeling.'
>
> To the *Lokalanzeiger* the English conductor is 'absolutely without doubt not only a sound musician but a born master of orchestra.' The *Börsen Courier* says: 'The true domain of the capable Mr. Beecham lies in the theatrical opera, and it is here that we should like to meet again the temperament of this mobile artist.' For the orchestra this paper has the high eulogy that 'these musicians, and especially the violins, play with a sovereign sureness, and it must be pleasure to be their leader and conductor.'
>
> The *Deutsche Tageszeitung* says that Mr. Beecham 'proved himself to be a versatile and spirited conductor, who directs his instrumentalists with eloquent gesture and expressive indications of phrasing.'
>
> In the *Morgenpost* he is described as 'an orchestra leader of distinction, and a conductor whose handling of the baton testifies to mastery at once vigorous and mild over the body of tone which is subject to him.' The same critic speaks of the instrumentalists having 'achieved distinction by the beauty of their tone, their precision, and the rhythmical and spiritual animation of their renderings.'

THE DALCROZE SYSTEM OF RHYTHMIC GYMNASTICS.

The visit of M. Jaques-Dalcroze to this country in November last, which was undertaken for the purpose of demonstrating the system of developing the sense of rhythm which is associated with his name, occasioned widespread interest. The demonstrations were given at Caxton Hall, Westminster (November 15); Ladies' College, Cheltenham (November 16); Leeds, Albert Hall (November 18), and at the Town Hall (November 19); the Victoria University, Manchester (November 20); the Goldsmiths' College, New Cross, London (November 23); Hall of the London University, South Kensington (November 25); and the Queen's Theatre, London (November 26).

The audiences were always very large, and deeply interested. M. Dalcroze brought with him six school children from Geneva. It was stated that these children had not had full instruction in the method, but merely two lessons a week of fifty minutes each, while continuing their ordinary school work. Two of the children were under twelve, two under fourteen, one was fifteen, and one over sixteen years of age. They had learned the system two, three, four and five years respectively. As the demonstrations, although varied as to detail, were generally alike, it will suffice to describe that which was given at the Caxton Hall. Here, as on other occasions, M. Dalcroze gave a preliminary address in French, in which he drew attention to the underlying psycho-physiological principle upon which his method is based. He remarked that for the last twenty years scientists have noticed the influence which rhythmic movements of the body have upon the intellectual development of mentally deficient children. The muscular sensations enrich the brain with motor images, the harmonization of muscular antagonisms produces a mental calmness favourable to thought and forms direct co-ordinations between brain and body. But if this re-education of the motor-nerve centres has a good influence upon the intellectual development of the mentally deficient, why should it not have the same happy effect in the case of the normal?

At the Caxton Hall, as elsewhere, the audiences were as far as possible arranged in a great circle surrounding a large level floor space. The demonstrators, all girls, were clad in a light, loose-fitting garment that reached to their knees and left arms and legs bare, and they wore nothing on their feet. Their movements, therefore, were wholly unimpeded. It is impossible to describe in words the numerous exercises the girls went through during the two hours whilst they were before the audience. One of the most striking features was the ease with which they performed rhythmic movements of the most extraordinary complexity; and the entire absence of self-consciousness displayed by the children—even up to the point of the last demonstration of the series, added greatly to the fascination of the proceedings.

We quote the following description from the *School Music Review* (December number):—

At first quite elementary exercises in beating with the hand, and walking and running time were done. M. Dalcroze extemporised on the pianoforte, and as he is an accomplished musician real musical interest was imparted, and the girls with amazing rapidity adapted their movements to the varying measures and tempi of his playing. It was not merely that the rhythm was shown by movement, but everything done was so spontaneous and graceful. Then followed far more remarkable exercises, that were performed with such ease that probably many of the audience failed to realise their significance and normal difficulty. Thus syncopation was shown with perfect accent and freedom, and one arm would beat three against four of the other arm, and one arm would follow the other in 'canon,' both beating four. But the climax of this power of differentiating muscles and of mental realisation of contradictory accent was the pulsation of the head in twos, one arm in threes, the other arm in fours, with the feet marching in fives all simultaneously. In this case the rate of all the pulses was the same. Then the two arms freely and quite accurately beat three against four and three against two—that is each group occupying the same period of time. There were other exercises in compounding rhythm. M. Dalcroze improvised music in which the right and left hands played totally different measures (say one in four-, and the other in three-time). The rhythms thus invented were maintained in the playing, and presently the children picked out one rhythm with the hands and the other with the feet. Another interesting example of accurate observation and perfect control was running in canon. A rhythmic theme was played on the pianoforte, and after one bar the children stepped the foregoing bar and continued this idea, having thus to realise the rhythm of the bar being played whilst they were executing the previous bar. *Crescendo* and *Diminuendo* were illustrated by apt movements; a pair of 'horses'—now high stepping, now pawing—with the driver doing another 'step,' was a further and fascinating performance of contrasted rhythmic pulsation. What became obvious as the work proceeded was that M. Dalcroze did not merely play on the pianoforte—he played upon the children. An attractive and cleverly-devised performance was that associated with the playing of Bach's C minor Fugue (No. 2 of the '48'). Three pairs of children each took a 'voice' of the Fugue, and ingeniously acted its rhythms. The final uniting cadence was almost touching in its expressiveness of bodily grace. Then each child in turn took a baton and conducted the other children through a known song, using all the wiles of *Rubato*, *Rallentando*, &c., and mimicking—no doubt quite unconsciously—the airs of the conventional grown-up conductor.

The following observations on the potentialities of the system in its application to general musical culture are also quoted from the *School Music Review*:

It is not easy at once to estimate the value of the extraordinary plasticity of mind and muscular adjustment exhibited, or to see how it can be applied generally. The somewhat natural impression of a listener for the first time, is, that while all that is shown is admirable and surprising, the results are of the hot-house order, and not likely to be cultivatable in the common garden of the school. Again, it is easy to be so obsessed with the glamour, the fascination of what is presented, that one takes it in as a charming entertainment. We do not watch Maud Allan or Genée in order to learn how to reproduce their saltatory evolutions and poses in the school. Even to more thoughtful observers on the look-out for something they can add to their equipment as teachers, there is apt to be a feeling that the ideas expounded, splendidly as they are illustrated, cannot be adapted to fit average circumstances. This attitude assumes that attempts at progress must necessarily fit existing conditions. But there is the other view—that it is more rational, if the new ideas are proved to be good, that the conditions should be moulded to receive them. For our own part, we see visions of things in the Dalcroze system, as well as in other similar appeals founded upon rhythmic mental and bodily development, that will soon be more closely associated with the word 'education' than they are at present, and be recognized as one of its supremely-important objectives. M. Dalcroze may not yet have taught us what he can do with millions of children, but his demonstrations have indicated a path it is impossible to ignore.

Other matters connected with the system are also discussed in the *School Music Review*. Those who desire to know more of the ideas that have inspired M. Dalcroze should read the admirably-written book, 'The Eurythmics of Jaques-Dalcroze,' published by Constable & Co. (1s.).

ROYAL COLLEGE OF MUSIC.

PERFORMANCE OF MACKENZIE'S 'COLOMBA.'

The revival of this opera by the Royal College of Music drew a large and distinguished musical audience to His Majesty's Theatre on the afternoon of December 9. As explained in our last issue, the work was originally produced at Drury Lane Theatre on April 9, 1883, by the Carl Rosa Opera Company, and was performed five times during a short season, with increasing success. The tragic story of the opera is founded upon a tale by Prosper Merimée, and it deals with a relentless vendetta between two Corsican families. The original libretto was written by Francis Hueffer. In view of this performance, the opportunity was taken for examination and revision, with the result that the former four acts were compressed into three, considerable portions of the libretto were re-written by Mr. Claude Aveling, and some of the music was newly composed.

The cast was as follows:

Count de Nevers (Governor of Corsica) ...	Percy Thomas (Student)
Orso della Rebbia (An Officer in the French Army) ...	George Macklin (Scholar)
Brando Savelli (a Brigand)	William Green (Scholar)
Giuseppe Barracini (a Lawyer) ...	Joseph Ireland (ex-Scholar)
Antonio (his Brother) / Sergeant of Marines	Jacob Williamson (Scholar)
Colomba (Sister of Orso)	Olive Sturgess (Exhibitioner)
Lydia (the Count's Daughter)	Idwen Thomas (Exhibitioner)
Chilina (Savelli's Daughter)	Lillie Chipp (Exhibitioner)
A Market Woman ...	Clara Simons (Student)
Peasant Girl (May-Queen)	Marjorie Hamilton (Student)

Stage-director—Mr. Cairns James.
Chorus-master—Mr. Harold Samuel.
The dances arranged by Mr. B. Soutten.

The orchestra of fifty-six players consisted of past and present pupils of the College, with the exception of seven members. Sir Charles Stanford conducted.

Of the performance it is possible to speak in terms of great praise, especially in view of the fact that it was undertaken by students. There were many evidences of conscientious preparation, and some of budding dramatic capacity. Mr. George Macklin (Orso) displayed a capital voice and style, although he has yet to acquire a stage presence. Miss Sturgess, in the title-part, showed considerable capacity both as a singer and as an actress. A very noteworthy performance was that of Miss Lillie Chipp (Chilina), who was perhaps more at her ease on the stage, more lively, and pointed, than any of her collaborators. Mr. Ireland (Barracini) was a fairly fearsome villain and Mr. William Green (Brando) showed good qualities; the other chief characters—amongst whom special mention should be made of Miss Idwen Thomas, who sang charmingly—were all acceptable. A May-Queen dance, which approached the dimensions of a set ballet, was a very attractive feature, and served admirably to relieve the tragic note of the plot. This portion of the work was remarkably well stage-managed. Surely this section would bear separate performance in these days when music-halls are catering with 'turns' for the lovers of good music.

As to the music there was consensus of opinion that it provided a constant flow of easily apprehended melody, and the orchestration was always a matter of interest and never overpowered the singers. Colomba's song at the beginning of the second act proved to be one of the most effective and beautiful numbers in the work, and the quartet, 'Let the past be dead' is an excellent example of concerted music effectively written for the voice. A ballad in the third act, 'So he thought of his love and went on his way,' admirably sung by Miss Chipp, is another example of the composer's skill and his gift of melody. One sometimes felt that although the climaxes and more intense situations were dramatic, they were not always dramatic enough, the lyrical element being somewhat too predominant; but even so, the influence of ever-welcome melody and the constant rhythmic vitality kept the attention alert throughout the performance.

When the work was performed in 1883 it was pronounced by some critics to be Wagnerian in its idiom, apparently mainly because of the use of representative themes. But although this idea of cohesion is discernible in 'Colomba,' it is difficult now to see other resemblances to what in these days is understood to be Wagnerism. The music represents no 'school.' The composer before he wrote this opera was subjected to many diverse influences, and he apparently wrote down what came to him naturally. The revival thoroughly justified the great trouble taken by Sir Charles Stanford and the resources he conducted. It was surely a pity that all this preparation should be spent over only one presentation. But if the exigencies of the College work do not permit repetition, at least it will be to the everlasting credit of its students and their professors that they recognised the ability of a British composer who is at the head of an institution, the Royal Academy of Music, which is sometimes erroneously supposed to be a rival to their own. It was gratifying to witness the enthusiastic and obviously sincere reception accorded to Sir Alexander Mackenzie after the end of the performance, not only from the audience but from the whole of the performers who were assembled on the stage. When shall we hear 'Colomba' again?

CITY ORGANIST, LIVERPOOL.

RECOMMENDATION OF THE ADJUDICATORS.

The Finance Committee of the Corporation on December 20 received the report of the adjudicators on the competition held in St. George's Hall on December 19. The adjudicators—Sir Walter Parratt, Sir Charles Stanford, and Sir Frederick Bridge—unanimously found in favour of candidate No. 7, whom they knew only by this number. On reference to the official list this gentleman proved to be Mr. Herbert F. Ellingford, Mus. Bac., F.R.C.O., A.R.C.M., at present organist at St. George's Parish Church, Belfast, and to the Earl of Shaftesbury. The Committee resolved to recommend the City Council at their next meeting, on January 1, to appoint Mr. Ellingford to the vacant post. There were twelve candidates selected out of a total of fifty-seven.

Mr. Ellingford entered the Royal College of Music in 1893. In 1894 he took an organ exhibition, and from 1895 to 1897 he held a full scholarship won at an open competition. He left the College in 1898, after having won the prize for extempore playing on the organ. He holds the A.R.C.M. for organ and pianoforte teaching, and he became F.R.C.O. in 1896. For nine years he was organist to the Bow and Bromley Institute Choir, while it was conducted by Dr. McNaught. From 1891 to 1901 he was organist at St. Andrew's Church, Leytonstone, afterwards going to St. Peter's Parish Church, Carmarthen, where he remained until 1906. After a short period at Dover he became organist at St. George's Church, Belfast, and he has continued in that capacity until the present time. It may be presumed that the Council will adopt the recommendation of the adjudicators and committee.

M. YSAYE AND THE ELGAR VIOLIN CONCERTO.

An interview with M. Ysaye was recorded in *Musical America* (New York), of November 23, and was reproduced in *The Globe* (London), on December 7.

As the statements made by M. Ysaye were calculated to give very incorrect impressions regarding what had taken place in the negotiation for M. Ysaye's playing of the Elgar Violin concerto in this country, Messrs. Novello & Co. sent the following letter to both of the above-named journals. It appeared in *The Globe* on December 17.

TO THE EDITOR OF *The Globe*.

SIR,—Our attention has been called to an article in *The Globe* of the 7th instant, in which you quote from *Musical America* of November 23rd ult. the report of an interview with M. Eugen Ysaye, at which that gentleman is represented to have said :

> I do not claim to have brought great quantities of new music of great significance with me. In Europe I have played a new Concerto by Moor, and also the Elgar. I should have liked to play the Elgar here, but I finally abandoned it because of the endless difficulties I had with the publishers and the enormous royalties they were asking. The composer himself is so effectively bound, hand and foot, that he can do nothing to aid the artist. It seems a very foolish thing to me that it should thus become the fashion to hinder the propaganda for a great work. And the Elgar Concerto is a great work—the finest thing in its way, I claim, since the Concerto of Brahms.

Without pretending to know what M. Ysaye means by 'endless difficulties,' or his precise definition of 'enormous royalties,' or by what sort of mental process he arrived at the conclusion that 'the composer himself is so effectively bound, hand and foot, that he can do nothing to aid the artist,' we should like, with your permission, to state the following plain facts :

I.—During the summer of 1911, M. Ysaye had contracted with the authorities of Queen's Hall, London, to play the Elgar Concerto on three occasions during the following autumn. The terms, as far as they affected Sir Edward Elgar and ourselves, had been agreed upon between the Queen's Hall secretary and ourselves. Similarly M. Ysaye had contracted with the committee of the Norwich Festival to play the Concerto at the Norwich Triennial Festival, 1911. In that case also the terms, as far as they affected Sir Edward Elgar and ourselves, had been agreed upon between the secretary of the Festival and ourselves. In neither of these cases, therefore, had we any occasion to discuss terms with M. Ysaye.

On September 5, 1911, however, we received a letter from M. Ysaye, in which he asked us to send the score and parts to him at his house at Godinne, Belgium, 'gracieusement,' as he wanted to practise the work with his orchestra in Brussels, presumably with a view to the three advertised performances of the work by him at Queen's Hall, London, and the one performance at the Norwich Festival ; and later on the music was sent to him for that purpose. Anticipating, however, that M. Ysaye might be contemplating performances of the work on the Continent of Europe, we sent our representative to Godinne with instructions to negotiate with M. Ysaye for performances of the work, and to ascertain whether he would be prepared to play the Concerto on the Continent of Europe at a reduced fee for a series of performances.

To this M. Ysaye replied 'Quoi ! un homme de mon rang, de ma position et indépendance—me faire une proposition pareille,' or words to that effect ; and our representative returned to London, with a message from M. Ysaye that under no circumstances would he enter into such a contract. Thereupon we wrote to M. Ysaye a letter, dated September 12, in which we stated that the composer of the work must derive some benefit from performances of his work, and we offered to allow M. Ysaye to perform the work, and to lend him the music, for £5 for single performances, or £4 for each performance if he would play the work twenty times in one season on the Continent of Europe. At the same time we told him that, with a small deduction for ourselves for the loan of the material, the whole of the fees would be handed over by us to the composer. This proposition he declined, and he wrote us the following letter :

Godinne, 13 Sept., 1911.

MONSIEUR,—Après l'entretien que j'avais eu avec Monsieur Rosenkranz, au cours duquel j'ai expliqué clairement les raisons qui me forçaient à ne pouvoir souscrire au nouveau réglement affecté à l'exécution du Concerto d'Elgar, j'avais cru et espéré non seulement recevoir de suite le matériel dont j'avais besoin pour étudier l'œuvre avec les moyens dont je dispose ici-même, mais aussi qu'il ne serait plus un moment question d'un droit à payer, ni pour moi, ni pour les sociétés philharmoniques auxquelles je proposerais l'œuvre. Je vois par la lettre que vous m'écrivez que je me suis trompé, qu'il y a marchandage, que vous me tenez un langage qui s'éloigne singulièrement de l'idée artistique qui est la seule qui m'ait guidé, moi, pendant le long travail du Concerto.

Je ne discute pas les raisons d'intérêt qui vous font agir ; je me refuse d'entrer dans une discussion pénible à ce sujet, je crois seulement qu'il est peu possible que le Compositeur vous ait invité à m'écrire les misérables considérations dont la lecture fait mal au cœur. Je regrette de devoir vous apprendre que je renonce à exécuter le Concerto d'Elgar ; cette résolution m'est dictée par une raison de dignité où les transactions commerciales n'ont rien à voir.—Recevez Mr. mes salutations, E. YSAYE.

There, as far as we were concerned, the matter ended, except that M. Ysaye retained the music which we had lent to him for a special purpose, and subsequently played the work in several German towns without our authority, in spite of our protests, and in defiance of our rights. We, and Sir Edward Elgar, wrote repeatedly requesting him to return the music, and ultimately we were compelled to employ the services of a Brussels lawyer before we could recover its possession. In the meantime, M. Ysaye cancelled his engagements to play the work at the Queen's Hall and at Norwich, notwithstanding that in both cases the authorities who had engaged his services had, by agreeing to pay our fees, done everything 'to aid the artist,' and in spite of the fact that Sir Edward Elgar had cabled to him offering to waive the fees for the four English performances.

II.—As regards all other performances of this work our usual fee has been seven and a-half guineas, which includes the loan of the music. Only in three or four cases have we received a larger fee, and the fee has never exceeded ten guineas. In fact, with one exception, we have never asked for more. That exception was one which has already been commented upon in the American Press ; and in that case also, the correct facts were not disclosed. We refer to the case when, on January 3, 1911, we were approached by the agent of Miss Maud Powell, who was desirous not only of playing the work at the Norfolk (America) Festival in June, 1911, but also of securing for that occasion the right of first performance in the United States of America. A very special fee was asked for in that case, not in respect of the actual performance at Norfolk, but because, had she secured the right of first performance for that Festival, Miss Powell would have prevented all other performances in the United States during the interval—a period of five months.

III.—Of all fees paid to us for performances of Elgar's Concerto, at least two-thirds are handed over to the composer, and the charges have been made with his entire approval and concurrence, in most cases the fees having been settled in consultation with him. This hardly warrants the assertion, and all that is wrapped up in it, that the composer himself is effectively bound, hand and foot, by his publishers.

All these facts can be proved by evidence now in our possession ; and the fees demanded, whether they are 'enormous' or not, have been obtained 'to aid the artist,' that is, the composer, who in our opinion is as much entitled to consideration as the other artist, who is the best paid violinist in the world. Is M. Ysaye unwilling to 'aid the artist'? Or does he think when he plays the Concerto of Elgar, which he admits is the finest thing in its way 'since the Concerto of Brahms,' that there is only one artist in the

field; and that the publishers, who endeavour to protect the interests of the other man, are placing 'endless difficulties' in the way.

'Je regrette de devoir vous apprendre que je renonce à exécuter le Concerto d'Elgar; cette résolution m'est dictée par une raison de dignité où les transactions commerciales n'ont rien à voir.' But is M. Ysaye himself wholly indifferent to 'transactions commerciales'?—Yours, &c.,

London, December 16. (Signed) NOVELLO & Co., Ltd.

The Globe comments as follows:

'TO AID THE ARTIST.'

By the interesting letter of Messrs. Novello we published yesterday the old question of the right of the creative artist to secure a fair royalty on the work of his brain is raised in a form to which, as we hold, there can be but one answer. In the interests of Sir Edward Elgar, whose Violin concerto is recognised by all musicians as a composition of rare power and beauty, the firm of publishers demand a reasonable royalty on its performance. M. Ysaye, a violinist whose reputation and capacity are of the highest, seems to have regarded the modest demands 'to aid the artist' as unconscionable, and such as to merit condemnation at his hands. When we consider how small is the possible money compensation for such an effort of the creative musician as the Violin concerto of Sir E. Elgar, limited as it is by the comparatively few executants of capacity sufficient to give it effective performance, there is something churlish in the attitude of the world-famous executant as revealed in yesterday's correspondence. To contrast the fees of the man who composes with those of the man who plays is to realise one of the world's inequalities.

Church and Organ Music.

The special Advent Service at St. Paul's Cathedral on December 3, when Brahms's 'Requiem' was given, was attended by a crowded congregation. The performance of the great work was in all respects notable, and will live long in the memory of all who were present. The choral and solo portions were sustained entirely by the members of the Cathedral Choir, and there was a full orchestra. Sir George Martin conducted, and Mr. Charles Macpherson played the organ. Sir George Martin's impressive setting of the 'De Profundis' was included in the service. It is indeed satisfactory to know that the deep meaning of Brahms's masterpiece is impressing itself on people in ever-increasing numbers, and that the attendances at St. Paul's at its performance have been steadily improving.

On Sunday afternoon, December 15, a section of the Brixton Oratorio Choir, numbering some fifty voices, gave a fine performance of 'Hear my Prayer' (Mendelssohn) and selected numbers from Brahms's 'Requiem' and the 'Light of Life' (Elgar) at Brixton Prison, on the invitation of the Chaplain, the Rev. J. B. S. Watson. Mr. Douglas Redman conducted, and Mr. Welton Hickin was the organist. A small but effective orchestra, under the leadership of Mr. George Penney, added much to the impressiveness of the performance. Miss Maud Willby was heard to great advantage as soloist, and the choruses were sung with much feeling and power. In subsequently thanking the choir, the Chaplain laid much stress on the undoubted good that such services exercised upon the auditors.

The chief feature of Dr. A. Eaglefield Hull's organ recital at the Albert Hall, Manchester, on December 4, was the first production in that city of three new pieces by Herr Sigfrid Karg-Elert. These were the 'Pastelle,' a delightful little conception of considerable harmonic interest; the Chaconne in B flat minor, consisting of thirty-one variations upon a ground bass; and the choral improvisation on the *Titanic* hymn-tune, 'Nearer, my God, to Thee,' for which Karg-Elert has selected Sullivan's melody.

The fourth Festival Service of the Leytonstone Church Choir Association, held at the Church of St. Augustine, Leytonstone, on the evening of October 24, included Stanford's Magnificat and Nunc dimittis in B flat, Goss's fine anthem, 'Stand up and bless the Lord your God,' and the unaccompanied anthem by Lee Williams, 'Thou wilt keep him in perfect peace.' The choir numbered ninety voices.

The annual Festival Service in connection with the Burnley branch of the Manchester Diocesan Church Music Society was held in the Parish Church, Burnley, on November 14. The anthem after the third Collect was Elgar's 'Light of the world,' and after the offertory hymn Mendelssohn's 'Judge me, O God' was given unaccompanied. The choir of about 250 voices sang with great care and considerable expression. Mr. J. E. Gaul accompanied the service, and Mr. James Armistead gave a short recital before and after the service. Mr. W. A. C. Cruickshank conducted.

Choir Festival Services were held at the Halifax Place Chapel, Nottingham, on November 17, when Part I of Mendelssohn's 'St. Paul' was given under the conductorship of Mr. E. M. Barber. The soloists were Miss Warner, Madame Parkin, Messrs. J. Franklin Pearson, and Joseph Asher. Mr. C. E. Blyton Dobson presided at the organ.

On November 26 there was held in the Cathedral a Festival of parish choirs associated with East Bristol. The choirs which took part were the following: All Hallows, All Saints (Fishponds), St. Agnes, St. Andrew (Montpelier), St. Anne (Greenbank), St. Barnabas, St. John (Fishponds), St. Luke (Barton Hill), St. Matthew (Moorfields), St. Thomas (Eastville), and St. Werburgh. The total numbers present were 245. Mr. Hubert W. Hunt was at the organ during the service, and before the choirs entered the Cathedral Mr. Calway played. Mr. A. W. Parkman was conductor. The music was excellently performed, there being unanimity and animation. Dr. A. H. Brewer's anthem, 'Blessing, glory, wisdom, and thanks,' was well sung by the associated choirs. After the service Mr. Sellick played upon the organ.

An instructive and interesting lecture was delivered by the Rev. Noel A. Bonavia-Hunt, on November 28, before the members of the Incorporated Guild of Church Musicians, entitled 'The Sorrows of a Choirmaster.' Dr. J. M. Bentley was in the chair.

On December 1, Spohr's 'Last Judgment' was sung at St. Barnabas Church, Guildford Road, South Lambeth, under the direction of Mr. W. G. Goodway, who presided at the organ. The soloists were Messrs. H. J. Tozer and W. Uren, and Masters Jack Richards and Arthur Plastow, the quartet parts being given by Messrs. Tozer and Uren, and Masters Arthur Tydeman and Cuthbert Fowler.

A large congregation attended the Church of St. John's, Upper St. Leonard's, on Wednesday afternoon, December 11, when Spohr's 'Last Judgment' was performed by the choir and St. John's Musical Society, assisted by a special orchestra. The principal soloist was Mr. George Brierley, tenor soloist at St. Paul's Cathedral. Mr. T. S. Ginger, organist of Bexhill Parish Church, was as the organ. Great credit is due to Mr. O'Connor, the organist and choirmaster of St. John's, for the able manner in which he discharged his duties as conductor.

At Hornsey Parish Church, on Wednesday, December 11, Spohr's 'Last Judgment' was given with organ and additional accompaniment of trumpets and timpani. This is the twenty-third consecutive Advent performance under the direction of Mr. Henry J. Baker. Mr. Herbert J. Baggs presided at the organ.

'Elijah' was performed at All Saints' Church, Hastings, on December 11, by Dr. Abram's Musical Union. Mr. Henry Poole was the organist.

A performance of 'Elijah' was given at the Battersea Polytechnic by the Choral Society and Orchestra on December 14, under the direction of Dr. H. Davan Wetton, head of the music department. The soloists were Miss Lenta Labach, Miss Frances Niblock, Miss Nellie Walker, Miss Christine Scott, and Messrs. Joseph Boddy, H. A. Baldry, Bevington Rosse, and John Miles. Miss Mabel Tudor-Craig was principal first violin. Miss Alice Baker was at the pianoforte, and Mr. E. E. Douglas-Smith the organist.

ORGAN RECITALS.

Mr. T. H. Jones, Pirie Street Methodist Church, Adelaide, South Australia—'St. Ann's' Fugue, *J. S. Bach.*
Mr. Matthew Kingston, St. Mary's, Shortlands, Kent—Madrigal, *Lemare.*
Mr. C. B. Dobson, Nottingham Central Mission—Finale Alla Marcia, *Stainer.*
Mr. W. J. Lancaster, Bolton Parish Church—Prelude in form of a Toccata, *Stanford.*
Mr. Albert Orton, St. George's Hall, Liverpool—Sonata No. 1, *Mendelssohn.*
Mr. William Anderson, Mayfield Parish Church, Edinburgh—Allegro Moderato in A, *E. J. Hopkins.*
Mr. Claude A. Forster, Pringle Memorial Church, Fochabers—'The Storm,' *Lemmens.*
Mr. Otley Marshall, St. John's, Buckhurst Hill—Suite Gothique, *Boellman.*
Mr. R. Francis Lloyd, Sefton Park Church—Nocturne, *Gaston M. Dethier.*
Mr. A. M. Samson, Queens' College Chapel, Cambridge—Requiem Æternam, *Harwood.*
Mr. Herbert Hodge, Palm Court, Selfridge's—Fantasy Prelude, *Charles Macpherson.*
Mr. H. J. Timothy, St. Peter's Church, Hornsey—Sketches for Pedal Piano, Nos. 1 and 2, *Schumann.*
Mr. H. L. Pope, Palm Court, Selfridge's—Fugue in D (from Op. 157), *Max Reger.*
Mr. Harry Packman, Christ Church, La Crosse, Wis.—Fantasie in F sharp minor, *A. L. Peace.*
Mr. W. Cary Bliss, St. James' Church, Hampton Hill—Sonata No. 4, *Mendelssohn.*
Mr. W. E. Fairclough, University of Toronto—Fantasia in F, *John E. West.*
Mr. T. W. Hanforth, Sheffield Parish Church—Concert Overture in C minor, *H. A. Fricker.*
Dr. A. Eaglefield Hull, Albert Hall, Manchester—Chaconne in B flat minor, *Sigfrid Karg-Elert.*
Mr. Arthur Clements, Parish Church, Wincanton—Larghetto in F sharp minor, *S. S. Wesley.*
Mr. Walter Jones, Primrose Hill Church, Northampton—Adagio in E major, *Merkel.*
Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Offertoire on two Christmas themes, *Guilmant.*
Mr. Bernard Gilbert, Public Hall, Canning Town—Choral Prelude on 'Schmücke Dich,' *J. S. Bach.*
Mr. F. Gostelow, Parish Church, Harpenden—Symphony in E minor, *F. W. Holloway.*
Mr. Jessie A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Invocation, *Capocci.*
Mr. James P. Pye, All Saints' Parish Church, Grimsby—Fantasia on 'O Sanctissima,' *Lux.*
Mr. Percy D. Hodsoll, Bromley Parish Church—Symphonic Choral, 'Jesu meine Freude,' *Karg-Elert.*
Mr. L. A. Ladbrooke, Eastleigh Parish Church—Allegro in E, *W. T. Best.*
Mr. Nelson T. Edwards, Colne Parish Church—Prelude and Fugue in G, *J. S. Bach.*
Mr. Arthur S. Mansfield, Skelmorlie Parish Church—Toccata and Fugue in D minor, *J. S. Bach.*
Mr. J. Lionel Stroud, Garrison Chapel, York—Romanza and Allegretto, *Wolstenholme.*
Mr. Herbert Wiseman, Holy Trinity, St. Andrew's—Introduction and Fugue, *Reubke.*
Mr. Frank H. Mather, Grace Church, Rutherford, N. J.—Sonata in A flat, *Rheinberger.*
Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Le Carillon, *Wolstenholme.*
Mr. Frank Muspratt, Royal Dublin Society, Leinster House—Prelude and Fugue in B minor, *Bach.*
Mr. Aloys Hiff, Leeds Town Hall—Organ Sonata No. 2—*Mendelssohn.*
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Sonata Biblique, *Kuhnau.*
Mr. Allan Brown, Wesleyan Church, Dartford—'St. Ann's' Fugue, *Bach.*
Dr. Caradog Roberts, Salem Chapel, Pwllheli—'Funeral March and Hymn of Seraphs,' *Guilmant.*
Mr. William Ratcliffe, St. Alban's, Teddington—Toccata and Fugue in D minor, *Bach.*

ORGAN AND CHURCH APPOINTMENTS.

Mr. Frederick Chubb, organist, Christchurch, Vancouver.
Mr. N. F. Byng Johnson, music-master of Crediton Grammar School.
Mr. Lewis J. Owen, organist and choirmaster, East United Free Church, Wick.
Mr. Leonard Parker, organist and choirmaster, Plymouth Grove Wesleyan Chapel, Manchester.
Mr. Heathcote D. Statham, organist, Calcutta Cathedral.
Mr. J. Bonar Ward, organist and choirmaster, St. John's Church, Largs.

Mr. Victor Spanner, a graduate of the Royal Normal College for the Blind, Upper Norwood, has after three weeks' trial been appointed organist of St. Mark's Parish Church, one of the principal churches in Portsmouth.

HALIFAX MADRIGAL SOCIETY.

Until a few years ago this Society was in what it would now consider a position of obscurity. On entering into the competition movement it immediately made an enormous stride forward, under the guidance of the conductor, Mr. H. Shepley. It has now won the chief prize for mixed-voice choirs at Blackpool twice in succession, and achieved such a position and standard that the concerts given in its native town, apart from its competitive work, are events of considerable importance and interest. In our issue for April, 1912, we gave an account of a special Bantock concert, with portrait of Mr. T. W. Benson, the president, and of Mr. Shepley.

On December 7, the Society gave its first concert of the present season in the Victoria Hall, Halifax, with the following interesting programme:

Madrigal, 'Ye that do live in pleasures plenty'	*Wilbye*
'Since first I saw your face'	*Ford*
'Flow, O my tears'	*Benet*
'Cargoes'	*H. Balfour Gardiner*
'The two fiddlers'	*Chapuis*
Scottish Folk-song ... ... arr. by	*E. L. Bainton*
'Airs of summer'	*H. Elliot Button*
'Nocturne'	*Bantock*
'My soul would drink those echoes' ...	*Mackenzie*

With the exception of the first in the list no single interpretation left any loophole for criticism. The choir excels in tone-quality—that of its male-voices in particular,—in mentality of interpretation, and in the technical finesse necessary to give effect to it. Two extreme examples in the programme—Ford's simple part-song and Mackenzie's elaborate eight-part work—illustrated the close union this choir has made between technique and expression. The perfect suppression and smoothness of the one and the closely-woven phrasing, fine grading, and intimate significance of the other arose, and could only arise, from the most thorough choral discipline. The closing page of 'My soul would drink those echoes' was a thing to live in the memory. One of the most interesting features of the occasion was the performance—the first on record, of Balfour Gardiner's striking part-song 'Cargoes.' The mystery of the opening, the distant effect of the Nineveh verse, and the apt contrasts in all that followed were a testimony to the composer's imagination and to the choir's ready perception. Mr. Button's pretty and delicate part-song was sung to perfection. Bantock's romantic 'Nocturne' was given with perfect chording and subtle mood. Every choral interpretation, including that of Bruch's 'Morning song of praise,' given as an encore, was out of the ordinary. The concert was a tribute to the artistic perception of Mr. Shepley and the enthusiasm of his ninety choralists. Assistance was given by Madame Shergold and Mr. Herbert Brown (vocalists), Miss Kirkman (violinist), and Miss A. Taylor (accompanist).

THE NEW ORGAN FOR LIVERPOOL CATHEDRAL.

THE LARGEST IN THE WORLD.

We are glad to place before our readers the first publication of the full specification of the above organ, which is now in course of construction by Messrs. Henry Willis & Sons, of London, Liverpool and Glasgow. As will be seen from the comparisons made on page 26, this splendid instrument will be the largest in the world. It will consist of five manuals, CC to C, 61 notes, and a 'Willis' pedal board, CCC to G, 32 notes, and will comprise 167 speaking stops and 48 couplers, making a total of 215 drawstop knobs.

PEDAL ORGAN. 33 Stops. (Partially enclosed.)

			Feet.	Wind Pressure, Inches.
1.	Double Open Diapason ..	Wood	32	10
2.	Double Open Diapason ..	Metal	32	10
3.	Contra Violone	,,	32	6
4.	Double Quint ..	Stopped Wood	21⅓	6
5.	Open Diapason, No. 1 ..	,,	16	10
6.	Open Diapason, No. 2 ..	,,	16	6
7.	Open Diapason, No. 3 ..	,,	16	6
8.	Open Diapason	Metal	16	6
9.	Contra Basso	,,	16	10
10.	*Geigen	,,	16	6
11.	Dolce	,,	16	6
12.	*Violone	,,	16	6
13.	Bourdon	Stopped Wood	16	6
14.	*Quintatön	Stopped Metal	16	6
15.	Quint	Stopped Wood	10⅔	6
16.	Octave	,,	8	6
17.	Principal	Metal	8	6
18.	*Violoncello	,,	8	6
19.	Flute	,,	8	6
20.	*Quintadena	Stopped	,,	8	6
21.	Twelfth	,,	5⅓	6
22.	Fifteenth	,,	4	6
23.	Mixture, 17, 19, 22	,,	3 ranks	6
24.	Fourniture, 19, D21, 22, 26, 29	,,	5 ranks	6
25.	Contra Trombone	,,	32	25
26.	*Contra Ophicleide	,,	32	15
27.	Trombone	,,	16	25
28.	Bombardon	,,	16	15
29.	*Ophicleide	,,	16	15
30.	*Fagotto..	,,	16	7
31.	Octave Trombone	,,	8	25
32.	*Octavé Bassoon	,,	8	7
33.	Clarino	,,	4	15

Stops Nos. 10, 12, 14, 18, 20, 26, 29, 30, 32 (marked *) will be enclosed in a separate swell-box.

CHOIR ORGAN. 23 Stops. (Partially enclosed.)

34.	Contra Dulciana	Metal	16	4
35.	*Contra Gamba	,,	16	4
36.	Open Diapason	,,	8	4
37.	*Violin Diapason	,,	8	4
38.	Rohr Flöte	Stopped ,,	8	4
39.	*Claribel Flute	Wood	8	4
40.	Dulciana	Metal	8	4
41.	*Gamba	,,	8	4
42.	*Unda Maris (Flute céleste) (FF)	Wood	8	4
43.	Flûte Ouverte	Metal	4	4
44.	*Suabe Flute	Wood	4	4
45.	Dulcet	Metal	4	4
46.	*Gambette	,,	4	4
47.	Dulcina	,,	2	4
48.	*Flageolet	,,	2	4
49.	*Dulciana mixture 10, 12, 17, 19, 22	,,	5 ranks	4
50.	*Bass Clarinet	,,	16	4
51.	*Baryton (double Vox Humana)	,,	16	4
52.	*Corno di Bassetto	,,	8	4
53.	*Cor Anglais	,,	8	4
54.	*Vox Humana	,,	8	4
55.	*Trumpet (Orchestral)	,,	8	7
56.	*Clarion	,,	4	7

Stops Nos. 35, 37, 39, 41, 42, 44, 46, 48, 49, 50, 51, 52, 53, 54, 55, 56 (marked *) will be enclosed in a separate swell-box.

GREAT ORGAN. 28 Speaking Stops, 1 Coupler.

57.	Double Open Diapason ..	Metal	16	10
58.	Contra Tibia	Wood	16	10
59.	Bourdon	Stopped ,,	16	5
60.	Double Quint ..	Stopped	10⅔	5
61.	Open Diapason, No. 1 ..	Metal	8	10
62.	Open Diapason, No. 2 ..	,,	8	10
63.	Open Diapason, No. 3 ..	,,	8	10
64.	Open Diapason, No. 4 ..	,,	8	5
65.	Open Diapason, No. 5 ..	,,	8	5
66.	Open Diapason, No. 6 ..	,,	8	5
67.	Tibia Major	Wood	8	10
68.	Tibia Minor	,,	8	5
69.	Stopped Diapason ..	Stopped ,,	8	5
70.	Doppel Flöte	,,	8	5
71.	Quint	Metal	5⅓	5
72.	Octave Diapason	,,	4	5
73.	Principal	,,	4	5
74.	Flûte Couverte	Stopped Wood	4	5

GREAT ORGAN. 28. Speaking Stops, 1 Coupler.—(*Continued.*)

			Feet.	Wind Pressure, Inches.
75.	Flûte Harmonique	Metal	4	5
76.	Twelfth	,,	2⅔	5
77.	Fifteenth	,,	2	5
78.	Piccolo Harmonique.. ..	,,	2	5
79.	Mixture, 19, 22, 17, 19, 22 ..	,,	5 ranks	5
80.	Sesquialtera, 19, D21, 22, 26, 29	,,	5 ranks	5
81.	Double Trumpet	,,	16	15
82.	Trumpet	,,	8	15
83.	Trompette Harmonique ..	,,	8	15
84.	Clarion..	,,	4	15
85.	Solo Trombas on Great.			

SWELL ORGAN. 31 Stops.

86.	Contra Geigen	Metal	16	5
87.	Contra Salicional	,,	16	5
88.	Lieblich Bordun ..	Stopped ,,	16	5
89.	Open Diapason, No. 1 ..	,,	8	5
90.	Open Diapason, No. 2 ..	,,	8	5
91.	Geigen..	,,	8	5
92.	Tibia	Wood	8	7
93.	Flauto Traverso	Metal	8	5
94.	Wald Flöte	Wood	8	5
95.	Lieblich Gedackt	Stopped Metal	8	5
96.	Echo Gamba	,,	8	5
97.	Salicional	,,	8	5
98.	Vox Angelica (FF)	,,	8	5
99.	Octave	,,	4	5
100.	Geigen Principal	,,	4	5
101.	Salicet	,,	4	5
102.	Lieblich Flöte ..	Stopped ,,	4	5
103.	Doublette	,,	2	5
104.	Lieblich Piccolo ..	Stopped ,,	2	5
105.	Lieblich Mixture 17, 19, 22	Stopped ,,	3 ranks	5
106.	Full Mixture 12, 17, 19, D21, 22	,,	5 ranks	5
107.	Double Trumpet	,,	16	15
108.	Waldhorn	,,	16	10
109.	Contra Hautboy	,,	16	7
110.	Trumpet	,,	8	15
111.	Trompette Harmonique ..	,,	8	15
112.	Cornopean	,,	8	10
113.	Hautboy	,,	8	7
114.	Krummhorn	,,	8	7
115.	Clarion..	,,	4	15
116.	Clarion..	,,	4	10

This department entirely enclosed in large swell-box.

SOLO ORGAN. 23 Stops.

117.	*Contra Hohl Flöte	Wood	16	7
118.	Contre Viole (tin)	Metal	16	7
119.	*Hohl Flöte	Wood	8	7
120.	Flûte Harmonique	Metal	8	7
121.	Viole de Gambe (tin) ..	,,	8	7
122.	Viole d'Orchestre (tin) ..	,,	8	7
123.	Viole Céleste (FF) (tin) ..	,,	8	7
124.	*Octave Hohl Flöte	Wood	4	7
125.	Concert Flute	Metal	4	7
126.	Octave Viole (tin)	,,	4	7
127.	Piccolo Harmonique	,,	2	7
128.	Violette (tin)	,,	2	7
129.	Cornet de Violes, 10, 12, 15 (tin)	,,	3 ranks	7
130.	Cor Anglais	,,	16	7
131.	Clarinet (Orchestral).. ..	,,	8	7
132.	Bassoon (Orchestral).. ..	,,	8	7
133.	French Horn (Orchestral) ..	,,	8	7
134.	Oboe (Orchestral)	,,	8	7
135.	Contra Tromba	,,	16	20
136.	Tromba	,,	8	20
137.	Tromba Real	,,	8	20
138.	Tromba Clarion	,,	4	20
139.	*Diapason Stentor	,,	8	20

All the Stops of this department will be enclosed in a swell-box with the exception of Nos. 117, 119, 124, and 139 (marked *).

CLAVIER DES BOMBARDES (TUBA ORGAN). 6 Stops.

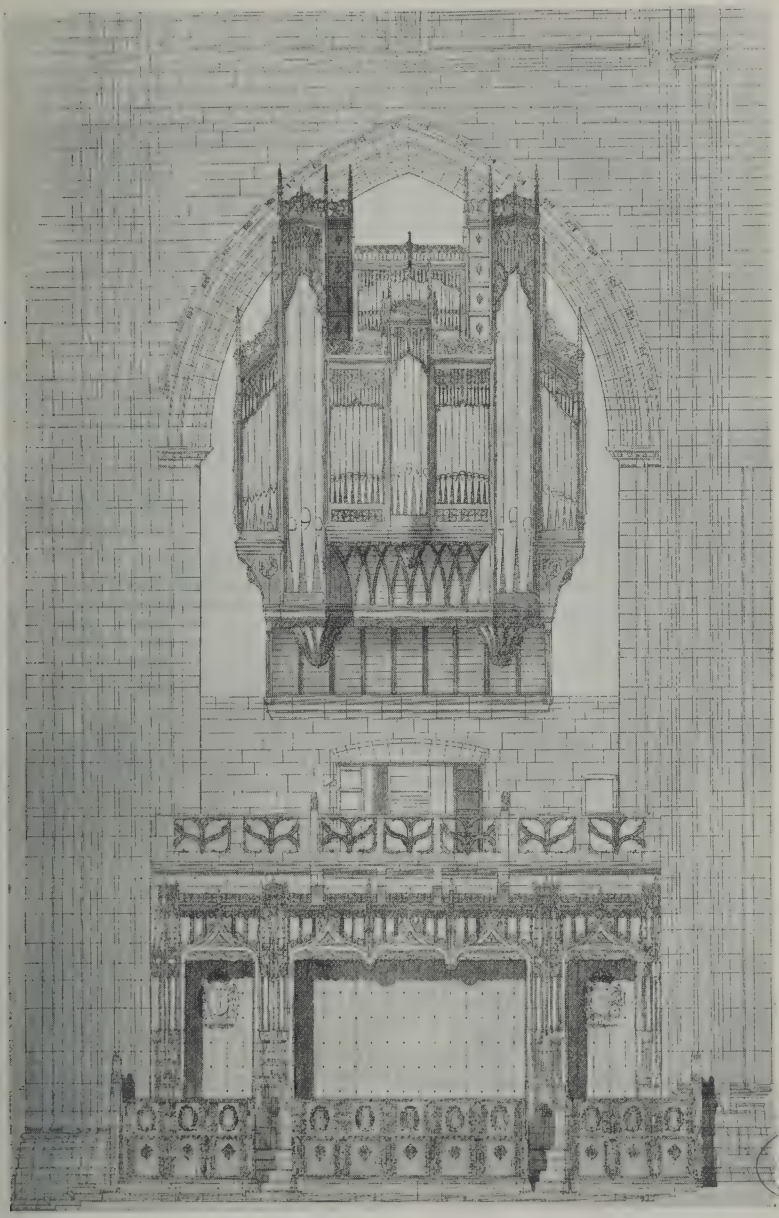
140.	Contra Tuba	Metal	16	30
141.	Bombardon	,,	8	30
142.	Tuba Mirabilis	,,	8	30
143.	Octave Bombardon	,,	4	30
144.	Tuba Clarion..	,,	4	30
145.	Tuba Magna	,,	8	50

The Stops of this department will be played from the fifth keyboard, the action being controlled by drawstop knob No. 203, 'Tuba on.'

ECHO ORGAN. 19 Manual and 4 Pedal Stops.

Echo Pedal.

146.	Salicional	Metal	16	30
147.	Echo Bass	Stopped Wood	16	30
148.	Fugara	Metal	8	30
149.	Dulzian (Reed)	,,	16	30



THE NEW ORGAN FOR LIVERPOOL CATHEDRAL.

Design for the Front (which will be carried out on both sides of the Chancel).

BY G. GILBERT SCOTT.

ECHO ORGAN. 19 Manual and 4 Pedal Stops.—*(Continued.)*

			Feet.	Wind Pressure, Inches.
	Echo Manual.			
150.	Quintatön	Stopped Metal	16	3½
151.	Echo Diapason	,,	8	3½
152.	Cor de Nuit	Stopped ,,	8	3½
153.	Carillon (gongs, tenor C) ..	,,	8	—
154.	Flauto Amabile	Wood	8	3½
155.	Muted Viole	Metal	8	3½
156.	Æoline Céleste (FF) ..	,,	8	3½
157.	Celestina	Wood	4	3½
158.	Fernflöte	Stopped Metal	4	3½
159.	Rohr Nasat	Stopped ,,	2⅔	3½
160.	Flautina	,,	2	3½
161.	Harmonica Ætheria 10, 12, 15 (Flute Mixture) ..	,,	3 ranks	3½
162.	Chalumeau	,,	16	7
163.	Cor Harmonique	,,	8	7
164.	Trompette	,,	8	7
165.	Musette	,,	8	3½
166.	Voix Humaine	,,	8	3½
167.	Hautbois d' Amour ..	,,	8	3½
168.	Hautbois Octaviante ..	,,	4	3½

Both portions of this department will be enclosed in a swell-box.

The Echo manual Stops played from the fifth keyboard, the action being controlled by drawstop knob No. 202, 'Echo on.'

COUPLERS, ETC. 47 Stops.

169. Choir to Pedals.
170. Great to Pedals.
171. Swell to Pedals.
172. Solo to Pedals.
173. Solo Tenor to Pedals.
174. Tubas (and Echo) to Pedals.
175. Swell to Choir.
176. Solo to Choir.
177. Echo to Choir.
178. Tubas to Choir.
179. Choir sub to Great.
180. Choir unison to Great.
181. Choir super to Great.
182. Swell sub to Great.
183. Swell unison to Great
184. Swell super to Great.
185. Solo to Great.
186. Tubas to Great.
187. Solo to Swell.
188. Echo to Swell.
189. Echo to Solo.
190. Choir Sub. On itself.
191. Choir unison ,,
192. Choir super ,,
193. Swell sub ,,
194. Swell unison ,,
195. Swell super ,,
196. Solo sub On itself.
197. Solo unison ,,
198. Solo super ,,
199. Echo sub ,,
200. Echo unison ,,
201. Echo super ,,
202. Echo "on."
203. Tubas "on."
204. Choir Pistons to Composition Pedals.
205. Great Pistons to Composition Pedals.
206. Swell Pistons to Composition Pedals.
207. Solo Pistons to Composition Pedals.
208. Tuba Pistons to Composition Pedals.
209. Swell Pistons to Great Pistons.
210. Pedal Accompaniment to Pistons.
211. Coupler for Crescendo Pedals.
212. Tremulant to Choir.
213. Tremulant to Swell.
214. Tremulant to Solo.
215. Tremulant to Echo.

ACCESSORIES.

9 adjustable combination Pedals to the Pedal Organ.
9 ,, ,, Pistons ,, Choir ,,
9 ,, ,, ,, ,, Great ,,
9 ,, ,, ,, ,, Swell ,,
9 ,, ,, ,, ,, Solo ,,
5 ,, ,, ,, ,, Tuba ,,
9 ,, ,, ,, ,, Echo ,,
5 Reversible Pedal Pistons to 'Manual to Pedal' Couplers (Nos. 169 to 174).
1 Reversible Pedal to the Choir Tremulant.
1 ,, ,, ,, Swell ,,
1 ,, ,, ,, Solo ,,
1 ,, ,, ,, 'Tubas to Great' Coupler and *adding* Nos. 140 to 145.
1 Reversible Pedal to the various 'Celeste effects' on Choir, Swell, and Solo Organs; playable from Choir Manual.
(Affecting Stops Nos. 39, 42, 97, 98, 122, 123, and Couplers Nos. 175, 176.)
5 Reversible Pistons to the 'Pistons to Pedal' Couplers (Nos. 204 to 208).
1 Reversible Piston to 'Swell Pistons to Great Pistons' Coupler.
5 Reversible Pistons to 'Unison Manual to Great' Couplers (Nos. 180, 183, 185, 186) and Solo Trombas on Great.
3 Reversible Pistons to 'Manual to Choir' Couplers (Nos. 175, 176, 178).
1 Reversible Piston to the Tubas 'on' Coupler.
1 Reversible Piston to the Echo 'on' Coupler.
5 Adjustable Pistons in treble key-frame for special combination on the Manuals, Pedal, and Couplers.
5 Adjustable Pistons in bass key-frame duplicating these.
9 Pistons (in tops of Choir, Great and Swell, bass key-frames), giving combinations 1 to 9 on Manuals, Pedal, and Couplers simultaneously.

All pistons and combination pedals will operate the drawstops.

The pistons and combination pedals to the various manuals and pedal will also affect their respective couplers.

The console will be situated on the north side of the chancel above the choir stalls, with the Swell, Choir, and part of the Pedal organ, including the pedal-box, on the same side, the more powerful departments being on the opposite side.

The music-desk, drawstop, and pedal jambs of the console will be of rosewood, the drawstop jambs being at an angle of forty-five degrees to the keyboards. The drawstop knobs will be of solid ivory, with ebony stems and ivory bushings; the key-frames and slips will be of ebony. The keys will be laid with heavy plates of ivory ⅛-inch in thickness, without surface joints. The pedal-board will be of 'Willis' type, concave and radiating, made of teak, with detachable facing pieces. The combination pistons will be of solid brass, slightly concave and heavily nickel-plated. The pedal pistons will be of brass with convex heads.

The five crescendo pedals—Swell, Choir, Solo, Echo, and Pedal—will be of the lever-locking type, a locking movement allowing the performer to leave pedal in any position.

The tremulants will be of the latest 'Willis' type, with accellerando attachments, allowing the performer by means of pedals to increase or decrease the rapidity of the vibrato at will.

The action throughout will be electro-pneumatic, and tubular-pneumatic on the 'Willis' pressure system, as most suitable for the various departments of the instrument, with the exception of the manual to pedal couplers, which will be mechanical to pull down the manual keys.

All pipes tuned with cones will be of fine spotted metal, also certain of the string-toned stops, some of which will be of pure tin. All other metal pipes down to 4-ft. C in length will be of a special thick metal, rich in tin; all metal pipes below 4-ft. C will be of zinc of great substance, fitted with metal mouths and tips.

The pitch of the organ will be C 517.

BLOWING APPARATUS.

There will be seven separate blowing installations. These will be placed in a special chamber under the east aisle of the north-east transept. There will be a heavy pressure, a medium, and a light pressure installation to each main division (those for the south side division will also supply the Echo); also a compressor to supply all pressures above and including 25 inches.

Each separate installation will be electrically blown, on the 'Willis' system. This consists of a slow-speed motor, driving three or five feeders by means of a crankshaft and supplementary link-work, through enclosed helical spur-reducing gear; the link-work ensuring the lifting of the feeders in a perfectly horizontal position, free from all side-strain and unsteadiness. All feeders are square-drop, and, with most of the mechanical parts, are interchangeable. The motor is automatically controlled by the rise and fall of the main reservoir.

The air will be obtained from the organ chambers themselves through ducts, thus ensuring a constant temperature throughout; and will be delivered through trunks to the various reservoirs in the different divisions of the organ, weighted to pressures varying from 3½ inches to 50 inches. Starting and stopping will be easily accomplished at the console by simply pressing 3 sets of 'push buttons' (one for each division of the organ, and one for the compressor). These bring into action three solenoid controlled rheostats, thus quickly and silently starting and stopping the motors. The advantage of this system is that portions of the organ not in use for some time can be switched off conveniently. The current for the electro-pneumatic action will be obtained through a small rotary converter from the Corporation electric mains, the converter being automatically started and stopped by any of the 'push button' sets.

The general workmanship throughout will be of standard 'Willis' quality, and the finish throughout will be of the most elaborate and beautiful character; the chambers, air-ducts, &c., and the organ itself have been designed with a view to allowing each pipe ample sounding space, and to render every portion of the immense instrument thoroughly accessible.

The whole of the voicing will be done either personally by or under the direct supervision of the partners of the firm, Mr. Henry Willis, sen., and Mr. Henry Willis, junr.

ANALYSIS OF CONTENTS.

	SPEAKING STOPS.	PIPES.
Pedal Organ	33	1,248
Choir ,, ...	23	1,642
Great ,, ...	28	2,196
Swell ,, ...	31	2,252
Solo ,, ...	23	1,520
Tuba ,, ...	6	366
Echo ,, ...	23	1,343
Total number speaking stops	167	Total number of pipes 10,567
Couplers, &c.	48	
Total number drawstop knobs	215	

EXPLANATION OF SPECIFICATION.

This organ, which is now in course of construction for the new Cathedral at Liverpool, is the munificent gift of Mrs. James Barrow, of Waterloo, near Liverpool.

The general internal dimensions of the Cathedral will be:

Total length	460 ft.
Width across Nave and Aisles	88 ,,
Width across main Transepts	200 ,,
Height from floor to apex of groining ...	115 ,,
Central space	200 ft. long, 88 ft. wide.

Owing to the extreme size of the Cathedral rendering an organ of great magnitude a necessity, the opportunity has been taken, thanks to the generous donor, not merely to construct an instrument of the greatest size and power, but chiefly to obtain a most complete tonal design involving no unnecessary duplication, and to enable every class of legitimate tone to be adequately represented and developed.

It is of the greatest importance that this should be realised, as the first consensus of opinion would most probably be that the organ will be much too large; but when it is borne in mind that an organ of 60 stops is found no more than adequate for many churches of average magnitude, and the sizes of these are compared with the enormous dimensions of the Liverpool Cathedral, it will be readily seen that, even allowing for the increase in scaling of the pipework, the new organ will be, relatively, none too large for the building, and to support the immense congregation which the Cathedral will be capable of accommodating.

The instrument will occupy two special chambers in the first bay on each side of the Chancel, and also a portion of the south Chancel Triforium. There will be four fronts, two into the Chancel and two into the east Transepts, with oak cases designed by the cathedral architect, Mr. G. Gilbert Scott. Each chamber will be (internally) 36 ft. wide, 58 ft. high, and 13 ft. 6 in. deep, the floors being at a height of 21 ft. 3 in. above the Chancel floor.

The Great, Solo, Tuba, and a portion of the Pedal departments will be located in the south chamber, while the Echo organ will also be on this side in the Triforium above. The Swell, Choir, and remainder of the Pedal will be in the north chamber.

There will be six manual departments: Choir, Great, Swell, Solo, Tuba, and Echo. These will be played from five keyboards, the Tuba and Echo organ being both played from the fifth.

In each department, while retaining the various tone-colours traditionally assigned to it, the endeavour has been to develop these varying classes of tone to the fullest extent in 'families,' so as to ensure correct balance in the departments themselves, as well as in the ensemble.

CHOIR ORGAN.

The generally accepted modern function of the Choir organ is that it should be somewhat of an echo to the Great, and as such this department has been designed with soft diapason tone, superwork and small chorus reed work, giving the effect of the early English organs, in which 'full organ' was often used to accompany choir voices. At the same time the semi-solo character of the Choir organs of the latter part of the 19th century has not been lost sight of, and the scheme for this department may be said to comprise the advantages of both.

The family of Dulcianas, the real choir Diapason type, has been placed outside the Choir-box, as there will be an enclosed family of this type (the Salicional) on the Swell organ; with the exception of the Dulciana Mixture, which will be enclosed for convenient use with other combinations. The provision of an enclosed family of Gambas, of the true Choir type, will be most useful, and the Vox Humanas, 16 ft. and 8 ft., have been purposely placed on this manual by virtue of their being quite as much accompanimental as solo stops.

GREAT ORGAN.

This department being the most important factor in the tonal balance of an organ, when the enormous dimensions of the Cathedral are considered, involved a certain amount of deviation from the usual method of designing large instruments.

Six metal 8-ft. diapasons are provided, in two groups. Three of these will be of extreme, but correct, scale, and will speak on a pressure of 10-in., giving an unprecedented quality of tone and power; the other three, although of large size, will represent the older type of diapason tone.

The omission of a Sub-Bourdon 32 ft. will be noticed; this is done purposely, as it would remove the distinction of the Pedal organ from being an octave lower than the manuals, a similar stop on the pedal not being possible, and neither being really desirable additions to a tonal scheme.

The Tibias will be virtually wood Diapasons, but neither these nor any other stop in the organ will have leathered lips. The family of Stopped Diapasons will be a useful addition to the softer accompanimental stops of this department. The mutation work is built up from the sub-unisonal foundation, thus greatly conducing to perfect balance in the fluework.

The stop 'Solo trombas on Great' will transfer the four enclosed semi-chorus reeds on 20 in. to the Great, to assist the four unenclosed reeds in giving complete balance against the heavy foundation tone; and being also playable from the Solo, they are of considerably more use than if kept as purely Great organ reeds. The fact of their being enclosed enables many unusual and useful effects to be obtained.

SWELL ORGAN.

While the modern view is that, in the Swell, reed tone should predominate as against Diapason tone on a Great organ, in this case the latter tone has not been neglected, and in this department will be amply represented by two full-toned Diapasons, a Tibia, and a family of Geigens, which latter have gradually come to be accepted as the most effective type of Swell Diapason tone. A family of Salicionals (or enclosed Dulcianas) will be placed on this, their proper manual, and both these and a very complete family of Lieblichs, which extend up to a soft Mixture, will provide ample soft and varied foundation work; the Lieblich Mixture will be a novelty, which is fully justified on an instrument of this size, and will also render possible many unusual effects.

The reed-work will be divided into three groups; the Hautboys 16 ft. and 8 ft., and the Krummhorn providing the softer effects, and the family of Cornopeans on 10-in. wind will combine their utility in mezzoforte combinations with the power of assisting the family of free-toned Trumpets on 15-in. wind in adequately balancing the heavy Great organ.

SOLO ORGAN.

This department will be on more or less orthodox lines. The greater portion will be enclosed, with the exception of a family of solo Hohl Flötes and the Diapason Stentor on 20-in. wind; the latter will give an effect hitherto unobtained, by virtue of the scale and treatment. The enclosed portion includes a very complete family of Violes, and a number of orchestral reeds, as well as the family of Trombas on 20-in. wind, previously mentioned in connection with the Great organ.

TUBA ORGAN.

This department will comprise the Tubas usually found on the Solo manual, slightly developed and placed on a separate keyboard, as at St. Paul's Cathedral, forming a 'Clavier des bombardes.' These will include a family of Tubas, 16 ft., 8 ft., 4 ft., two Bombardons, 8 ft., 4 ft., somewhat of the orchestral type, and a 'Tuba Magna' on 50-in. wind.

The latter pressure has, so far, not been employed in England; but owing to the size of the Cathedral, and to the special treatment in voicing on 'Willis' lines, the result will be a quality of tone and power hitherto unheard in this country.

ECHO ORGAN.

This department, also played from the fifth keyboard, although it can be coupled to other manuals for use with softer stops of those departments, will really be a distinct organ, and as such will be complete in itself with a separate Pedal of four stops, superwork, and chorus reeds. The Pedal will be enclosed in the Echo-box, and will include a soft reed, the Dulzian 16-ft. The draw-stops of these will be grouped below those of the Echo manual. All stops of the manual division will naturally be designed to give the effect of distance, apart from the position of this department in the Triforium, and will include a family of Quintatöns, soft Diapason, Flutes, &c., and the mutation work will include a stopped Twelfth (Quintatön), and a Flute Mixture, the latter somewhat of a novelty. There will also be a Carillon of four octaves.

The whole of this department, while undoubtedly a luxury, will be a most important adjunct in an organ of this magnitude, and will serve to complete the varied resources at the disposal of the player.

PEDAL ORGAN.

This department, although fulfilling the function of providing appropriate basses to the various classes of tone on the manuals, must also comprise a proper tonal scheme in itself, which in this case will be very complete. A most important innovation will be the provision of a separate pedal Swell-box, although the enclosure of some Pedal basses in a manual box has already been done. The enclosed stops will, of course, provide appropriate basses for the Swell organ, and other enclosed departments; among them will be a Contra-Ophicleide 32 ft. on 15-in. wind. The player will be able to couple the separate crescendo pedal for this box to the various other crescendo pedals for combined use with other departments, thus greatly enhancing the utility of this enclosed division of the Pedal.

The two 32-ft. metal stops will form the Transept fronts on each side. The heavy Diapason tone on the Great will be adequately supported by three wood, and two metal, Opens 16 ft. The softer unenclosed basses will be provided by a Dolce 16 ft. of metal and a Bourdon of wood, the enclosed stopped bass (Quintatön) being of metal.

As on the Great organ, the mutation work will be built up from the sub-unisonal foundation, the graver ranks being of stopped pipes. A 64-ft. stop will *not* be provided, as it is generally recognised that the lower tones are really inaudible; but with regard to the upper portion of the Pedal compass, the Double Quint 21⅓ ft. will provide an acoustic 64 ft. of considerable utility in combination.

With regard to the reed-work, this will be divided into four groups: there will be a family of Trombones 32 ft., 16 ft., 8 ft., on 25-in. wind, and two reeds of medium power on 15-in.; the enclosed portion will comprise two Ophicleides 32 ft., 16 ft., and Bassoons 16 ft. and 8 ft. for the softer effects.

Until recently, English organs have been constantly criticised on account of the inadequate resources of their Pedal departments as compared with those of Continental organs. While this may have been true in the past, and although there are pedal departments with a greater number of stops in existence, they invariably have not possessed such a proportion of 16-ft. basses, which are the true foundation of this department.

None of the stops of the Pedal or of the manual departments will be derived from, or be extensions of, any other stops. By this it is not intended to disparage legitimate derivation, but this process is, in effect, a means of increasing the resources of an organ in the case of which funds or space will not permit of such enlargement. The reason for the insertion of the Coupler 'solo Trombas on Great,' which might possibly be considered a form of derivation, has already been explained. If various stops in the organ had been derived, knobs would have been provided representing separate stops, and it was the express wish of the designer that the instrument should be absolutely complete in all departments.

COUPLERS, ETC.

These will be grouped together, this arrangement being, in an instrument of this size, preferable to scattering them about under the various departments. It has also purposely been arranged that the octave-couplers should not act through the inter-manual couplers, separate couplers in octaves being provided between the Great and the Swell and Choir organs; the utility of separating these is not always recognised, but for certain effects it is invaluable.

Although played from the same manual, the Tubas and Echo organ will be separately coupled to the various other departments. The advantages of this precaution are obvious. The actions of these two departments will be controlled by draw-stops (Tubas 'on') and (Echo 'on'). The 'tenor solo to pedals' will not only couple the tenor twenty notes of the solo manual to the pedals, but will also silence the Pedal organ in that portion of the Pedal compass, thus enabling solo effects to be obtained with the right foot on a solo stop alone with a normal bass in the lowest octave of the pedal-board.

The accessory stops will comprise drawstops for the four tremulants, and coupling stops for the various combination movements, one of these giving suitable pedal accompaniments to the manual combinations, others enabling the combinations of the various manuals to be concentrated on the combination pedals. The crescendo pedals will be capable of being coupled together (without adding weight to the touch of the pedal) by means of a drawstop.

With regard to the console, the dimensions of this will be to the 'Willis' standard throughout, with the exception of the drawstop knobs, which on account of their large number will be slightly smaller, although of the usual 'Willis' pattern, their diameter being 1⅛ in. with a draw of 1¼ in.

The drawstops will be arranged in each jamb in four double-columns (*i.e.*, eight vertical columns each side, two single columns to a department). The Swell, Tubas, Echo (and Echo pedal) and the couplers (the latter in two double-columns) will be in the bass jamb. In the treble jamb will be the Pedal, Great, Solo, and Choir departments. Those departments which have certain stops enclosed will have the knobs of the enclosed portions above the unenclosed stops; the separation being clearly indicated by ivory tablets.

The various pedals and pistons for the adjustable combination and other accessory movements have been specially designed to render the control of the great instrument as simple as possible. The couplers will also be capable of being controlled by the pistons of the various departments they augment.

CONCLUSION.

The exceptional size and comprehensiveness of the scheme causes the organ to stand out among recent instruments in this and other countries.

As things are at present, it will be the largest organ in the world, commensurate with the enormous building in which it will be placed; and will be additionally noteworthy as being the first organ of over 100 speaking stops to embody the correct principles of tonal design along with the infinite variety of stops in earlier organs of this size.

While it is neither desirable nor possible to make a fair comparison between the Cathedral organ and other prominent organs in different parts of the world, particulars of some are here appended, as far as can be ascertained. The large organ formerly in the last Exhibition at St. Louis, U.S.A., is not given, as reliable information as to whether it exists in its entirety does not seem to be forthcoming.

The sizes of the various buildings in which these organs are placed should also really be considered, and it is perhaps permissible to mention that the Sydney Town Hall, in which is the organ which has been largest up to the present year, has the following dimensions: length 116 ft., width 85 ft., height 65 ft. These are quoted merely to show that, in view of the much greater dimensions (already given) of the Liverpool Cathedral, the organ which is now in course of construction will be by no means too large.

Date.			No. of speaking stops.	Total stops.
1900	London	St. Paul's Cathedral	77	103
—	Vienna	St. Stephen's Cathedral	90	—
1862	Paris	St. Sulpice	100	118
1871	London	Albert Hall	111	124
—	Riga	Cathedral	124	—
1890	Sydney	Town Hall	128	144
1912	Hamburg	St. Michael's	163	—
—	Liverpool	Cathedral	167	215

The organ (without cases) will cost about £18,000, and will take about four years to complete.

The specification has been drawn up by Mr. W. J. Ridley (nephew of Mrs. Barrow). It has the entire approval of the other members of Mrs. Barrow's committee—Mr. F. H. Burstall (Cathedral organist), Mr. Charles Collins, Mr. E. Townshend Driffield, and the builders, Messrs. Henry Willis & Sons.

Reviews.

Pax Dei. A song of rest. For soli, chorus, and orchestra. By E. W. Naylor.

[Novello & Co., Ltd.]

There are comparatively few works suitable for use in Advent, and for that reason alone Dr. Naylor's setting of the fine words he has chosen (practically a Requiem) will be welcomed. But even after a far from exhaustive analysis we think he has produced something quite new, destined to enhance his reputation and to hold a place in contemporary English sacred music. The work is laid out in some nine or ten movements, many of which are subdivided. Among those which are conspicuous in their treatment may be included the 'Dies Iræ,' and the 'Pie Jesu,' while in the 'Offertorium' mention must be made of the vigorous fugal section commencing 'Quam olim Abrahæ,' which occurs later also in the 'Hostias.' Dr. Naylor may certainly claim to be modern in his harmonic construction, but from so learned a man we are content to receive what he gives us. To be sure there are some passages and progressions which require hearing often and, possibly, need explanation before they become clear. But then all that has happened before in works which have since become classical. There is all the difference between the man who tries to be original and becomes ugly in his means of expression, and he who uses his means with knowledge and conviction. Dr. Naylor gives abundant evidence of sincerity, while his workmanship is such as we should expect from a musician trained in all branches of his art.

Mozart's Opera, 'The Magic Flute.' Translated by Edward J. Dent.

Mozart's Opera, 'The Magic Flute': Its History and Interpretation. By Edward J. Dent.

[Heffer, Cambridge.]

For the performance of Mozart's 'Magic Flute' given at Cambridge in November of last year, Mr. Edward J. Dent made a new translation of the opera, which is here published along with a companion volume dealing with the history and interpretation of the work. The translation is as well done as can be expected, considering the poor quality of the original libretto. The other volume is extremely interesting. Mr. Dent surveys all the existing material dealing with the sources of the libretto, and has no difficulty in showing that the text, so far from being, as was at one time supposed, the work of Mozart's friend the opera-director Schikaneder, was for the most part written by that remarkable person Giesecke. He gives a summary of the Abbé Terrasson's old romance 'Sethos,' and shows that this book, which had a great vogue in its own day, must have been very well known to the author of the text of the 'Magic Flute.' Many of the incidents are the same in both, and in two places the opera makes use of passages from the novel almost word for word. Mr. Dent shows the curious change of purpose that came over the collaborators in the opera at an early stage in its inception, what had been intended for a mere fairy romance, treated in a partly comic vein, being turned into a drama full of the ritual of Freemasonry and aiming at the enforcement of certain moral ideas. Mr. Dent also makes it clear—probably clearer than it has been made by any previous writer—how deeply possessed Mozart was by serious thoughts in the last year or so of his life. The little book is quite indispensable to any student of Mozart and the 'Magic Flute.'

The Paragraph Psalter. By Brooke Foss Westcott, D.D., D.C.L. Revised and edited by A. H. Mann, M.A., Mus.D. Oxon.

[Cambridge University Press.]

It is hardly necessary to say much about this well-known work. It is equally unnecessary to add, though we fain would do so, that at the hands of Dr. Mann it has been accorded reverent and careful treatment in its revision. From one so experienced and successful in all matters appertaining to the Church service the book comes to us with authority even greater than it before possessed, and we cordially recommend it to those to whom Anglican pointing still makes an appeal, in the hope that it may do much to stem the adverse tide of criticism so constantly directed against it.

Five Short Anthems or Introits. By C. Lee Williams.

Magnificat and Nunc dimittis. In C. By E. Markham Lee.

[Novello & Co., Ltd.]

Mr. Lee Williams here adds a welcome contribution to that class of Church music in which simplicity and reverent effect are characteristics. The composer's name is a sufficient guarantee of excellence. Dr. Markham Lee proves himself a true Church musician, for in his setting we find nothing which is not prompted by a regard for orthodox tradition. Here are no startling changes of harmony, no disconnected wanderings after the unknown. All is clear and reasonable, while the organ part is sufficiently subordinated to give the vocal parts their due importance. The slight repetition of some of the words, though perhaps better avoided, surely need meet with no objection. The work is dedicated to Sir Frederick Bridge.

Richard Wagner: Sämtliche Schriften und Dichtungen—Volks-Ausgabe.

[Breitkopf & Härtel.]

Messrs. Breitkopf & Härtel are making slow but steady progress with their popular edition of Wagner's prose and poetical works. The fifth and sixth parts, recently issued, carry us as far as 'The Art-work of the Future' (1849). At this rate it will apparently be some time before the whole twenty-four parts are published; and as there must be many people to whom a cheap edition of the later prose works of Wagner would be a boon, the publishers will perhaps consider the advisability of accelerating the issue.

The Communion Service (with Benedictus and Agnus Dei). In C. By H. M. Higgs.

[Novello & Co., Ltd.]

Written evidently by an experienced Church musician, this setting may be recommended for its thoughtful treatment and simple but effective choral writing. The organ accompaniment will require study, and an organ of refined and responsive mechanism. The work should become widely known and used.

BOOKS RECEIVED.

Shakespeare Music (Music of the Period). Edited by Dr. E. W. Naylor. Pp. 66 + xvi. (London: J. Curwen & Sons; T. Fisher Unwin.)

McDougall's Organised Games. By Leo England. Pp. 94. Price, 2*s.* 6*d.* net. (London & Edinburgh: McDougall's Educational Company.)

Schumann. By M.-D. Calvocoressi. Pp. 188. (Paris: Sociétés des Editions Louis-Michaud.)

With Lute and Lyre (Illustrated). By Grizelle S. Steel. Pp. 109. Price 2*s.* 6*d.* (London: George Allen & Co.)

Mr. C. J. Bishenden, author of 'Forty years' recollections of the Handel Festival Choir,' gave a concert-lecture on 'Handel and singers of his time,' on December 5, at 105, New Oxford Street.

Obituary.

We regret to have to announce the following deaths:

Mr. EDWIN ASHDOWN, on November 26, founder of the firm of Ashdown, music-publishers (formerly Ashdown & Parry). He was also the originator of the house of Leonard & Co. For many years he was chairman of the Music Publishers' Association. His was a genial and arresting personality, which endeared him to all his many friends. He died in the eighty-sixth year of his age, leaving no fewer than fifty direct descendants.

Mr. ALBERT B. BACH, a well-known and greatly-respected professor of singing. He died suddenly, of acute angina pectoris, on November 19. Mr. Bach was born at Gyula, Hungary, in 1844, and he settled in Edinburgh about thirty years ago. We hope to be able to refer in our next number to his useful career.

A CORRECTION.

In our last issue—misled by an unfortunate error in a contemporary—we stated that Madame Susanna Cole had died. We very much regret the mistake, and any inconvenience occasioned thereby, and at the same time we desire to express our satisfaction that Madame Cole is still alive. Our high appreciation of her services to the art was shown in the sketch of her career given in our October issue.

REGIMENTAL BANDS—THEIR HISTORY AND RÔLE OF USEFULNESS.

On December 11, Lieut. J. Mackenzie Rogan, M.V.O., Mus Doc, bandmaster of the Coldstream Guards, and senior bandmaster of the Brigade of Guards, gave a lecture on the above subject at Queen's Hall before a large and distinguished audience. Field-Marshal Lord Roberts presided.

Lieut. Rogan, in the course of an historical survey of the development of military music, said:

The British Army dates from 1660, and though the development of martial music for many years was slow, provision for certain instrumentalists was made at the very beginning. The historical records of the Life Guards record that at the Restoration, in 1660, Charles II. was met by the King's Life Guards with their kettle-drums and trumpets, and in the warrant for the formation of the Tangiers Regiment (now the Queen's Royal West Surrey Regiment) in 1661, provision is made for two drummers per company, with pay at 1*s.* a day. The official establishment of musicians for a line regiment remained at two drummers per company, and two fifers per regiment, until 1803.

The introduction of wind instruments and the formation of regimental bands was a gradual process entirely dependent on the initiative and generosity of the officers.

The oboe was the first instrument introduced into our service to supplement the drums and fifes, and a warrant of 1684 authorized the employment of twelve oboes in the regiments of Foot Guards. Line regiments followed this example, and the introduction of the oboe may therefore be regarded as the starting point of regimental bands.

Germany at this period led the way in military music, and small bands of four to six performers of German origin were engaged by regiments at the expense of officers.

The first record we have of attested soldiers being employed as musicians in a regimental band is that of the Coldstream Guards, for whom, in 1785, H.R.H. the Duke of York enlisted twelve musicians in Hanover; one of these men received the appointment of 'Music-Major.' Prior to that date musicians had been hired by the month to play the King's Guard from the Horse Guards Parade to St. James's Palace. The music played was of the simplest kind, and only march music was used.

Military bands owe much to that great soldier, Frederick the Great, who was one of the first to realise the value of military bands in popularizing military measures. Under him Germany was the first to establish uniform military bands.

Increasing interest brought about the introduction of new instruments. Gradually clarinets, horns, trumpets, flutes, bassoons, and serpents were added. The clarinet replaced the oboe as a leading instrument, and is now as important to the military band as is the violin to the orchestra.

Towards the end of the 18th century regimental bands had become almost universal, though their establishment and maintenance still remained voluntary on the part of officers.

The development of the military spirit in France under the first Napoleon led to great improvements in military bands, a subject to which he gave much attention. He held that 'music, of all liberal arts, has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement.'

The association of our Army with the allied forces on the Continent, and with the French Army after 1815, assisted in the progress of our own bands, though this progress was not at the public expense.

In 1822 the authorized establishment of regimental bands was fixed at ten musicians, not including black men or boys, and in 1823 this number, to meet the requirements of new instruments, was increased to fourteen.

From this time onward until the Crimean period, though music was looked upon as a necessity, it was left to look after itself in haphazard fashion. There was no system of training Army musicians, and no uniformity among those who directed them. Each band had its own musical pitch, and the discordant result of a performance of the National Anthem by combined bands at a review of our troops at Scutari, in 1854, was a masterly example of our ineptitude and inefficiency in military band training and organization.

Happily, at the close or the Crimean war, the attention of H.R.H. the Duke of Cambridge was drawn to our want of military musical organization; the result was the establishment of the Royal Military School of Music at Kneller Hall. At this period the men in charge of our Army bands were invariably civilians, and the majority were foreigners. These were gradually replaced by British musicians (drawn mainly from regimental bands) who, after being trained at the school, were sent to regiments as bandmasters. Among these early graduates were some of our most able bandmasters, and our indebtedness to them is great, for they were the men who laid the foundations of our successful military bands of to-day.

VALUE OF MILITARY BANDS TO THE ARMY.

The establishment of the band of a line battalion is fixed at one sergeant, one corporal, and twenty musicians. It goes without saying that no regimental band can be kept efficient with these numbers. How then are regimental bands recruited and maintained?

i. By the enlistment of boys either already trained as musicians, or to be trained as such.
ii. By taking men from the ranks.
iii. By training efficient soldiers as acting bandsmen to supplement the authorized establishment.

But even then the source of supply is limited, and a commanding officer has many difficulties to contend with. One, and not by any means the least, is the limited promotion open to bandsmen. The educational abilities and the intelligence required to make a skilled musician are the same as those required by the non-commissioned officer. A youth who joins the band sees his comrade, without superior ability, who remains in the ranks, rise gradually to non-commissioned rank, perhaps in six or seven years to colour-serjeant, with the prospect of further promotion to a warrant or to a commission. The bandsman's prospects are limited to the chance of promotion to band serjeant or band corporal. He becomes dissatisfied, and either takes his discharge or commits a military offence to obtain relegation to the ranks; and so the band loses a trained musician. It may be suggested that Kneller Hall opens up prospects for Army bandsmen, but the proportion of bandmasters to the number of men and boys who enter bands is very small.

I see no remedy for this state of affairs, but I know from experience that the trouble is a real one. A suggestion has recently been put forward that regimental bands could satisfactorily be replaced by forming divisional or stationary bands.

The King's Regulations stipulate that the non-commissioned officers and men of regimental bands shall be effective soldiers, perfectly trained and liable to serve in the ranks. In addition, they are trained as stretcher-bearers and in 'first-aid.' What economy either in men or money would then be effected by the substitution of stationary divisional

bands for the present regimental bands? The present regimental bandsmen would become divisional bandsmen. Their places as stretcher-bearers with their battalions on service would be taken by men from the ranks, and the fighting line would be correspondingly reduced in strength.

As for the bands themselves, it would be many years before, say, the 1st Aldershot Divisional Band had the same pride in its existence as the existing band of any battalion, with its share of regimental tradition and its pride in everything appertaining to the regiment.

It is at most Colonial stations and in India that regimental bands more strikingly evidence their value.

Those of you who have experienced Indian summers at Dinapore, Allahabad, Jhansi, Cawnpore, and similar stations, with the thermometer, in the shade, hovering at the three-figure mark, for at least two or three months of the year, will appreciate the enlivenment of the 'Long, long Indian day,' when the regimental band at the station bandstand or in the regimental gardens towards the close of day, discourses the latest music from home. The band performances vary the dreary monotony of cantonment life and help to dispel the depression consequent thereon. Their effect upon the general health and tone of the troops is incalculable. During epidemics of cholera or fever I have known funerals so frequent that the attendance of the band has been dispensed with. Instead, daily programmes of light and lively music have acted as a wholesome tonic to the community, and in many cases have helped to restrain the men from indulgence in drink and other excesses.

Again, the services of a band for amusement and relaxation at stations, where the troops are entirely or almost entirely dependent upon themselves, are invaluable. Dances, concerts, theatrical performances, and entertainments of every description are practically dependent upon the band for their success, while cricket, football, polo, and gymkhanas owe much to the assistance of regimental bands. Church services are in many stations dependent upon bands for the musical portion of the service.

In the *Illustrated London News* of March 3, 1855, there is a picture of a French band playing in the camp before Sebastopol, and the text accompanying the engraving reads:

> 'The French have shown their superiority to the English in the attention they have paid to the maintenance of their military bands, as in everything else. While the English camp has been for months without any attempt to cheer the hearts of the men with inspiriting martial airs, our more mercurial neighbours have kept up the regular practice of the bands, which has had *an excellent effect upon the soldiers.*'

In my own experience during the operations in Upper Burma between 1886 and 1888, the bandsmen had to discard their instruments and do duty in the ranks. We still, however, maintained the band and practised when opportunity offered. It has frequently happened that, after returning to camp from expeditions against dacoits extending over a week or ten days, bandsmen have been called upon to take part in a concert or entertainment to cheer their comrades in camp, and have willingly given their services.

An old colleague, now serving at the Duke of York's School, who had a long Indian experience, and who served through both phases of the Afghan war of 1878-80, in recounting his experiences, has told me that though the band of his regiment—the 67th, now the 2nd Battalion Hampshire Regiment—were returned to the ranks on leaving Kohat for the Kurram, they managed to retain their instruments and a certain amount of music. The bandsmen did double duty during the campaign, and when, after the Cavagnari massacre, the force eventually reached Kabul, it was with colours flying and band playing that the regiment marched into the city. Then, while cantoned in Kabul, the band, though still doing duty in the ranks, kept entertainments going, played at sports, assisted at church services, and generally livened the force. He also instanced the services of the band in a cholera epidemic at Allahabad in 1891, when, for five months, his battalion was in cholera camp forty miles from cantonments and ten miles from the line of rail.

The usefulness of regimental bands from a recruiting point of view is another important factor.

VALUE OF MILITARY BANDS TO THE PUBLIC.

The high appreciation of our regimental bands, so far as the general public is concerned, is exemplified by the many calls upon their services, made by municipalities and corporations for performances, especially during the summer months.

It is no uncommon thing for bands to play to audiences of 5,000 or 10,000 people in the parks of provincial towns. Local brass bands are unable to equal our standards, and the public prefer the better music of the military bands.

We have some of the finest orchestras in the world in London, but their fine performances can only be enjoyed by those who can afford to pay to hear them. To the poorer members of society the high-class concert-hall and the opera-house are closed. The performances of regimental bands in public places are their only opportunities of making acquaintance with much that is best in music.

In India and in many of the Dominions and Dependencies it is practically impossible to obtain a knowledge of good music and musical progress except through the agency of regimental bands. The regimental bands of the Army have done more to raise the standard of musical taste in this country, in India, and our Colonies, than all the orchestras put together.

It is surprising how the popularity of the regimental bands has increased during the past twenty-five years, and there is a marked advance in the class of music played. True it is that most of the music consists mainly of arrangements of the great masters and others, but this is in a large measure due to the fact that composers have not written directly for military bands. Much has been written and said on this subject. In my course of three lectures at the Royal United Services Institution and the Royal Academy of Music, I dwelt strongly on the subject, and I went so far as to say that if the British composer would take the matter in hand, I, for one, would be glad and willing to give all the assistance possible, by having the compositions tested and rehearsed.

I think the reason this matter does not receive the attention it merits is that scoring for military bands is not taught in our great musical institutions. Military bands have frequently been attacked in a few of the London newspapers for playing music that has been arranged for them from orchestral scores. I venture to say that much of this class of music improves by being played on a good military band. If the music is well arranged, well balanced, good proportions of tone-colour maintained, and artistically and intelligently rendered, then I think there is little else to be desired.

A young composer should realise that the military band is one of the best means by which his music can—and in many cases does—become known. It offers him one of the best and most profitable markets, and in many cases it is practically the only way in which his name and work will become known, as it frequently happens that his orchestral compositions are played, as such, not more than once or twice a year, and often not that.

A matter largely affecting the efficiency of regimental bands is the endeavour to maintain a string band in addition to the wind band. I cannot but think it a pity that so much valuable time is expended on the former, when the majority of bands have but little time at their disposal for the practice of the latter, the band paid for out of public funds.

A good wind band can play quite as softly and effectively as a string band. I speak from a long and varied experience in India and in South Africa. In India the band I was in charge of—that of The Queen's Regiment—provided the orchestra for the performances of 'The Mikado,' 'Dorothy,' 'Pinafore,' and works of a similar character. The instruments used were all of the wind family, excepting a string bass and a pianoforte.

I know from personal experience also that the expense of maintaining the two bands in battalions of the line is great. I served with a regiment that organized a string band. It had at the time a very excellent wind or military band, but so much attention had to be devoted to the strings that in a few years the wind band depreciated. This, together with the expense involved in keeping two bands going, caused the officers to give up the string band.

The military wind band is the only one recognised by the authorities.

For quite a considerable period during the last century the military or regimental bands provided the wind instrumentalists at most of the theatres in London, and the whole of the wind department of the orchestra at the Royal Italian Opera at one period consisted of Army musicians.

As evidence of the power of music upon people in a mass, I should like to record my experience of the tour which the Coldstream Guards Band made in Canada in the year 1903.

The enthusiasm displayed by the people in the various cities and towns was something to remember. From the Imperial point of view it was more than a success, it was a veritable triumph. In out-of-the-way towns where a military band was almost unknown, and where the programmes were more simple and patriotic than classical, it was no uncommon sight to see people moved to tears by the strains of some beautiful old English, Irish, Scotch, or Welsh melody. The effect of 'Home, sweet home,' 'Oft in the stilly night,' 'Auld Robin Gray,' and such like melodies, was such that I felt not only the band but also the audience under the control of my baton. Whole audiences would sometimes stand up in the middle of a programme and demand the National Anthem or 'Rule, Britannia.' Such was the enthusiasm and loyalty of the Canadian people.

In our service regimental bands no longer accompany their battalions as bands into the field, but the following extract from a report of the fighting in the early stage of the war in Turkey shows that in some cases bands are still to be found on the battlefield:

'To the strains of the "Slivinitza March," infantry regiment after infantry regiment of the Bulgarian Army advanced with bayonets to the charge.'

Had present-day regulations obtained a hundred-and-twenty years ago, the West Yorkshire Regiment would not have had the unique distinction of using the old French revolutionary air, 'Ca Ira,' as their regimental march. The circumstances, quoted from the *Romance of Regimental Marches*, are as follows:

'When, on May 23, 1793, the allied forces stormed the French camp at Famars, the 14th Regiment, finding their work a little too hot for them, began to fall back, and the prospects of the assailants were but gloomy. The moment was one of supreme gravity. The English were losing courage, while the Frenchmen were gaining it, and were keeping up their spirits with the music of the "Ca Ira." Suddenly a brilliant thought entered the mind of the Colonel of the 14th. He dashed to the front once more, commanded his band to strike up the revolutionary air, shouted, "Come on, lads, and we'll beat 'em to their own damned tune," and headed his regiment to a final and triumphant assault. From that day to this the battalions of the West Yorkshire Regiment have played "Ca Ira" as their quickstep.'

It is calculated that in European armies there are now about 1,500 bands, and taking an average of forty men per band the numbers for the whole work out at 60,000.

It will be remembered that for purposes of economy the Government of France some years ago abolished their bands. This innovation was so unpopular both with the Army and the people that the bands were soon reinstated.

Lord Roberts, in thanking Lieut. Rogan, remarked that he was proud to call him an Irishman.

Sir Alexander Mackenzie said: Lord Roberts, Ladies and Gentlemen.—How a peaceful lamb of a musician feels amid such lion-like surroundings I must leave to your imagination.

It is a privilege to be allowed to thank the lecturer for his most able paper on a subject on which no one is better fitted or entitled to speak by long experience, as well as by his prominent position not only in the military service but in the service of music. I came here in search of information, and have certainly not been disappointed. It was time for some expert to give an historical exhibition of the early beginnings and the growth of British military music, because it has developed from its initial purposes and uses far beyond its original intentions, and in course of time taken its place as an active factor in the progress of music, to be reckoned with and recognised to a much greater extent than, maybe, some of us civilians who are working to the same end and for the same object, have done. By the improvements and refinements which our regimental bands have gradually undergone, their executive powers have attained a standard of perfection which deserves highest praise and admiration. In some special cases, this executive ability touches a point which is quite astounding. But that advance has brought something even more valuable and gratifying to us: and that is the extraordinary selection of high-class music, which has not only been made possible, but which, to the great credit of the bandmasters, is being fully taken advantage of. Their programmes now contain much of the best, worthiest, and most difficult pieces by the great composers of all nationalities. Some years ago—perhaps not so many, either—the same compliment could hardly have been paid as honestly and sincerely as I can offer it now. I do not know whether the military authorities will appreciate so fully as we musicians do the fact that the Army bands have now achieved a foremost position—not as mere contributors to amusement and enjoyment, but as valuable popular educators. Their influence is probably more practically useful and effective in that respect than any other means that could be devised for bringing good music to the ears of a huge mass of people, who otherwise would never have learned to love it, as assuredly they do, when they get the chance of hearing it. We owe to the Army bands a great deal more of the immense improvement in the public taste and understanding of the art all over the country than has ever been acknowledged or given credit for. It is so obvious that I will not dwell upon it further, except to thank those in command of the admirable bands for marching with the times, and for the results of their by no means easily accomplished labours. Interested as I am in all this, I have the pleasure of accepting an annual invitation from our sister institution at Kneller Hall, and invariably come away very much impressed by the successful efforts made by the authorities in this direction, and the excellent work done by the students there. On the occasion of the International Musical Congress in London, a couple of years ago, we were anxious to show every department of English music at its best, and the Coldstreamers kindly gave an International programme, about which much genuinely-meant praise was spoken at the time, and written afterwards, by our distinguished guests in their foreign newspapers and magazines. Indeed, I am not sure whether Dr. Rogan did not come off better than any of us! I fancy that his jacket was almost the only one in which no holes were picked. Never mind! There is no such thing as jealousy in my profession, and we have forgiven him long ago. (Much laughter.) Clearly, then, ours may vie with the bands of any country; we are proud of them. And I will go further, and say that it would be a positive disaster to music in this country if ever anything were to happen to disturb or check the splendid work they are doing so efficiently. (Cheers.)

In order to compare the military band of to-day with that of 120 years ago, a special band had been organized by Mr. P. F. Battishill. The instruments, lent for the occasion by the Rev. F. W. Galpin, of Harlow, included obes, clarinets, bassoons, horns, and side-drums. They played four pieces, Handel's March from 'Scipio,' the old slow march of the 43rd Light Infantry, a march from Mozart's 'Figaro,' and the 'British Grenadiers.' And the band of the Coldstream Guards played the same pieces with modern instrumentation.

THE VINCENT WALLACE CENTENARY.

During the last week of November, celebrations in honour of the centenary of the birth of William Vincent Wallace were held in Waterford, Cork, Dublin, and Dundalk. At each of these four centres, Dr. Grattan Flood delivered the Centenary appreciation, and there were musical illustrations from 'Maritana,' 'Lurline,' 'The Amber Witch,' and 'Love's Triumph,' as well as pianoforte selections by the lecturer. At Dundalk the lecture-concert was a great success, and the chair was taken by his Eminence Cardinal Logue, who travelled specially from Armagh to preside.

In addition to these celebrations there were four performances of 'Maritana' at Waterford, and the opera was admirably produced by local amateurs, with the aid of Mr. Henry Beaumont, who at a moment's notice kindly took the place of Mr. John Child as Don Cæsar de Bazan. As a result of the celebrations a statue of Wallace is to be erected in Waterford, the composer's native city.

THE LATE MR. COLERIDGE-TAYLOR AND MESSRS. NOVELLO & CO.

The following letters appeared in *The Times* recently:

TO THE EDITOR OF 'THE TIMES.'

SIR,—An appeal is being made for the widow and children of the late Mr. Coleridge-Taylor. It seems pertinent to inquire why a composer who wrote so widely successful a composition as 'Hiawatha,' a work which is frequently performed all over England and America, should have left so little provision for his family.

The Society of Authors having noticed the case, and being anxious to help the dependents of Mr. Coleridge-Taylor as far as possible, have inquired from Messrs. Novello & Co. whether 'Hiawatha' produced a royalty for the composer and his heirs. This question the firm has answered by saying that the copyright of all the late Mr. Coleridge-Taylor's compositions has been assigned to themselves. Here we have an admirable example of the trouble that may and often does follow upon the outright sale of literary or artistic property. It cannot be too clearly said that, because of the uncertainty of the value of this property, its outright sale must be attended with risk either to the creator of the work or to its purchaser. One or other party to such bargains is bound to suffer, and it is our experience at the Society of Authors that it is the author of the work who is generally disappointed by the result of the disposal of copyright. But whatever be the outcome of any particular transaction, a system is bad in business which by its capricious event leaves behind it either a recollection of pecuniary loss with the publisher or a deep sense of injustice with the author. There is not one way, and one way only, of publishing that ought to be followed, and in special circumstances the outright sale of a work is the natural sequel to the terms of the commission for writing it. But in all the usual circumstances, and especially in the case of young writers and composers, the disposal of copyright is to be absolutely avoided, and the royalty system should be adopted. Under the royalty system the author shares in any fortune that may attend his work, and the publisher will neither lose money by the purchase of property that brings him in no adequate return, nor be faced with the delicate task of giving as a present to an author some portion of the money that would have accrued to the author under an intelligent sharing of interests.

The Society of Authors understand that Mr. Coleridge-Taylor was refused a royalty and was given only small sums for conveying to Messrs. Novello and Co. the copyright of 'Hiawatha.' That is the state of the case as communicated to the committee of management of the Society, whose opinion is that if a reasonable royalty on the sales of 'Hiawatha' had been forthcoming it would have provided sufficient money for the dependents without any appeal to the public.

It is fair to the composer's memory as a hard-working and careful man that the public should know that he did provide with his brains a work which, under the royalty method of dealing with literary and artistic property, would have supported his family after his death, while making him more comfortable during his life.

I am, yours faithfully,
S. SQUIRE SPRIGGE, Chairman of the Committee of Management of the Society of Authors.

39, Old Queen Street, Storey's Gate, S.W.,
November 22.

SIR,—Our attention has been called to a letter in your issue of yesterday's date in which Dr. S. Squire Sprigge makes certain recommendations with reference to the publishing of authors' works on the royalty system, and incidentally commits himself to certain statements reflecting upon the terms on which we publish works by the late S. Coleridge-Taylor.

We do not quarrel with Dr. Sprigge's recommendations. The royalty system is one which we adopted over forty years ago, and of which we have ever since made constant use in suitable cases. There are, however, numerous cases where the composer prefers to sell his copyright absolutely, without any royalty or reservation; and it is characteristic of young and unknown composers that they usually desire to sell their works outright. We are in the habit generally of publishing on whichever footing the composer prefers; but we do not admit that, where a publisher purchases a work outright and is fortunate enough to avoid a loss, there is any ground for suggesting that an 'injustice' is thereby inflicted upon the composer, unless Dr. Sprigge considers that where loss results to the publisher he also is the victim of an 'injustice.'

As regards his statements, Dr. Sprigge's letter is both misleading and inaccurate. The author of a work on 'Methods of Publishing' ought not to have invited your readers to draw the inference that, because a composer assigns the copyright of his work, he necessarily deprives himself of all further pecuniary interest in it. It is true that Coleridge-Taylor assigned to us the copyright of all his works published by us (not the copyright of all his compositions, as inaccurately stated by Dr. Sprigge), but he retained a royalty interest in many of them.

The statement, 'as communicated to the committee' of Dr. Sprigge's Society, that Coleridge-Taylor was refused a royalty on 'Hiawatha' is untrue. He accepted gladly the terms that were offered to him. Moreover, he from time to time offered us the copyright of every similar work that he ever wrote. There are six of them. The first three he sold outright; the later (and more successful) ones all bear royalties. He therefore was a typical instance of the young composer who prefers to sell outright until he has made a reputation, and who thereafter prefers the royalty system.

We are, Sir, yours faithfully,
NOVELLO & Co., Ltd.

160, Wardour Street, W., November 27.

SIR,—Messrs. Novello and Co. describe my letter published in your issue of November 26 as misleading and inaccurate. It was true and to the point. Incidentally it was directed mainly to the broad issues of just publishing and not to the pecuniary arrangements between Messrs. Novello & Co. and the late Mr. Coleridge-Taylor; but the outcome of these arrangements having become a public question, owing to an appeal being made to the public in behalf of the dependants of the late Mr. Coleridge-Taylor, perhaps his publishers are right in discussing their relations with the dead composer.

They say that Mr. Coleridge-Taylor was not refused a royalty and 'accepted gladly the terms that were offered to him.' We are informed that he was refused a royalty. Messrs. Novello & Co. say that Mr. Coleridge-Taylor 'was a typical instance of the young composer who prefers to sell outright until he has made a reputation.' The second and third parts of 'Hiawatha' were written after he had made an enormous reputation by the publication of the first part.

Both Messrs. Novello & Co. and I were talking of works published by their firm—no others could be in question. I refer them to their letter to me of November 16. In the 'Methods of Publishing,' written more than twenty years ago, I am glad to find that the position of the author who, having assigned his copyright, still enjoys a pecuniary interest in his work, is described at full length. Messrs. Novello & Co. suggest otherwise, or their allusion to my ancient little book is meaningless.

What the public would like to know—as Messrs. Novello & Co. have brought this aspect of the matter prominently forward—is, How much the composer received for 'Hiawatha' (whether he sold his property gladly or not); and how much the publishers have received and are receiving by publishing the same work.

I am, yours faithfully,
S. SQUIRE SPRIGGE.

November 28.

SIR,—Messrs. Novello & Co. ought to be more accurate in the statements they have made in reply to the admirable letter of the chairman of the Society of Authors. When they state that Coleridge-Taylor 'was a typical instance of the young composer who prefers to sell outright until he has made a reputation' they have had a lapse of memory which can be corrected by a reference to their correspondence records.

When Coleridge-Taylor was a scholar of the Royal College of Music he composed a Ballade for Violin and Orchestra (Op. 5), which Sir George Grove and I considered worthy of publication, and he sent it to Messrs. Novello. They offered to publish it on his assigning to them the copyright in return for a few (I think it was twenty) copies of the work when published. He wrote a letter, of which Sir George Grove and I thoroughly approved, admitting that as a beginner he did not expect to be paid for the copyright, but asking Messrs. Novello if they would agree to name the number of copies the sale of which would fully cover all expenses of publication, and after these were sold, to give him a royalty. This the firm refused to do in a letter which I held in my hand, of which I well remember the contents, and of which Messrs. Novello, having, of course, a copy in their books, will, no doubt, present the public with a faithful transcript. It amply explained the reason why young composers, with the glamour of print before their eyes, too often have to accept (gladly?) such terms as are offered to them. 'Hiawatha' was published in two sections. The first, 'Hiawatha's Wedding,' the composer (gladly, of course) sold outright. For how much? Will Messrs. Novello deny that he asked for a royalty on Parts 2 and 3 in consequence of the great success of Part 1, and was refused it? What were the terms which he gladly accepted, and what were the profits which Messrs. Novello, no less gladly, have made? Do they number 'Hiawatha' amongst his less successful works? When the public are in possession of these easily ascertainable facts, they will be in a position to judge of the situation.

If the terms were just, as Messrs. Novello imply, their publication can only redound to the reputation of the firm. If the terms are withheld, they cannot complain if the British public draws its own conclusions from the specimen of outright sale which I have given above, and from the sum of £800 odd at which probate of the composer's estate was sworn.—Yours faithfully,

Athenæum Club, CHARLES V. STANFORD.
November 28.

SIR,—Sir Charles Stanford having appeared in this correspondence, we may conclude that he is the informant referred to twice by Dr. Sprigge. We will pass over Dr. Sprigge's letter appearing in your issue of Saturday, as it calls for no reply, and we will deal with that of Sir Charles Stanford dated November 28. Sir Charles Stanford is perfectly correct in stating that we agreed to publish Coleridge-Taylor's Ballade in D for violin and orchestra, and that we acquired the copyright in exchange for a number of copies of the work. The composer consulted his guardian and Dr. Hubert Parry, and on January 11, 1895, wrote the head of our publishing office that they advised him to agree to these terms. On January 21, 1895, we received a letter in which the composer definitely stated that he wished us to publish on the terms suggested. Here therefore we have a contract completed to the satisfaction of all parties—the composer on the one side, backed by his guardian and one of the professors of his college, and ourselves on the other. On February 1 of the same year the head of our publishing office received a letter from the composer (presumably the letter referred to by Sir Charles Stanford as having received the thorough approval of Sir George Grove and himself), from which we quote the following:

'I am writing you an account of a most awkward complication that has arisen regarding my Violin Ballade. As you are aware, Dr. Parry advised me to accept your terms of publication as they stood, and I therefore did so. Unhappily, however, Dr. Stanford (whom I am studying with) sees fit to interfere and make it most uncomfortable for me. . . . . He says that there can be no possible objection to my asking you (or rather Novello's) to grant me a small royalty on each copy (if there are enough copies sold) after you have paid expenses. Of course, this is nothing whatever to do with you, as I have already agreed to your conditions.'

On receipt of this communication we wrote on February 5 the letter of which Sir Charles Stanford sarcastically asks us to present the public with a faithful transcript. It was as follows:

'In reply to your letter of the 1st inst. addressed to our Mr. Jaeger, we regret being unable to alter our terms for publishing your Ballade. We would in fact much prefer your publishing the piece elsewhere, and we shall therefore destroy the plates which we have already engraved.'

Thus declining to reopen at the bidding of Sir Charles Stanford a contract deliberately entered into, but at the same time offering to annul it.

To this the composer replied on February 7:

'Please do not destroy the plates of my Violin Ballade. I am afraid my last letter was misunderstood. I only wanted to tell Dr. Stanford that I had asked you what he desired and also the result, therefore do kindly go on with the printing.'

Our answer to this on the same day was as follows:

'At your special wish and request we will continue the printing of your Violin Ballade, and will publish it on the terms originally agreed between us. Of course, if you choose to pay the cost of printing we would publish the work for you and you would receive all profits which might result.'

Again you will note our offer to annul the contract. On the same day the composer writes again:

'DEAR SIRS.—I have much pleasure in accepting your offer of twenty-five copies of the piano arrangement of my Violin Ballade in exchange for the copyright.'

Here the correspondence ends, and the work was duly published.

Was it the glamour of print which induced Coleridge-Taylor to accept our terms? Was it not rather the desire to place his work before the public under favourable circumstances and to get his name known? Sir Charles Stanford assigned to us the copyright of his No. 4 Symphony, Op. 31, and his Suite for violin and orchestra, Op. 32, for the sum of one shilling, having induced us to publish by presenting us with the copyright of four part-songs. Later on—indeed, within a few months of the Coleridge-Taylor contract—Sir Charles Stanford persuaded us to publish his Trio in E flat, Op. 35, without exacting any fee or royalty whatsoever, by presenting us with the copyright of his Morning and Communion Service in A. Are we to be taken to task because we formed the same opinion of Coleridge-Taylor's Op. 4 as Sir Charles Stanford himself formed of his own Opp. 31, 32, and 35?

In reply to Sir Charles Stanford's question, 'Will Messrs. Novello deny that he asked for a royalty on Parts 2 and 3 in consequence of the great success of Part 1 of 'Hiawatha' and was refused it?' the answer is in the affirmative. The question of a royalty in connection with this work, either as a whole or in part, was never raised.—Yours faithfully,

160, Wardour Street, W., NOVELLO & Co., Ltd.
December 3.

SIR,—Messrs. Novello have not answered the two main questions about 'Hiawatha': whether they number it amongst his less successful works, and what and where are the profits in which the composer should have had a share.

It is obvious from the extracts of correspondence which they have printed (1) that the letter of Mr. Coleridge-Taylor of February 1, 1895, is not the document to which I referred; (2) that Messrs. Novello did refuse a royalty, advised him to go elsewhere, and announced their intention of destroying the plates if the royalty were insisted upon: a sufficient deterrent to any young composer who (naturally) wished to keep on good terms with the firm and hoped for better things in future.

I need scarcely say that the letter I saw, which asked for the royalty, was, as far as my cognizance went, previous to any agreement on the part of the composer to assign the copyright in return for twenty-five copies, and must therefore be of earlier date than the letters printed by Messrs. Novello. I would never be a party to the repudiation of a signed contract.

The cloud of personalities with which Messrs. Novello have sought to conceal the main issue, 'Hiawatha,' it is not necessary for me to deal with further than to say that their version is precisely the reverse of the facts.

My works to which they allude were offered to Messrs. Novello (at that time my publishers) in the usual way; they only accepted them on the condition that I helped to

pay for them with more gratuitous brain-work. The Trio in E flat was published, not 'within a few months of the Coleridge-Taylor contract,' but six years previously. I have Von Bülow's letter acknowledging the printed copy (it was dedicated to him), dated December 5, 1889. This is a sufficient comment on Messrs. Novello's accuracy of statement.

But these matters are not to the point. The question is 'Hiawatha,' its profits, and where they went, and the grounds upon which the appeal to the public for the composer's family has been rendered necessary at all. This Messrs. Novello do not answer, and the public can now draw its own conclusions.—Yours faithfully,

CHARLES V. STANFORD.

50, Holland Street, Kensington, W.,
December 4.

SIR,—We note with satisfaction that in Sir Charles Stanford's reply, appearing in your issue of to-day, he apparently abandons the statements, originally made by Dr. Sprigge, and subsequently adopted by himself in the form of a question, that Coleridge-Taylor was refused a royalty on 'Hiawatha'—we may therefore conclude that he admits the inaccuracy of the suggestion.

Sir Charles Stanford states that he would 'never be a party to the repudiation of a signed contract.' Every one who knows Sir Charles will be quite convinced of the truth of that statement. Having regard, however, to the facts disclosed in Coleridge-Taylor's letter of February 1, 1895, addressed to the head of our publishing office, it would appear that Sir Charles's advice to Coleridge-Taylor, with reference to the 'Ballade' contract, was not altogether well considered, for it might have led that young composer to repudiate his contract.

We once more assert emphatically that no royalty on Coleridge-Taylor's 'Ballade' was either asked for or refused, until after a contract had been made. If it is obvious, from the extracts of the correspondence printed in our previous letter, that the letter of February 5 is not the document to which Sir Charles referred, we can only say that we wrote no other answering his description, and that the correspondence as filed in our office is in itself absolutely complete.

We owe Sir Charles Stanford an apology in regard to our statement that, within a few months of the Coleridge-Taylor contract, Sir Charles himself had persuaded us to publish his Trio (Op. 35) by presenting us with the copyright of his Morning and Communion Service in A. This is incorrect. As Sir Charles says, his Trio was published in 1889, on November 13 of that year, to be exact. The publication of the Trio, however, did not complete the transaction. Sir Charles had still to deliver the manuscript of his Morning and Communion Service in A, and that he did not do till nearly five years afterwards—viz., on September 27, 1894. He executed the assignment of the copyright on the following day; and that was the transaction which we ought to have referred to as having taken place within a few months of the Coleridge-Taylor contract.

We do not understand Sir Charles's reference to 'the cloud of personalities' which he says we introduced to conceal 'the main issue.' He invited us to present the public with a faithful transcript of a certain letter. To make that letter intelligible we had necessarily to quote from the previous correspondence. The personalities, at all events, were not ours, and the whole subject of Coleridge-Taylor's 'Ballade' was introduced by Sir Charles.

Neither do we understand Sir Charles's view of 'the main issue.' According to our view, 'the main issue' is that originally put forward by Dr. Sprigge, that Coleridge-Taylor was refused a royalty on 'Hiawatha,' and we regard everything else that has been introduced into this correspondence as irrelevant to that issue. We were interested only in controverting statements of alleged facts—first as regards the supposed refusal to grant a royalty on 'Hiawatha,' and secondly as regards a similar statement by Sir Charles as regards the 'Ballade.' We think that we have now disposed of both statements.

If Sir Charles Stanford supposes that we are likely to gratify his curiosity as to what and where are the profits made by us with reference to 'Hiawatha' or any other of our publications, we are afraid that we must disappoint him. As business men we do not feel called upon to disclose the secrets of our business to him, or to any one else. We regard all questions addressed to us on such matters, whether they are directed to profits or losses, as entirely improper, and we resent them, as we are sure Sir Charles Stanford would if a question were addressed to him inviting him to disclose the amounts of the emoluments derived by him from his professorship at the Royal College of Music, and to account for his application of them.—Yours faithfully,

NOVELLO & CO., LTD.

160, Wardour Street, W.,
December 6.

SIR,—Messrs. Novello & Co. assume that our sole informant concerning the conditions under which Mr. Coleridge-Taylor published his works was Sir Charles Stanford. They are wrong. They say that Mr. Coleridge-Taylor was not refused a royalty. The real question is—Did he obtain a royalty? 'The main issue' put forward originally by me was not the one that has been set out by Messrs. Novello & Co. in their letter in *The Times* of December 7. My desire was, and is, to state that under a fair royalty system such an unfortunate position as we have in Mr. Coleridge-Taylor's case—viz., the need for a pecuniary appeal to the public in behalf of the dead author of a famous and popular work—could not occur often. For the author would have received during his lifetime, and his dependents would be receiving after his death, a due share of the profits earned by his work and genius.—Yours faithfully,

S. SQUIRE SPRIGGE.

December 7.

SIR,—A week has passed since Dr. Sprigge asked Messrs. Novello & Co. whether Coleridge-Taylor ultimately received any royalty upon 'Hiawatha.' The chairman of the Society of Authors is naturally concerned with the deprecation of a bad and the exposition of a good principle rather than with special instances. But to the admirers of Coleridge-Taylor and the well-wishers of the distinguished firm whose reputation is now at stake, there remains a more pressing question. Whatever the past arrangement, will Mrs. Coleridge-Taylor now have any substantial share of the annual profits on her husband's successful masterpiece?

It is already apparent that the composer's untimely death will have given an impetus to the sale of his works. Profits will come in year by year not into the wrong pocket but into only one or two right pockets, leaving the other empty and (in this case) needy. When this cannot be rectified it concerns no one. But when a stroke of the gainer's pen can rectify it, no verbal explanations about the sanctity of contracts or the privacy of accounts can do any good. A state of things which continues to pain the disinterested must become unbearable to those directly interested, and those who have known Messrs. Novello & Co. courteously willing to make royalty agreements cannot but believe that they will make such a practical reply as alone can silence their critics and tend to reassure their friends.—I am, Sir, faithfully yours,

December 15. H. WALFORD DAVIES.

[We comment upon this Correspondence on p. 16.—ED., *M.T.*]

The exhibitions offered annually by the Associated Board of the Royal Academy of Music and Royal College of Music, which entitle their holders to free tuition at the R.A.M. or the R.C.M. for two or three years, have been awarded to the following candidates: Elizabeth Gluckstein, London (pianoforte), Elsie Watson, Huddersfield (singing), and Dorothy M. Davies, Cardiff (harp), at the R.A.M., and Hubert A. M. Marno, Croydon (violin), Hyman Grünbaum, Brighton (violin), and Leonard S. Jefferies, Bristol (pianoforte), at the R.C.M. The exhibitions previously held by Constance K. Newell (London), Lilian M. Gaskell (London), Mary Morgan (Eastbourne), Phyllis Kidner (Brighton), Muriel Wannell (London), Elsie Gregory (London), and Jaroslav K. Bauer (Canada), at the R.A.M., and by Margaret A. M. Stoddart (Jersey), Joyce E. Gale (London), Dorothy E. Bostock (York), Idwen Thomas (Bangor), George F. Ball (Crouch End), and Elsie C. Blundell (London), at the R.C.M., have been renewed for a further period of one year. The exhibition held by Marguerite Torckler (London) at the R.C.M. has also been extended for one term.

Between.

FOUR-PART SONG.

Words by CONSTANCE MORGAN. Composed by THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato e sostenuto.

SOPRANO. *mp* *cres.*

Be-tween the sun - rise and the sun - set The road winds o'er the

ALTO. *mp* *cres.*

Be-tween the sun - rise and the sun - set The road winds o'er the

TENOR. *mp* *cres.*

Be-tween the sun - rise and the sun - set The road winds . . . o'er the

BASS. *mp* *cres.*

Be-tween the sun - rise and the sun - set The road winds o'er the

Moderato e sostenuto. ♩ = 88.

(*For practice only.*) *mp* *cres.*

f *poco rit.* *dim. . . e.*

hill, It is not long, . . . nor ve - ry steep for climb - ing When the

f *poco rit.* *dim. . . e.*

hill, ... It is not long, . . nor steep for climb - ing When the

f *poco rit.* *dim. . . e.*

hill, It is . . not long, nor ve - ry steep for climb - ing When the

f *poco rit.* *dim. . . e.*

hill, It is not long, nor ve - ry steep . . for climb - ing When the

f *poco rit.* *dim. . . e.*

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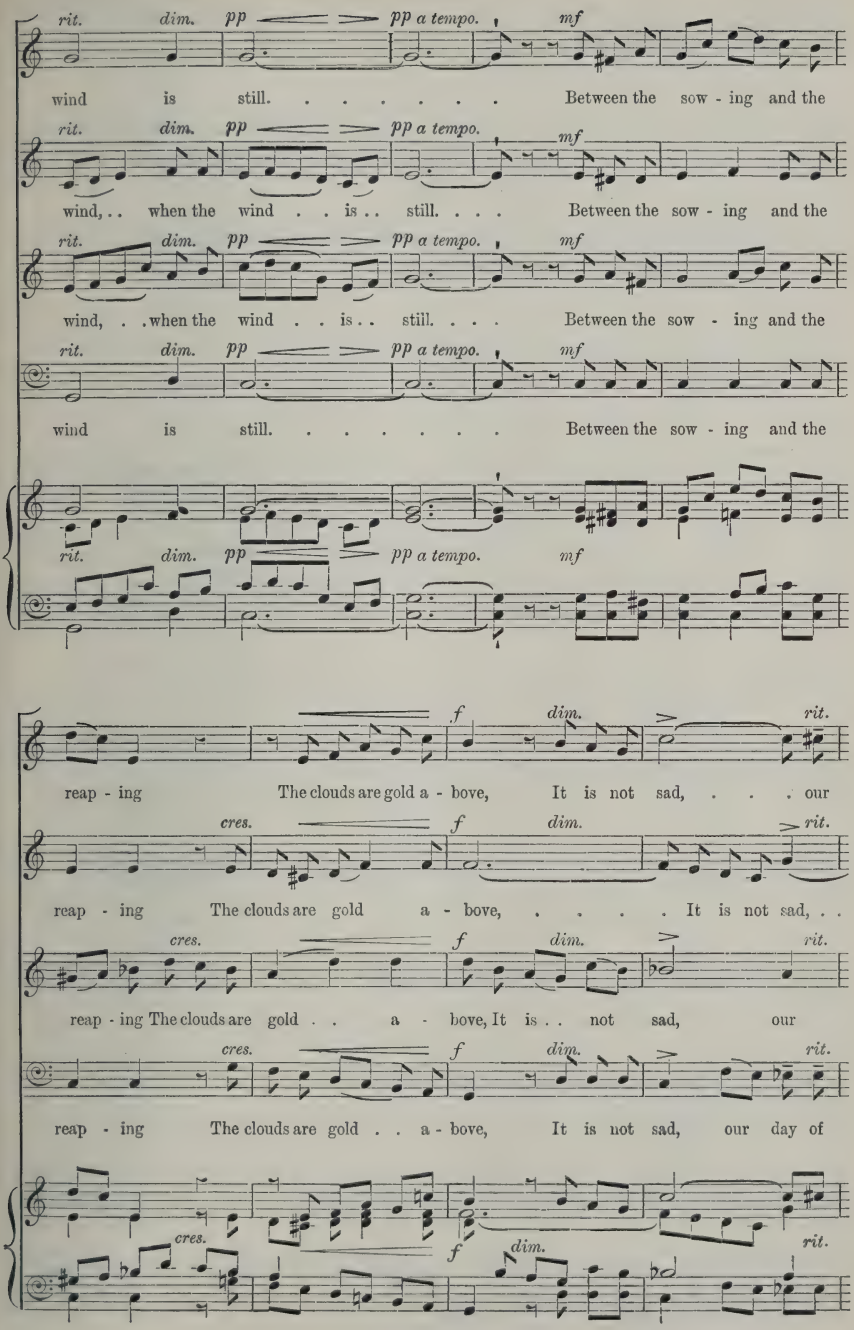
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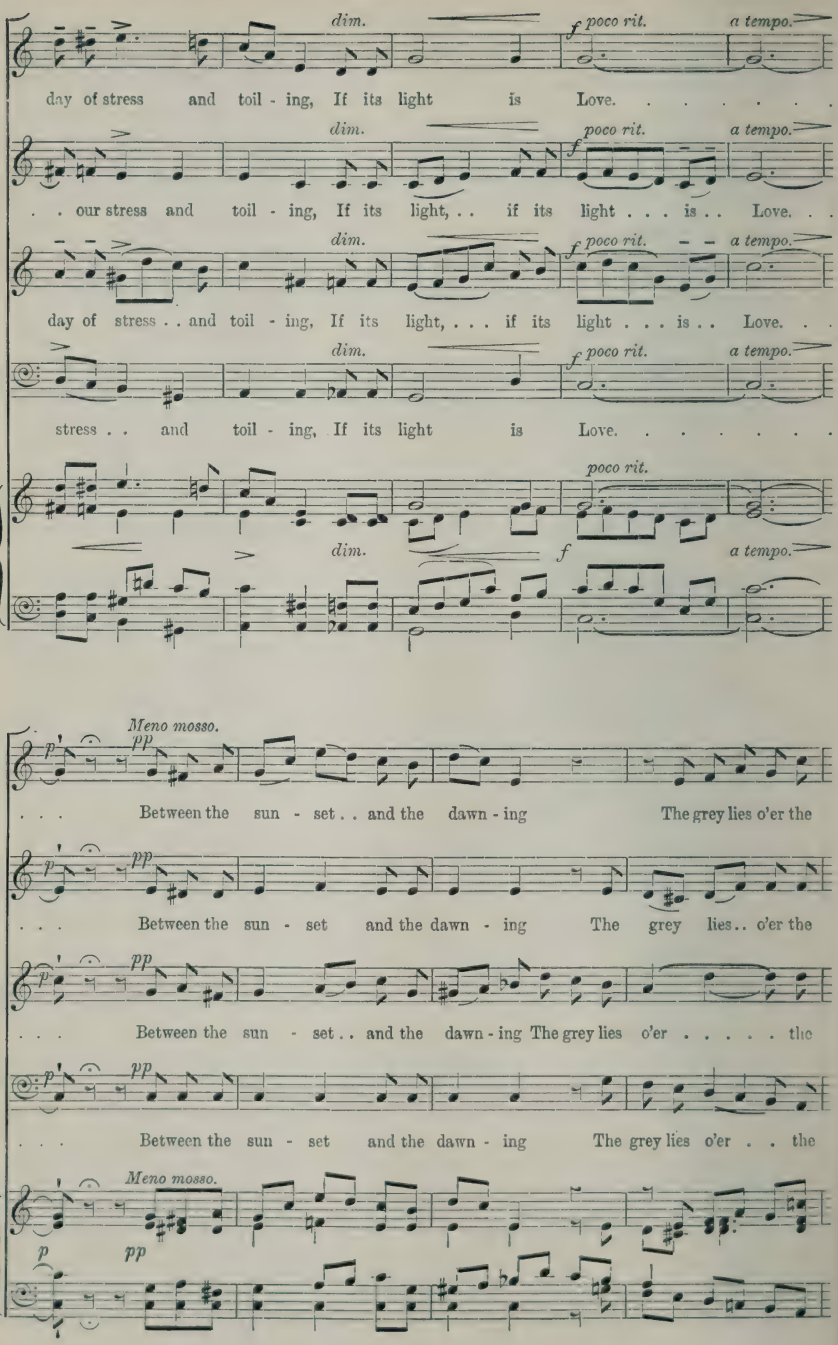
wind is still. . . . . Between the sow - ing and the
rit. dim. pp pp a tempo. mf
wind, . . when the wind . . is . . still. . . . Between the sow - ing and the
rit. dim. pp pp a tempo. mf
wind, . . when the wind . . is . . still. . . . Between the sow - ing and the
rit. dim. pp pp a tempo. mf
wind is still. . . . . Between the sow - ing and the
rit. dim. pp pp a tempo. mf
f dim. rit.
reap - ing The clouds are gold a - bove, It is not sad, . . . our
cres. f dim. rit.
reap - ing The clouds are gold a - bove, ... It is not sad, . .
cres. f dim. rit.
reap - ing The clouds are gold . . a - bove, It is . . not sad, our
cres. f dim. rit.
reap - ing The clouds are gold . . a - bove, It is not sad, our day of
cres. f dim. rit.


dim.
f poco rit.
a tempo.
day of stress and toil - ing, If its light is Love. . . . . .
. . our stress and toil - ing, If its light, . . if its light . . . is . . Love. . .
day of stress . . and toil - ing, If its light, . . . if its light . . . is . . Love. . .
stress . . and toil - ing, If its light is Love. . . . . .
poco rit.
f
Meno mosso.
p
pp
. . . Between the sun - set . . and the dawn - ing The grey lies o'er the
. . . Between the sun - set and the dawn - ing The grey lies . . o'er the
. . . Between the sun - set . . and the dawn - ing The grey lies o'er . . . . . the
. . . Between the sun - set and the dawn - ing The grey lies o'er . . the

Tempo primo. *cres.* *rit.* *dim.* *p* *mf*

blue, It is not dark, ... nor ve - ry long for sleep - ing, If our

cres. *rit.* *dim.* *p* *mf*

blue, ... It is not dark, . . . nor long for sleep - ing, If our

cres. *rit.* *dim.* *p* *mf*

blue, It is . . not . . dark nor ve - ry long for . . sleep - ing, If our

cres. *rit.* *dim.* *p* *mf*

blue, It is not dark, nor ve - ry long . . . for sleep - ing, If our

Tempo primo. *cres.* *rit.* *dim.* *p* *mf*

a tempo. *ten.* *f* *a tempo.*

lives are true, ... are true. . . .

a tempo. *ten.* *f* *a tempo.*

lives, . . . if our lives . . . are . . true, . . are true. . . .

a tempo. *ten.* *f* *a tempo.*

lives, . . . if our lives . . . are . . true, are true. . . .

a tempo. *ten.* *f* *a tempo.*

lives are true, ... are true. . . .

a tempo. *ten.* *f* *a tempo.*

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London Concerts.

ROYAL CHORAL SOCIETY.

The concert given by this Society at the Albert Hall on November 28, was made notable by the inclusion of Elgar's new cantata, 'The Music Makers,' which was brought out at the recent Birmingham Festival, and now presented for the first time in London. In view of the fact that the work of the rehearsals had been somewhat hindered by the preparation for the special Coleridge-Taylor concert given only a few days before, and realising the novelty of many of the choral effects in the cantata, there were some prophecies that the performance might not reach an adequate standard. But it turned out to be quite otherwise. All the broad effects and the finely-built climaxes of the work came out splendidly. Details were missing, but they were not so important as to distract attention from the sweep and fluency of the performance. Sir Frederick Bridge deserves much congratulation on his having got through so difficult a task with so much success. In some respects this was the best performance of the work that had been heard up to date. Miss Muriel Foster was the soloist, and she sang grandly.

The second part of the concert consisted of Elgar's 'Caractacus,' another work by no means easy to make 'go' in the Albert Hall with a large number of performers. The performance, however, was a smooth one, although chorally it was sometimes deficient in attack and vitality. The soloists in this work were Miss Alice Wilna, Mr. Alfred Heather, Mr. Graham Smart, and Mr. Julien Henry. Sir Frederick Bridge again conducted.

THE ROYAL PHILHARMONIC SOCIETY.

The third concert of the 101st season of this Society, which was held in Queen's Hall on December 5, was made specially notable by three circumstances. First, there was the agreeable announcement in the programme that His Majesty The King had been graciously pleased to give permission for the Society to be known henceforth as The Royal Philharmonic Society; next, Madame Tetrazzini sang and was presented with the Society's medal, a rare distinction, which in the course of the existence of the Society has been bestowed only upon twenty-eight musicians—nearly all executants, for it appears that composers rarely come within this dazzling zone of eminence; lastly, the programme included the first performance of a new Symphony by Sir Hubert Parry.

British music was still further represented in an Orchestral fantasy on four Scots tunes,' namely, 'Johnnie Cope,' 'When the kye comes hame,' 'Afton water,' and 'Macpherson's Rant'! by Mr. Charles Macpherson. The inclusion of the last tune by this composer conclusively proves that after all a Scotchman can perpetrate a joke and at the same time support his clan. But while there was plenty of freedom and ingenuity, there was no rant in the treatment, and the work has undoubtedly increased the composer's reputation.

The new Symphony made a great impression. It was felt to be a work of deep thought and earnest self-expression. It is in the key of B minor, and is in four linked movements, entitled respectively 'Stress,' 'Love,' 'Play,' and 'Now!' In the account of the work, presumably written by the composer, given in the programme, it is well stated that 'the sphere of music is the expression of feelings, moods, impulses, and emotions; so mere words will not cover what it means.' Suggestions, however, are offered to follow the intentions of the composer in dealing with external ideas. We regret we are compelled to postpone a full consideration of this work. It must suffice just now to give briefly some general impressions. First, we would say that we found the music itself more eloquent that the explanations of its purport. The first movement has great breadth and gravity; the second movement introduces a charming theme delicately treated; the third movement ('Play'), a sort of Scherzo, is one of the most delightful and joyous things the composer has ever written, and the last movement makes a fitting climax and peroration to the whole scheme. The Symphony was conducted by the composer. Welcome items were the admirable performance by Sapellnikoff of Chopin's Pianoforte concerto in E minor, and Madame Tetrazzini warbled 'Couplets du Mysoli' (Félicien David), (the flute obbligato to which was perfectly played by Mr. Albert Fransella), 'Solveig's Song' (Grieg), and 'Sérénade du Passant' (Percy Pitt) in her attractive style; Glazounov's Fantaisie Finnoise was also played. Mr. Percy Pitt conducted.

After the concert there was a supper at Pagani's, at which the presentation of the medal was made to Madame Tetrazzini by Sir Hubert Parry on behalf of the Society. There was a large attendance, and the note of enjoyment was prominent. Capital speeches were made by Sir Hubert, Mr. A. Kalisch, Dr. Cummings, and others.

LONDON SYMPHONY ORCHESTRA.

Sir Edward Elgar was the conductor on November 25, when César Franck's Symphony, for which he showed special sympathy, was the chief work in the programme. The conductor's 'In the South' Overture opened the concert, and Dvorák's B minor Violoncello concerto was played by Dr. Serge Barjansky.

The Elgar concert given at Queen's Hall on December 9 resolved itself into a personal triumph for the composer, who was present as conductor. The programme consisted of the Symphony in A flat, the Violin concerto, and the 'Enigma' Variations. Sir Edward again showed how his powers of orchestral interpretation excel when applied to his own music. The first movement of the Symphony glowed with exceptional colour, and new meanings seemed constantly to arise. A notably warm interpretation of the concerto was given by Miss Marie Hall. A fine performance of the Variations brought the concert to a worthy close.

QUEEN'S HALL ORCHESTRA.

An exceptionally good performance of Beethoven's C minor Symphony was one of the chief attractions at the Symphony Concert given on November 30, and the other was the interpretation of MacDowell's second Pianoforte concerto by Madame Carreño. Her sympathy with MacDowell's music was expressed not only in the choice of this work but in her compellingly brilliant and expressive playing. The remainder of the programme consisted of Smetana's 'Vltava,' Elgar's 'Cockaigne' Overture, and Glière's Symphonic-poem 'Les Sirènes.' Sir Henry Wood conducted.

THE NEW SYMPHONY ORCHESTRA.

One of the best concerts that have been given by this Orchestra—and this is high praise—took place under Mr. Landon Ronald's direction at Queen's Hall on December 12, when the programme was entirely devoted to Beethoven. The C minor Symphony was interpreted with due nobility and virile expressiveness, and with a distinguished quality of tone. Performances on the same level were given of the 'Coriolanus' and 'Leonora' No. 3 Overtures, and Miss Irene Scharrer gave an attractive reading of the G major Concerto.

ROYAL ACADEMY OF MUSIC.

The new concert hall of the Academy was 'warmed' on December 12, with a performance of 'Le Nozze di Figaro' by the students, under the direction of Mr. Edgardo Lèvi, with accompaniment supplied on the pianoforte and organ by Miss K. Simpson, Mr. A. Alexander, and Mr. B. J. Dale. The spirit of the performance as a whole and the high level of individual merit shown did great credit to the operatic class of the year and its teaching. The principal parts were taken by Miss Nellie Evans (Countess), Miss Phœbe Cooke (Susanna), Miss Lily Fairney (Cherubino), Mr. Gordon Gates (Count), and Mr. Henry Saunders (Figaro).

The only novelty at the Orchestral Concert given at Queen's Hall on December 13, was by Miss Harriet Cohen, a composer in her 'teens who has the gift of imagination. Conspicuous ability was shown by Miss Evelyn Dorothy Vincent (pianist) and Master Willie Davies (violinist).

ROYAL COLLEGE OF MUSIC.

A chamber concert was given at the Royal College of Music on December 4, with César Franck's Pianoforte quintet and Beethoven's C minor String quartet as the principal works.

The orchestral concert took place on December 13, under the direction of Sir Charles Stanford, who conducted an excellent performance of Mozart's 'Prague' Symphony in D. Mr. Alan Taffs, the new Mendelssohn Scholar, played Liszt's E flat Pianoforte concerto, and the programme included Dr. Vaughan Williams's Suite 'The Wasps.'

LONDON CHORAL SOCIETY.

The list of British composers who are indebted to Mr. Arthur Fagge and the London Choral Society for the first performances of their works now includes the name of Hugh R. Hulbert. His setting of Milton's 'Lycidas' for soli, eight-part chorus, and orchestra, was produced by the Society at Queen's Hall on December 4, under Mr. Fagge's direction. It was perhaps an over-bold idea on the part of an inexperienced composer to set Milton to music, for in place of the intimacy of expression demanded, Mr. Hulbert came equipped with little beyond a surface picturesqueness of style. His manner varied from the grandiloquent to the sentimental, and his musical language was highly coloured, imaginative, and crowded with interesting touches, but its inappropriateness to the text was a frequent bar to enjoyment. The Society then performed Mr. Arnold Bax's 'Enchanted Summer,' a setting of Shelley, in which the composer makes a real struggle to express himself consistently with the poet's elevated thought. Mr. Percy Grainger's 'Irish Air' and 'Father and Daughter' followed, the latter being encored as readily as at its first production, and the programme concluded with Coleridge-Taylor's 'A tale of Old Japan,' in circumstances which drew particular effect from its perfect appropriateness of idiom. The various solo parts of the concert were taken by Miss Carrie Tubb, Miss Leah Felissa, Miss Gladys Roberts, Miss Goldsbrough, Mr. Hughes Macklin, and Mr. Thorpe Bates.

RAILWAY MUSICAL SOCIETIES.

An excellent musical enterprise and a good work of charity were carried out under the prompting and directing of Mr. W. Johnson Galloway at the Albert Hall on November 23, when the Great Eastern and other railway musical Societies co-operated in a concert for the benefit of the Railwaymen's Convalescent Home. The combined Societies provided a choir of 250 male voices and an orchestra of 200, and the programme included Mendelssohn's 'To the sons of art,' some unaccompanied part-songs, the second and third movements from Tchaikovsky's 'Pathetic' Symphony, and other orchestral numbers. Popular solo-numbers were given by Miss Ruth Vincent, Mr. Ben Davies, and Mr. Robert Curtis.

The Stock Exchange Choral and Orchestral Society, who had appointed Mr. Coleridge-Taylor as conductor not long before his death, signalized their devotion to his memory at Queen's Hall on December 6 by performances of Sullivan's 'In Memoriam' Overture, the late composer's Violin concerto, and other works, and Mendelssohn's Motet 'Beati Mortui.' The violin soloist was Mr. Arthur Catterall, and Mr. Julien Henry gave vocal numbers. The conductor was Mr. W. H. Reed.

Mendelssohn's 'Midsummer Night's Dream' Overture was well played by the Royal Amateur Orchestral Society, under the direction of Mr. Arthur Payne, at Queen's Hall on December 11, when a smoking concert was given. Mr. Percy Grainger conducted his 'Mock Morris,' and solos were given by Miss L. Evans-Williams (vocalist) and Miss Annie Godfrey (violinist).

The Strolling Players gave a 'Ladies' Night' Concert at Queen's Hall on December 13, under the direction of Mr. Joseph Ivimey. Hamilton Harty's 'With the wild geese' and Balfour Gardiner's 'Shepherd Fennel's Dance' were well played and well received, and excellent contributions were made by Miss Margery Bentwich (violinist) and Mr. Robert Maitland (vocalist).

BANK MUSICAL SOCIETIES.

A large audience attended the 'Bohemian' concert of the London and South Western Bank Orchestral Society at Cannon Street Hotel on November 28. This body is still in its first year; yet highly creditable performances were given of the 'Meistersinger' Overture, the 'Peer-Gynt' Suite, and other works under the direction of Mr. Herbert J. Rouse.

A very agreeable concert was given on December 4 at Caxton Hall by Barclay's Bank Musical Society, which consists of a well-equipped male-voice choir. Mr. J. W. Lewis, the conductor, is a past-master in the art of selecting interesting programmes, and on this occasion he was unusually successful in pleasing the taste of the large and influential audience gathered. A selection from Berlioz's 'Faust,' 'Viking song' (Julius Harrison), 'Hymn to harmony' (Laurent de Rillé), a very effective chorus, Stanford's 'Songs of the Fleet,' and 'The sailor's return' (Percy Fletcher) were among the chief items. A young violinist, Mr. Fery Weltmann, showed highly promising technical skill. A small professional orchestra, led by Mr. P. Lewis, accompanied and played selections. The vocal soloists were Miss Gladys Elliot, Mr. Henry Turnpenney, Mr. Stuart Edward, and Mr. Leonard Rogers, and Mr. W. A. Searle and the conductor accompanied.

Miss Gwynne Kimpton's series of Orchestral Concerts for the young, given this season at Æolian Hall, was carried to a further stage on November 24, when the chief work in the programme was Mozart's 'Jupiter' Symphony. Mr. Stewart Macpherson prepared the way for its appreciation, and solo contributions by Miss Gwladys Roberts (vocalist) and Miss May Burgess (violoncellist) added further interest. Dr. G. Henschel's singing gave extra distinction to the concert of December 14.

The high capabilities of the Royal Engineers' String Band were shown at Queen's Hall on November 27, when Beethoven's 'Leonora' Overture No. 3, and Brahms's second Symphony were finely played under the direction of Mr. Neville Flux.

Schumann's 'Manfred' was the chief work given by the Orpheus Choral and Orchestral Society at the Hampstead Conservatoire on December 13. The musical portions were creditably performed under the direction of Mr. Claud Powell, and Mr. Charles Fry's admirable reciting added further interest and distinction to the occasion. Bach's cantata, 'The sages of Sheba,' and Christmas songs, given by Mrs. Harry Bedford, were also in the programme.

The Students' Orchestral Concert of the Guildhall School of Music, given at Queen's Hall under Mr. Landon Ronald's direction on December 16, once more demonstrated the rapid advance of this department of the work of the School. Schubert's 'Unfinished' Symphony was the chief work in the programme. Miss Lilian Stiles Allen sang, Mr. Eric Zardo played the 'Emperor' Pianoforte concerto, and a students' choir assisted.

A further Students' Concert to be placed on record is that of Trinity College of Music, given at Queen's Hall on December 17. An Overture by Mr. Edward S. Mitchell and good pianoforte playing by Master Richard Ball Johnston were the chief features. Mr. Wilhelm Sachse conducted.

A programme of considerable historical and musical interest was carried out with exemplary efficiency by the Oriana Madrigal Society at Westminster Cathedral Hall on December 17, under the direction of Mr. C. Kennedy Scott. Orlando Gibbons's 'Hosanna to the Son of David,' Palestrina's 'Ave Maria,' and part of Bach's 'Christmas Oratorio' were included.

It was ambitious on the part of Mr. A. J. Slocombe (violinist), the South Hampstead Orchestra, and its conductor, Mrs. Julian Marshall, to give a performance of Elgar's Violin concerto, but the ambition was more than justified by the result. The concert took place on December 17 at the new hall of the Royal Academy of Music.

VOCAL RECITALS.

Madame Donalda's recital at Queen's Hall, on November 20, enlarged her reputation as an able vocalist and gained in interest from the assistance of the New Symphony Orchestra, who played Elgar's 'Enigma Variations,' Balfour Gardiner's 'Shepherd Fennel's Dance,' and the 'Meistersinger' Overture, under Mr. Landon Ronald.

On November 25, at Æolian Hall, Miss Carmen Hill showed that her progress has brought her notable ability as a Lieder singer.

Recitals were given on November 19 by Miss Doris Montrave (Bechstein Hall) and Mlle. Antonia Dolores (Bechstein Hall); on November 20 by Miss Rosie Whur (Steinway Hall); on November 22 by Mr. Leonhard Sickert, assisted by Miss Gladys Elliott (Bechstein Hall), and the pupils of Mr. R. J. Pitcher (Bechstein Hall); on November 26 by Mr. Oscar Seagle (Æolian Hall); on November 27 by

Mlle. Lucia Cosma (Bechstein Hall), and Miss Gladys Palmer, assisted by Miss Florence von Etlinger's ladies' choir (Steinway Hall); on November 28 by Mlle. Antonia Dolores (Bechstein Hall) and by Mr. Robert Maitland (Bechstein Hall); on November 29 by Miss Gilderoy Scott (Steinway Hall); on December 2 by Miss Elliott Seabrooke and Miss Aline Trewman (Æolian Hall); on December 3 by Miss Gladys Moger (Æolian Hall), and Miss Alice Mandeville (Bechstein Hall); on December 4 by Miss Elsie Harcourt (Steinway Hall), and by Miss Dolores (Bechstein Hall); on December 7 by Miss Eva Rosenbusch (Æolian Hall); on December 16 by Miss Hilda Cooke (Steinway Hall), and by Mr. Hubert Curling (Bechstein Hall); on December 17 by Miss Ella Caspers (Æolian Hall).

Miss Muriel Foster gave a further recital at Bechstein Hall on November 26, and repeated her programme of November 18, before an audience that occupied every seat.

Miss Mary Leighton showed considerable vocal resource in the course of her recital at Bechstein Hall on November 26.

Miss Elena Gerhardt gave two recitals of her incomparable Lieder-singing at Queen's Hall on December 2 and 20, preparatory to sailing for America.

Mr. Plunket Greene showed at Æolian Hall, on December 3, that he can practise what he preaches. His lectures and book on 'Interpretation in song' have propounded an ideal, and he himself leads the way in a practical approach to it.

Miss Lily Crawforth sang only English songs and songs in English at Bechstein Hall on December 10. On December 12, at Æolian Hall, Miss Dilys Jones made one regret that she so rarely gives recitals; in Mr. Plunket Greene's absence through illness, assistance was given by Mr. Owen Collyer.

The 'farewell' concert of Madame Clara Butt and Mr. Kennerley Rumford took place before an immense audience at the Albert Hall, on December 15. Both artists were in excellent voice.

PIANOFORTE RECITALS.

Recitals were given on November 19 by Mr. John Powell (Æolian Hall) and Herr Fritz Scavenius (Queen's Hall); on November 20 by Madame Alma Haas (Steinway Hall) and Misses Barbara Howarth and Adela Hamaton, in music for two pianofortes (Æolian Hall); on November 21 by Miss Adèle de Haas (Marble Arch House); on November 25 by Mr. Arthur Newstead, who played only Schumann's music (Steinway Hall); on November 29 by M. Cernikoff (Æolian Hall); on December 4 by Miss Doru Bernich, a newcomer (Æolian Hall); on December 9 by Miss Muriel Little (Steinway Hall); on December 10 by Miss Florence Thomas (Broadwood Rooms); on December 13 by Mr. F. S. Kelly (Æolian Hall).

Miss Rose Koenig has added to her Wagnerian repertory a selection illustrating the first act of 'Die Walküre,' and on November 19 she played it among other Wagner transcriptions before a delighted audience at Leighton House.

Herr Backhaus was again a perfect executant at Queen's Hall on November 26, when he played only Beethoven and Chopin. Mr. Frederic Lamond's eminence as a Beethoven player was again demonstrated at Queen's Hall on December 4. Madame Carreño was as great as ever throughout her recital at Queen's Hall on December 14. Miss Constance Keeping gave an historical programme at Steinway Hall on December 17.

Music for two pianofortes was played by Misses Barbara Howarth and Adela Hamaton at Æolian Hall on November 21, and by Miss Maude Dixon and Miss Clara Clark at Steinway Hall on December 2.

OTHER RECITALS AND CONCERTS.

Miss Phyllis Norman Parker made a good impression as a violinist at Æolian Hall on November 22, and also as a composer. Her 'Five fancies' for the pianoforte were played by Miss Evelyn Dawkin.

The Thursday Twelve o'Clock Concerts at Æolian Hall have brought many excellent artists, including Miss Lena Kontororitie (violinist), on November 21; Miss Phyllis Howse (contralto), on November 28; the Misses Verne in duets for two pianofortes on December 5; 'Solomon,' the boy pianist, and M. Fastovsky, a Russian tenor, on December 12.

Mention must be made of the recitals given by Signor Luigi Gasparini (violoncello) and Miss Evelyn Ingleton (pianoforte) at Broadwood Rooms on November 21; by the Misses May and Irene Ward-Meyer (violinist and pianist) at Æolian Hall on November 27; by the sisters Von Arányi at Æolian Hall on November 28; by Signor Mario Lorenzi (harpist) at Broadwood Rooms and by Miss Violet Clark (violinist) at Steinway Hall on December 4; by Miss Gwendoline Church (violinist) at Steinway Hall on December 10; by Miss Ilse Veda Duttlinger (violinist) at Bechstein Hall on December 13; by M. Emilio Pujol (guitar) at Bechstein Hall on December 14; by Mr. B. Huberman (violinist) at Queen's Hall on December 16.

M. Sapellnikoff (pianist) and Mr. Theodore Byard (vocalist) both possess and deserve European reputations, and it was gratifying to see a large audience at Æolian Hall, on November 26, when they gave a joint recital of the highest interest. A second recital, on December 10, was similarly successful. A highly agreeable recital was given at Æolian Hall, on December 5, by Madame Péroux-Williams (vocalist), and Miss Elena de Olloqui (pianist).

The Klingler Quartet were again heard on the occasion of the Classical Society's concert at Bechstein Hall, on November 27. Further concerts of this series have brought forward Misses Mathilde and Adela Verne (December 4), Mr. Leonard Borwick and Fraulein Meta Diestel (December 11).

A concert was given at Bechstein Hall on November 29 by the vocal and pianoforte pupils of Miss Lily West and Madame Edith Hands.

Beethoven's Trio, Op. 70, No. 1, formed part of the programme given at Æolian Hall on December 5 by the Albion Trio, whose members are Miss Louise Aumonier, Miss Dorothea Walenn, and Miss Phyllis Hasluck. These players have lately been securing good opinion in Denmark and Germany.

Mlle. Hélène Luquiens, a singer of rare distinction, was the principal artist concerned in the concert given at 'The Limes,' Holland Park Gardens, on December 6, by the Société des Concerts Françaises. The programme contained works by Guy Ropartz, Phillipe Gaubert, Déodat de Séverac, and Vincent d'Indy; and the instrumental part was carried out by Mlle. A. Veluard (pianoforte), Mr. Revel (violoncello), and M. Michelin (clarinet).

A varied programme of music by Count Wachtmeister was given at Æolian Hall on December 6.

The programme in which the Sevcik Quartet elected to be heard at Bechstein Hall on December 10, consisted of Dvorák's Quartet in F major, Op. 96, César Franck's Pianoforte quintet, and Schubert's D minor Quartet. The pianist was Mr. Max Darewski, who bore the responsibility of his position well.

An interesting concert was given at Queen's (Small) Hall on December 10 by Mr. Albert Fransella, the flautist, who was joined by Miss Marjorie Hayward (violinist) and Miss Winifred Christie (pianist) in the performance of two Sonatas by Bach and one by Purcell. The three artists, forming the 'New Instrumental Trio,' played skilfully and in good ensemble. Songs were given by Miss Margaret Warde and by Mr. Edward Ramsay, who sang two by Madame Poldowski.

A Violin sonata in F sharp minor by Julius Röntgen and pianoforte pieces by G. H. G. von Brücken Fock added interest to the programme carried out by Miss Jetty Ingenius (pianist) and Mr. Hans Neumann (violinist) on December 11.

Schumann's Trio in F (Op. 80), and Beethoven's in B flat were admirably played by the London Trio at Æolian Hall on December 16. The soloists of the occasion were Miss Daker-Fletcher (vocalist) and Mr. Louis Pécskai (violinist).

Attractive examples of the teaching of Miss Florence von Etlinger's School of Opéra-Comique were given at the School on December 16 in the shape of performances of 'The Cicada' and a 'Christmas scene.'

Suburban Concerts.

On November 23, the Central Croydon Choral Society gave a Memorial Concert to the late Mr. S. Coleridge-Taylor, the programme consisting of his 'Death of Minnehaha,' Violin concerto, and 'A tale of Old Japan.' Miss Esta D'Argo, Miss Effie Martyn, Mr. Hubert Eisdell, and Mr. Julien Henry, the choir, and the orchestra—all seemed inspired by the occasion, and this made the concert memorable for the excellence of the performances. For his playing of the Violin concerto, Mr. William J. Read received a prolonged ovation. The orchestra accompanied well under Mr. Roland Richards. The Society announces 'The Dream of Gerontius' for the next occasion.

A successful ballad concert, with Miss Alice Esty, Miss Leah Felissa, Miss Dora Thorpe, Miss Violet Oppenshaw, Mr. Philip Ritte, Mr. H. Lane Wilson (vocalists), and Miss Marie Novello (pianist) as the principal artists, was given at the Highbury Athenæum on November 26, by Messrs. J. B. Cramer.

The Lavender Hill Choral Society and String Band, conducted by Mr. George Lane, gave a concert at Battersea Town Hall on November 28, in aid of the Benevolent and Orphan Fund of the National Union of Teachers. Cowen's 'John Gilpin' was the chief number in the programme, which included a contribution of violin solos by Mr. Frank Lane.

The Ealing Philharmonic Society gave their fifty-first concert at the Town Hall, Ealing, on November 30, when a deeply-impressive performance of Coleridge-Taylor's 'Hiawatha' was given before a huge audience which filled every corner of the building. The choir particularly distinguished themselves by vivid and expressive singing throughout the work, and later in the evening performed with much acceptance the test-pieces sung at the recent Paris Musical Festival, at which they gained a second-prize. The soloists, Miss Christine Bywater, Mr. Alfred Heather, and Mr. Dawson Freer, gave complete satisfaction. Mr. Victor Williams conducted with his usual ability.

The South-West Choral Society, at Battersea Town Hall on December 4, gave excellent performances of Coleridge-Taylor's 'Hiawatha,' Parts 1 and 2, and Bridge's 'The Flag of England,' under the direction of Mr. Arthur R. Saunders, before a large and enthusiastic audience. A special feature of the concert was the excellent singing of the choir, who had thoroughly caught the spirit of the music performed. The soloists were Miss Maud Willby, whose singing was of exceptional merit, and Messrs. William Kingwell and Foster Richardson. The accompaniments were well played by a full orchestra led by Miss Kathleen Sherring.

The forty-fifth season of the South London Choral Association opened on December 4 with a concert at the South London Institute of Music, under the direction of Mr. L. C. Venables. The programme contained Coleridge-Taylor's 'Bon-bon Suite,' which was well performed by the choir and the efficient accompanying orchestra. The baritone soloist was Mr. Eric Davidson. Percy Fletcher's 'The Deacon's Masterpiece' and Bridge's 'The Flag of England,' in which the soprano soloist was Miss Mary Leighton, added further interest to the programme, which in spite of its exacting nature was carried out with uniformly good results.

A very successful concert in aid of the choir fund of St. Augustine's Church, Honor Oak Park, was given on December 5 by the Honor Oak Glee Singers. Although the Society, conducted by the organist of the church, Mr. Henry F. Hall, is quite in its infancy, its singing was marked by intelligence, good balance of tone, and delicacy of expression. Miss Maud Willby and Mr. Allen Engles contributed songs and duets.

A hundred chamber concerts have been given at All Saints' Church Hall, Woodford Green, by Dr. E. Markham Lee. At the hundredth, which took place on December 6, Dr. Lee was presented with a grandfather clock and a cheque for £20.

'A tale of Old Japan' and 'Acis and Galatea' were given by the St. Peter's Choral Society at Brockley on Tuesday, December 10. The soloists were Miss Clytie Hine, Miss Alice Booth, Mr. Harold Wilde, and Mr. Arthur Barlow. Dr. C. J. Frost conducted. The accompaniments were played by a small string band, and Mr. E. F. Barker was at the pianoforte and Mr. Alfred J. Sindall at the harmonium. The performance of the works was highly successful, and the concert was well supported. This was the first concert of the Society's twenty-eighth season.

The enterprise of the Streatham Hill Choral Society reached its highest point on December 10 with a performance of Elgar's 'The Dream of Gerontius' that left little, if anything, wanting from complete expressiveness. The choir and orchestra did their work efficiently, and preserved a good balance. The solo parts were taken by Mr. Gerald Harris (Gerontius), Mr. Charles Mott (The Priest and the Angel of the Agony), and Miss Ella Caspers (the Angel), who also sang Cowen's 'He giveth His beloved sleep.' Congratulations are due to the conductor, Mr. E. J. Quance, for the success of the occasion.

An excellent start of the season was made on December 10 by the Teddington Philharmonic Society with a performance of 'A tale of Old Japan,' under the direction of Mr. William Ratcliffe. The singing of the choir and that of the soloists—Miss Florence Mellors, Miss Grace Haywood, Mr. Thorold Waters, and Mr. George Baker—were on an equally attractive level. Bantock's 'The Cruiskeen Lawn' was among the miscellaneous numbers.

The Chiswick and Gunnersbury Philharmonic Society, with its choir of 150 and orchestra of sixty, gave the first concert of the sixth season, on December 11, at Chiswick Town Hall. The principal feature of the evening was Coleridge-Taylor's setting of Alfred Noyes's poem 'A tale of Old Japan,' for soli, chorus, and orchestra. Mr. David M. Davis, the Society's able conductor, secured a most satisfactory performance. The singing throughout was marked by very careful attention to the spirit of the music and the observance of light and shade. 'Lying on the golden sand' afforded opportunity for delicate vocal treatment, and the 'Peonies' choruses were given with fine effect. The choir's principal achievement was, however, with the series of choruses commencing 'So when the rich young merchant.' The solo vocalists were Misses Clytie Hine and Alice Booth, Messrs. George Brierley and Greeves Johnson. Mr. David M. Davis's experienced conducting was marked throughout by clearness and decision. In the miscellaneous second part of the programme Miss Winifred Bromidge played Chopin's Polonaise in E flat for pianoforte, with orchestra.

Mr. Percy Grainger was the shining light at the concert given by the Hainault Glee and Madrigal Choir on December 12. His choral arrangements of the 'Londonderry Air' and 'I'm seventeen come Sunday' were sung, and Mr. Grainger himself supplied pianoforte solos. Other choral numbers in the programme were Festa's 'Down in a flow'ry vale,' Pilkington's 'The messenger of the delightful Spring,' Mr. E. L. Bainton's arrangement of 'The Winter it is past,' and Mr. Edward Norman Hay's madrigal 'The afterglow.' The solo vocalists were Miss Ada Tunks, Mr. Charles H. Sinden, and Mr. Harry Child. Mr. John Cook conducted.

Coleridge-Taylor's 'A tale of Old Japan' and Hubert Bath's 'The wedding of Shon Maclean' constituted an excellent light programme for the choral concert given by the Bromley Choral Society, under the capable direction of Mr. Frederic Fertel, on December 12. The choral singing was marked by enthusiasm and consequent expressiveness, and good work was done by the soloists, Miss Rosina Buckmann, Miss Maude Clough, Mr. Gwylim Richards, and Mr. Montague Borwell. An orchestra gave excellent assistance.

'The Messiah' was creditably performed by the Dulwich Philharmonic Society, under the direction of Mr. Julius Harrison, at the Crystal Palace on December 14. The spirited interpretation of the choruses, and the readiness with which the choral singers responded, gave special interest to the occasion. The solo quartet consisted of Miss Mabel Manson, Miss Marion Battishill, Mr. George Brierley, and Mr. George Baker.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

On November 29 the second concert of the season was given by the Philharmonic Society. The principal works for choir and orchestra were Dvorák's Te Deum in G and Hamish MacCunn's 'Lord Ullin's Daughter.' The solo parts in both were sung by Miss Alice Westmoreland (a most refined and cultivated singer whose voice, however, was scarcely powerful enough for the Ulster Hall) and Mr. Thorpe Bates. The rest of the very interesting concert included two parts of Granville Bantock's Serenade for string orchestra, 'In the Far West'; the Introduction to Act 3 of Wagner's 'Tristan und Isolde' (with the cor anglais solo exquisitely played by Mr. Stephen Whittaker); Mackenzie's nautical Overture, 'Britannia'; Percy Grainger's Irish reel, 'Molly on the shore'; and Balfour Gardiner's 'Shepherd Fennel's Dance.' The solo singers filled up the programme with songs. There was very general appreciation of the great progress in the work of the choir and orchestra under the Society's new conductor, Mr. E. Godfrey Brown, and a feeling that under his skilful baton the Society has before it a most promising future.

BIRMINGHAM.

The principal topic in local musical circles was undoubtedly the recent visit of the Quinlan Opera Company, the most successful operatic season ever held in Birmingham. An account of the operas produced has already appeared in last month's issue of the *Musical Times* in connection with 'Music in the Provinces.' On the last night, November 30, Mr. Quinlan announced that he and his company will pay another visit to the Theatre Royal in the spring, when they will produce the complete cycle of Wagner's 'Ring,' also 'Die Meistersinger,' an announcement which was received with great enthusiasm. It was a pity that the Carl Rosa Opera Company immediately followed the Quinlan organization; their week's stay here, at the Prince of Wales Theatre, resulted in a considerable financial loss, although their performances were on a high level of artistic merit The revival of Boito's 'Mefistofele' contrary to expectation drew a very poor house, but those present were most enthusiastic in their appreciation of this interesting presentation.

The Birmingham Philharmonic Society gave their second of four orchestral concerts in the Town Hall on December 4, under Mr. Thomas Beecham's conductorship. The programme consisted of only four items: Balakirev's Symphonic-poem, 'Thamar,' César Franck's Symphony in D minor, Mozart's Violin concerto in E flat, accompanied by the orchestra, and Rimsky-Korsakoff's Symphonic-suite 'Sheherazade.' The conductor, as everyone knows, is much in sympathy with Russian music, and in its handling he imparts to it vitality and a certain degree of Slavonic spirit which helped to bring out the glamour of these tone-pictures; but they did not specially appeal to the audience. Quite a different effect was produced by the fine performance of César Franck's beautiful Symphony. The solo violinist was Mr. William Henley.

The Birmingham Festival Choral Society's second concert of the current season was given in the Town Hall on December 5, under Dr. Sinclair's careful and attentive conductorship. There was plenty of variety in the programme submitted, and one was specially interested in the second hearing here of Dr. Walford Davies's recent Festival work, 'Song of St. Francis,' one of the composer's happiest inspirations, for in its structure he shows wealth of colouring and variety of expressive moods that admirably fit the text. The performance was especially notable for tone power, and considering the complex and difficult nature of the part-writing, some startling effect was secured, but there were also episodes that sounded confused and wanting in attack, often resulting in a confused mass of sound. The principals were Miss Laura Evans-Williams, Miss Gertrude Lonsdale, Mr. Morgan Kingston, and Mr. Watkin Mills. The novelty of the evening was a short cantata by Mr. Arthur Cooke, entitled 'The fountain of tears,' poem by Arthur O'Shaughnessy, set to music for chorus, orchestra, and soprano solo, the soloist being Miss Laura Evans-Williams. Under the composer's beat the performance was on the whole quite excellent, the work creating a good impression, Mr. Cooke at the close being most enthusiastically applauded. As a first essay on a larger scale, although short in duration, the composer showed considerable inventive talent in orchestral colouring, and in his part-writing he produces good effect by simple means, entirely discarding complex and abstruse devices. The programme also contained Sir Hubert Parry's 'The Pied Piper of Hamelin,' which has only once been heard here previously, having been given by the Choral Union in 1906, under Mr. Thomas Facer's conductorship. Mr. C. W. Perkins's help at the organ was of great value.

The Birmingham and Midland Scottish Society held their annual concert in the Town Hall on November 30, the programme being supplied by the London Scottish Choir, whose excellent part-singing created quite a furore.

The Birmingham Symphony Orchestra gave a popular orchestral concert in the Town Hall on December 7, the conductor again being Mr. Julian Clifford, of the Harrogate Kursaal Concerts. The Orchestra is now in thorough sympathy with its conductor, and rarely played better. The Hon. Mrs. Julian Clifford was the vocalist, and sang very charmingly, her efforts being enthusiastically received. The re-appearance of Mr. John Dunn, the celebrated English violinist, after an absence of about ten years, gave to the concert a distinct *cachet* of its own. He gave a magnificent performance of the Tchaikovsky Concerto, his executive skill being quite phenomenal. The Catterall Quartet gave a chamber concert at Queen's College on December 10, with complete artistic results.

Mr. Max Mossel's second Drawing Room Concert of a series of four was given in the Grosvenor Room, Grand Hotel, December 12, an excellent programme of music being provided by Siegmund Feuermann, the remarkable boy violinist of Vienna, Herr Egon Petri, pianist, now of Berlin, and Miss Elizabeth Munthe-Kass, the delightful Norwegian Lieder singer. The accompanist was Mr. G. H. Manton. A concert was also given the same evening in the large Lecture Hall of the Midland Institute by the Birmingham Madrigal Society, now trained and conducted by Mr. T. Appleby Matthews. The glees and madrigals were well sung, and showed excellent teaching. Songs were contributed by members of the choir, and Mr. Arthur Hytch played some violin solos. The Birmingham Choral Union, under Mr. Richard Wassell's able conductorship, gave an interesting concert recital of Gounod's 'Faust' in the Town Hall, on December 14, the principal artists being Miss Kate Anderson, Madame Eunice Fowles, Mr. Wilson Pembroke, Mr. W. O. Busby, and Mr. Frank Macnamara. Solo harp, Mr. Charles Collier, organist, Mr. C. W. Perkins.

Colston Hall was crowded on December 14, when Bristol Choral Society, under the direction of Mr. George Riseley, gave an admirable performance of 'The Messiah.' The choir numbered 450 voices, and there was an orchestra of 100 players, with Mr. Harold Bernard leader. The soloists were Madame Mary Conly, Miss Alice Lakin, Mr. Frank Webster, and Mr. Robert Radford.

On December 17 the Christmas Concert was given at Colston School. The chief interest was displayed in Coleridge-Taylor's 'A tale of Old Japan,' which then received its first performance in Bristol. The soprano and alto solo parts were taken by boys of the school choir (L. B. Phillips and H. A. Higgs respectively), and the tenor and bass solos by Mr. C. E. Golding and Mr. H. Spiller. Mr. Harold Bernard led the band, and Mr. W. S. Calway conducted.

BOURNEMOUTH.

Concerts at the Winter Gardens continue to be very numerous, and upon the whole it seems that, in contradistinction to reports that emanate from other centres, the season here may be considered moderately successful as a paying proposition. It is, of course, the artists of name and fame who draw the biggest houses; at the same time the Symphony Concerts seem capable of holding their own, and the Monday 'Pops.' have even increased the favour with which orchestral music is regarded in this town.

The programmes of the Symphony Concerts during the past month have been distinguished for their abundant interest, and the performances have been consistently good, an exceptionally spirited interpretation, in particular, of Tchaikovsky's F minor Symphony betokening a development of grip and finish in its accomplishment that speaks well for the future. Other works in this class to which full justice was done by Mr. Dan Godfrey and his instrumentalists were Beethoven's seventh Symphony, César Franck's one and only essay in this form, and Schubert's great C major Symphony. Among some telling compositions of various designs, Elgar's 'Cockaigne' Overture, Ravel's 'Pavane for a dead Infanta,' Goldmark's 'In Italien' Overture, and Dvořák's 'Husitska' Overture must be noted. Some very capable soloists have been forthcoming in the persons of Miss Lena Kontorowitsch, Mr. Claud Biggs (at one time a resident in Bournemouth), Mr. Philip Abbas, and Mr. Vernon Warner, these artists being responsible, successively, for performances of Saint-Saëns's Violin concerto in B minor, Brahms's Pianoforte concerto in B flat, Dvorák's 'Cello concerto, and César Franck's Symphonic Variations for pianoforte and orchestra.

The last four Monday 'Pops.' have consisted of compositions drawn from the works of a quartet of musical giants—Brahms, Schubert, Beethoven, and Wagner.

With regard to recitals and miscellaneous concerts, there has been a regular influx of world-famous artists. On November 16, Paderewski once again established his claim to the title of 'the wizard of the pianoforte,' and a week afterwards the platform was occupied by Madame Melba. A third performer of assured popularity was Madame Carreño.

The combined forces of the Municipal Choir and Orchestra gave their first concert of the season on November 19, the work chosen for performance being Sullivan's 'Golden Legend,' which received an effective interpretation, the singing of the choir showing a marked improvement over that of last season, and the orchestra playing with a steadiness and conviction that ensured success. Mr. Dan Godfrey again revealed his genuine ability as an interpreter of choral music. The soloists were Miss Doris Carter, Miss Winifred Lewis, Mr. Frank Mullings, and Mr. Frederick Ranalow, of whom Mr. Mullings was the most skilful.

BRISTOL AND DISTRICT.

There was a large attendance at the Victoria Rooms on November 30, when the Bristol Musical Society gave a concert. The works chosen were Barnett's 'Ancient Mariner,' and Sir Hubert Parry's 'Blest pair of Sirens,' with a miscellaneous selection. The effect of Sir Hubert Parry's work was heightened by the employment of boys from Bristol Grammar School, trained by Mr. C. W. Stear, who directed the concert with ability. The soloists were Miss Gertrude Reynolds, Miss Gwladys Curling, Mr. Frank Slater, and Mr. Bernard Knowles. Mr. F. S. Gardner led the orchestra, and Mr. Hubert W. Hunt was at the organ. Miss Ruby Taylor, a youthful player, displayed her proficiency in the first Pianoforte concerto of Mendelssohn, with the orchestra.

The quartet concerts arranged by Mr. H. W. Hunt are appreciated by the residents of Clifton, and on December 2 the sixth of the series was given at the Victoria Rooms. The following were the players: Mr. Hunt and Miss K. Tudor Pole (violins), Miss Gladys Home (viola), and Mr. Roger Bucknall (violoncello). Mozart's Quartets in D minor and C major, and the Quartet in A minor of Brahms were excellently played.

On December 9 the Clifton Quintet appeared at the Victoria Rooms and gratified a large audience. There were fine interpretations of César Franck's Quintet in F minor and Mozart's Quartet in E flat.

At the Shirehampton Parish Hall on December 11 the Avonmouth Choral Society gave their first concert of the season. Mr. Clive Carey and Miss Beatrice Dunne sang folk-songs, and the choir under the direction of Mr. W. Powell were heard in part-songs. The president (Mr. P. Napier Miles) had composed the 'Ode to Maia,' words by Keats, dedicated to the conductor and members of the Society. This was well performed and much applauded.

On December 11 Bristol New Philharmonic Society gave the first concert of their twelfth season under the direction of Mr. Arnold Barter, and gratified a large audience at the Victoria Rooms. After Coleridge-Taylor's Ballade in A minor had been played with animation, Elgar's 'The Music Makers' was performed in a highly creditable manner, the contralto soloist being Miss Phyllis Lett. The audience evinced their gratification at the work and its interpretation by hearty applause. Miss Lett sang with great charm Elgar's 'Sea Pictures,' and afterwards Cowen's 'John Gilpin' was sung by the choir with appropriate humour. The programme also included 'Le Rouet d'Omphale' (Saint-Saëns), effectively played by the orchestra, of which Mr. Harold Bernard was the leader.

The Weston-super-Mare Philharmonic Society, on December 5, gave their first concert for the season at Knightstone Pavilion, and gratified by a highly creditable performance of 'Elijah.' The chief soloists were Miss Lilian Dillingham, Miss Gertrude Winchester, Mr. Joseph Cheetham, and Mr. William Batey. Mr. Edward Cook conducted carefully.

On December 10, Clevedon Philharmonic Society performed 'Elijah' at the Public Hall in the presence of a large assembly. The soloists were Miss Amy Richards, Miss Violet Love, Mr. David Appleyard (Wells Cathedral), and Mr. Lionel Doré. Mr. E. Cook conducted.

DEVON AND CORNWALL.

THE THREE TOWNS.

Mendelssohn's 'Come, let us sing' formed the chief part of a concert given by St. Matthias (Plymouth) Choir on November 20. An orchestra assisted, and Mr. E. L. Goodall conducted. Anthems were also sung. The Plymouth Guildhall Choir sang the 'Hiawatha' trilogy at two performances on November 23, with considerable success, judicious cuts being made to bring the three parts within the scope of a continuous performance. Mr. H. Moreton conducted, and generally the choral singing was excellent, and on occasion very beautiful, though there were signs of inattention and weak entries. The principals were Miss Maud Willby, Mr. Frank Webster, Mr. David Brazell, and Mr. Maurice Alexander (orchestra). St. Simon's (Plymouth) Choir, conducted by Mr. W. G. Nelder, contributed part-songs (by Pinsuti and Balfe) and folk-songs at a miscellaneous concert on November 27. On December 11 three Nonconformist church choirs were musically occupied. Haydn's 'The Creation' was sung at Princes Street (Devonport) Congregational Church by a choir and band numbering eighty, conducted by Mr. E. L. Lane; the cantata, 'The captive maid of Israel,' was enjoyed by a large audience in Morice Square (Devonport) Baptist Church, the choir singing well under the direction of Mr. S. J. Weeks at the organ; and St. Levan (Devonport) Sunday School Choir sang the cantata 'An hour in Fairyland,' and choruses.

The cultivation of orchestral and chamber music is at a deplorably low ebb in the Three Towns. In the former department there are only two series of concerts running, and in the latter—instrumental ensemble—there is no regular enterprise current. More honour thus devolves upon those who do make effort to develop the highest forms of the art, but one could wish the honour had to be divided among a greater number. At Dr. Weekes's Orchestral Society's thirteenth Symphony Concert, on November 27, the Schumann Op. 120 in D minor was performed. With Miss Janie Crews as soloist, the second Saint-Saëns Concerto, G minor, Op. 22, for pianoforte and orchestra received artistic interpretation, and a Rhapsody by Mr. Walter Weekes was included. Dr. Weekes and Mr. Walter Weekes conducted in turn.

The third concert of the nineteenth season of Mr. J. W. Newton's Symphony Concerts at Stonehouse, on December 6, was chiefly memorable for an interesting and musicianly performance by Mr. C. G. Pike of the solo part of the Concerto by Saint-Saëns for violoncello and orchestra. The band caught the spirit of the music, with the happiest effect. The Symphony was Schumann's No. 3, and a Suite for orchestra by Moszkowski, 'Aus aller Herren Länder,' was played. At a pianoforte recital on November 21, Miss Edith Tapson displayed brilliant technique and artistic perception.

For the second of their series of Musical Matinées the Misses Smith secured a visit from Mr. Plunket Greene, who exhibited his skill as an interpreter in a long and varied list of folk-songs and ballads; and the Misses Smith and Mrs. Freeman played the Tchaikovsky Trio for pianoforte, violin, and 'cello.

OTHER DEVONSHIRE TOWNS.

Mr. Allan Allen obtained from the Exeter Choral Society (with band), on November 28, a performance of 'Scenes from the Bavarian Highlands' which showed that progress is manifestly being made by this energetic class. Kingsbridge and District Choral Society, which was resuscitated last year, under the direction of Mr. Arthur Harris, on December 5 performed 'Elijah' with a success which justified their ambitious effort. The choir, consisting of eighty singers, made special effect in the 'Baal' numbers, and sang the bravura numbers with vigour and precision. Part-songs were beautifully sung by the Barnstaple Musical Festival Society on December 9, under Dr. H. J. Edwards, this being a department of choral art in which they excel. The chief pieces were Buck's 'Hymn to Music' and Max Bruch's 'Morning song of praise,' others being by Macfarren (senior and junior), Mendelssohn, and Faning. Dr. Edwards collaborated with Miss Violet Shapcott and Mr. C. G. Pike in Mendelssohn's Trio, Op. 66, and Sonatas for the solo string instruments were by Schutt, Grieg, and Dvorák. St. Luke's College Choir, at Exeter, on December 10, conducted by Mr. A. R. Trevithick, sang Grieg's cantata, 'Recognition of land,' the seventy male voices producing fine and beautiful effects. Choruses by Callcott and Somervell, and music to 'A Midsummer Night's Dream' were included. Under the joint-conductorship of Messrs. H. E. Crocker and W. L. Twining, the Torquay Musical Association gave a programme of part-songs and instrumental pieces. The choir sang with good quality of tone and effect, allowance being made for weakness in the minor parts, their most important numbers being Elgar's 'The snow' (female voices in three parts) and 'Angelus' (four-part), Dudley Buck's 'Hymn to Music,' and German's 'My bonnie lass.' Members of the band, in collaboration with Mrs. W. H. Mortimer, played Sterndale Bennett's Sextet, Op. 8; and Grieg's 'Holberg' Suite was played by all the strings.

Gaul's 'Holy City' was sung on December 11 in Paignton Wesleyan Church, with Mr. E. W. Goss at the organ and Mr. L. Jupp conducting; and in St. Paul's Church, Preston, Paignton, on the same evening, Mr. F. Benson gave a recital to 'open' a new organ.

Totnes Choral Society, on December 12, sang the 'Hymn of Praise,' directed by Mr. Herbert Worth. The chief instrumental number was Mendelssohn's G minor Concerto for pianoforte and orchestra, Miss Evelyn Hingstonbeing the soloist, and Mr. Arthur Coombe leading the band.

Holsworthy Philharmonic Society, on December 12, sang Smart's 'The bride of Dunkerron' with band, under the baton of Mr. H. H. Bennett, with Miss Fifine de la Côte and Messrs. Orlando Joliffe and John Prout as principals.

A special event deserves special mention, the performance at Exmouth of Elgar's 'The Music Makers' by the Choral Society, with band. This was the first performance in the west, and great credit was due to the conductor, Mr. Raymond Wilmot, for the artistic comprehension of the work which he displayed, and with which he inspired his singers. The choir was small, but beautiful in tone, accurate in knowledge of the text, and expressive in interpretation. Miss Alice Lakin was the soloist.

Torquay Municipal Orchestra has firmly established itself in symphonic reputation, and at the third concert of this kind, on December 11, Dvorák's No. 5 in E minor (from the 'New World') was played with much insight. The 'Fidelio' Overture, and Tchaikovsky's Concerto in D, for violin (Mr. Anton Maaskoff) and orchestra were part of the scheme conducted by Mr. Basil Hindenberg. Teignmouth Orchestral Society was conducted by Mr. A. J. James, on December 11, in works by Schubert, Haydn, and Jarnefeldt, suited to the size of the band (thirty-three performers). Mr. Isador Epstein played pianoforte solos by Rachmaninoff, Chopin, Grieg, Liszt, and Cyril Scott, and Miss Florence Mellors sang. A chamber concert of vocal and instrumental solos and quartets was given by Mrs. Fletcher Watson at Paignton on December 2. On December 4, at Exmouth, Miss Rachel Fell added a sixth to her invaluable list of chamber concerts. Recitals by M. Paderewski at Torquay and Exeter in the last week of November, under the direction of Messrs. Paish & Co., must be mentioned.

CORNWALL.

It has been decided to re-start the St. Blazey, Par, and District Choral Society, with Mr. W. B. Smith as conductor; and with the purpose of giving definite form to a desire to start a choral Society in Cubert, to be conducted by Mr. J. Behenna, a programme of instrumental quartets and choruses was given in the village on November 21. At the Chair Eisteddfod at Queen's Hall (London), on November 20, the Marazion Male Choir obtained fifty-four marks out of a possible 100. Mendelssohn's 95th Psalm was sung in Redruth Wesleyan Church on November 21, with band, conducted by Mr. H. Dennis. The Mullion Choral Society were joined by a choir from the Council School in a concert on December 4, and Delabole Wesleyan Choir gave a service of song on that date. A first appearance was made by St. Austell Glee and Madrigal Society on December 5, and, under the baton of Mr. C. L. Forrester, sang part-songs, a choral ode, and glees; and Fowey Church choir were conducted by Mr. W. B. S. Hawken in part-songs on December 11.

Mr. Faulkener Mutten gave a lecture-recital on Mendelssohn, on December 5, at Calstock.

DUBLIN.

On November 20 the Dublin Orchestral Society gave the fourth concert for the season in the Gaiety Theatre. Signor Simonetti played the Beethoven Violin concerto extremely well. We are fortunate in having such an admirable player resident in Dublin. Weber's 'Oberon' Overture; a Largo from Handel's 'Concerto Grosso' No. 2; a Gavotte from Mozart's 'Idomeneo'; the Prelude to Act 3 and the 'Apprentices' dance' from the 'Meistersinger,' and Dvorák's 'Carneval' Overture completed the programme, conducted by Dr. Esposito.

On December 13 the Philharmonic Society gave a performance of Mendelssohn's 'Hymn of Praise' and 'Athalie.' Dr. Charles Marchant conducted, and the soloists were Madame Borel, Miss Edith Mortier, and Mr. J. J. Maltby (Chester).

The chamber music recitals at the Royal Dublin Society have been given during the past month by the following artists: Mr. Frank Muspratt (organ); the Brodsky Quartet, with Mr. E. Mills (clarinet), the programme including Mozart's and Brahms's Clarinet quintets and Bach's Chaconne, played by Dr. Brodsky; Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees, who may be called 'The Dublin Trio'; and the Wessely Quartet.

At the Sunday Orchestral Concerts the following works have been played during the past month: Beethoven's fourth and seventh, and Mozart's 'Jupiter,' Symphonies, Wagner's 'Siegfried Idyll,' Mendelssohn's 'Midsummer Night's Dream' incidental music. The soloists included Mr. Clyde Twelvetrees (violoncello), M. Octave Grisard (violin), Mr. P. J. Griffith (who played an 'Irish Fantasy' by Hamilton Harty for violin and pianoforte), and Miss Edith Kelly (violin). Vocalists included Mr. H. Harris, Miss Lena Munro, Madame Eira Haise, Miss Eleanora Good, and Madame Borel.

The Leinster School of Music gave a concert in connection with a distribution of prizes on December 14. The orchestra was conducted by Mr. Joshua F. Watson.

On Thursday, December 5, Mr. Stanley Cochrane gave a private concert for the formal opening of a magnificent concert hall and theatre which he has built at his house near Bray. It is just what is wanted in Dublin, and pity 'tis that it is not in the city, as it seats some 1,600 in the auditorium and has perfect acoustic properties. Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees played trios and a solo each. Songs were given by Madame Borel and Mr. Melfort D'Alton, and Mr. T. H. Weaving and Mr. C. W. Wilson were the accompanists.

On December 18, the Dublin Orchestral Society gave the fifth concert of the present season. The programme

included Bach's Suite No. 3. in D, Beethoven's 'Pastoral' Symphony, Tchaikovsky's 'Rococo' Variations (solo 'cello, Mr. Clyde Twelvetrees), Esposito's 'Berceuse,' and Wagner's Funeral March (Götterdämmerung) and Meistersinger Overture.

GLASGOW.

The first of the Scottish Orchestra's concerts under municipal auspices took place on November 20, and was an unqualified success. The City Hall was filled to overflowing, and hundreds of people were unable to gain admission. The programme, although unrelieved by vocal or instrumental solos, maintained throughout the unflagging interest of the vast audience.

The chief feature of the third Classical Concert, on November 26, was Mr. Eugen D'Albert's superb playing of Beethoven's 'Emperor' Concerto. It is interesting to recall that the performance took place within a stone-cast of the distinguished pianist's birth-place. Mr. Paul Kochanski, a pupil of Mr. Mlynarski, was solo violinist at the fourth Classical Concert on December 3. Since this young player's former appearance at these concerts, his style has considerably matured, and his performance of Lalo's Violin concerto in F minor was marked by faultless technique and great warmth of feeling. The programme also included a fine reading of Brahms's second Symphony. At the fifth concert, on December 10, two well-contrasted novelties were given, viz., P. E. Bach's Concerto in D major for small orchestra (orchestrated by Steinberg) and Debussy's 'Scottish March on a popular theme.' Mr. Mlynarski's Symphony in F major (Op. 14), given here for the first time last year, was repeated, and Miss Agnes Nicholls was solo vocalist.

The Orpheus Choir, conducted with such distinction by Mr. Hugh S. Roberton, gave a Scottish Classical Concert on December 5. The programme consisted of choral arrangements of Scottish songs, subjects written by Scotsmen and treated chorally by composers of any nationality, and original part-songs by Scottish composers. As exponents of the 'new choralism' the Choir occupies a unique place, and their singing of fifteen unaccompanied pieces, entirely from memory, was so uniformly good that particularization is somewhat difficult. Possibly their best efforts were Bantock's 'Scotland yet,' Lambeth's 'The flowers of the forest,' Walter Hately's 'Diaphenia,' and the conductor's own 'Reverie.' Miss Jean Waterston and Mr. Robert Burnett as solo vocalists sang several of Mrs. Kennedy-Fraser's 'Hebridean songs,' and Mr. Burnett brought to a first public hearing in Glasgow Mr. T. S. Drummond's prize-ballad, 'The dowie dens o' Yarrow.' Mr. Wilfrid Senior played the pianoforte accompaniments with excellent taste.

Mr. Elkan Kosman, who was leader of the orchestra under Mr. August Manns in the days of the Choral Union régime, made a welcome re-appearance as solo violinist at the Saturday Popular Orchestral Concert on November 23. A much appreciated innovation at the Saturday concert on November 30, was the choral singing by that section of the Choral Union which gained the second prize in the premier class at the Paris Competitive Festival last May. The prize choir, under the clever conductorship of Mr. Henri Verbrugghen sang the Festival test-pieces, distinguishing themselves specially in that exacting number Chapuis's 'The two fiddlers.'

The performance of 'The Messiah' by the Hamilton Choral Society (Mr. T. S. Drummond, conductor), on December 11, was probably the best the Society has yet given. The choruses were all sung with splendid effect, and the solo music was given by Misses Jean Cunningham and Agnes Millar, and Messrs. Herbert Thorpe and Appleton Moore. An effective orchestra, led by Mr. A. Daeblitz, and supplemented at the organ by Mr. B. W. Hartley, played the accompaniments.

The Bach Choir (Mr. J. M. Diack, conductor) gave their first choral concert for the season in St. Mary's Cathedral on December 16. The programme included 'Sleepers, wake,' 'Jesu, Priceless Treasure,' and some accompanied and unaccompanied chorales, in the singing of which the choir showed a fine intelligence. Mr. J. T. Pattman's accompaniments on the organ were excellent.

One of the outstanding events of this season was the performance—the first in Scotland—of Mr. Granville Bantock's 'Omar Khayyàm,' on December 17. A special interest attaches to the occasion inasmuch as the work was conducted by the composer, and consequently the best reading was to be expected. Considering the difficulties of Mr. Bantock's choral writing the Choral Union acquitted themselves with credit, and on this result Mr. Verbrugghen, the chorus-master, is to be congratulated. The Scottish Orchestra, augmented to ninety performers, played the instrumental part admirably, and the solo music by Miss Doris Woodall and Messrs. Frank Mullings and Robert Maitland was in all respects worthy of the occasion. Much of the success of the performance was due to Mr. Bantock's able and alert direction.

At a largely attended public meeting, on December 16, convened by the Executive of the Glasgow Choral Festival, Mr. Bantock delivered a stimulating address on the artistic and educational value of the Competitive Festival movement.

LIVERPOOL AND DISTRICT.

The fourth Philharmonic Concert on November 19 gave Mr. Landon Ronald an opportunity of showing his interpretative command as a conductor of music differing so widely in scope as Haydn's Symphony in G, Letter 'V' (No. 13, B. & H.), and Strauss's Symphonic-poem 'Don Juan,' Op. 20, of which a vivid performance was given. Mr. Percy Grainger's 'Mock Morris Dance' for seven-part string band greatly commended itself on a first hearing, especially as an essay in an attractive rhythmic form, although not actually based upon authentic folk-music tunes. Liszt's E flat Pianoforte concerto was a congenial medium for the display of Miss Irene Scharrer's vivacious and brilliant style. Equally successful was the singing of Professor Leon Rains, a baritone who uses a beautiful voice with resourceful art. The choir had their opportunity in two effective part-songs, 'My delight and thy delight' (Sir Hubert Parry), and 'As the moon's soft splendour' (C. Wood).

At the fifth concert, on December 3, Sir Frederic Cowen returned to his accustomed post to conduct Beethoven's 'Pastoral Symphony,' Strauss's 'Till Eulenspiegel,' Wolf-Ferrari's Waltz-prelude to the third act of 'Jewels of the Madonna,' and Tchaikovsky's 'Marche Slav.' The scheme also included two groups of Lieder by Brahms and Wolf, in which Miss Elena Gerhardt exhibited her accustomed art. The choir sang Lee Williams's harmonically effective part-song 'The Haven,' with commendable expression.

It is satisfactory to note that Mr. Vasco Akeroyd's Symphony Orchestra Concerts retain a firm hold on public favour. Mr. Akeroyd has got together a fine array of the best local players, led by Mr. Alfred Ross, and has long since developed into a notably capable conductor. The programme of the third concert on November 26 was devoted to Wagner and Tchaikovsky, whose fourth Symphony was especially well presented. The vocalist was Madame Donalda.

For Mr. Percy Harrison's second concert, on November 27, a miscellaneous programme was successfully sustained by Madame Aino Ackté, Mr. Gervase Elwes, Señor Casals (solo 'cello), and Mr. R. J. Forbes (pianist). Madame Ackté's gifts as a dramatic soprano of the first order were fully exhibited.

Those who were fortunate in attending the Beethoven pianoforte recital given by Mr. Frederic Lamond on December 7, will long retain a pleasant memory of this remarkable performance of three great Sonatas—the C minor, Op. 111, the 'Waldstein,' Op. 53, and the 'Sonata Appassionata,' Op. 57.

The Liverpool Societa Armonica is the oldest amateur orchestral Society in the Kingdom. Founded in 1847, it has continued its useful course and exercised a wide influence in local music for an unbroken period of sixty-five years. Its outlook has been of much wider scope since 1896, when Mr. Akeroyd became conductor, and the present combination of ninety amateur and professional players, both ladies and gentlemen, finds no difficulty in essaying even abstruse problems of modern orchestral music. At the 157th concert

of the Society, on December 7, Mr. Akeroyd conducted a performance of Tchaikovsky's fifth Symphony which had many good points. No less interesting hearing was Weber's 'Euryanthe' Overture, and Svendsen's 'Carnival in Paris.' Miss Lena Kontorovitch, a young violinist possessing temperament and technical equipment, played extremely well in Max Bruch's 'Scottish Fantasia,' Op. 46, and Mr. Plunket Greene sang in characteristic style songs by Wood, J. R. Dear, and Stanford. Mr. H. P. Simpson has taken over the duties of hon. secretary which Mr. Dudley Johnston until recently discharged with distinction.

The earnest appeal made to the Catholic community for increased support to the Catholic Philharmonic Society has had the desired effect, and their concert on December 9 was largely attended. It established a record in this respect. There now appears to be no immediate fear of dissolution, as was the case last season. This more cheerful outlook, upon which all concerned are heartily to be congratulated, was not without its effect on the performance of Beethoven's Mass in C, which, together with other elaborate service-music, is no longer to be heard in Roman churches, having come under the Papal ban. It may be said with truth that the singers, both principals and choir, exhibited a sense of reverence as well as excellent technical preparation. As on previous occasions, the choral-singing was marked by intelligence and expression. The soloists were Madame Eva Warren, Madame Engelhard, Signor Piero Gherardi, and Mr. John Lacey. The orchestra, led by Mr. Akeroyd, and with Mr. Frank Bertrand at the pianoforte, was pleasurably heard in Handel's Concerto Grosso (No. 1), and Mr. Arthur Catterall gave a masterly performance of the solo part in Beethoven's Violin concerto. The Society has an able conductor in Mr. H. P. Allen.

The large gatherings at the fortnightly meetings of the Rodewald Concert Club, testify to the wisdom of the promoters in permitting the distillation of tobacco as an aid to musical digestion. The conditions in no way increased the complexities of Max Reger's Trio in E minor, Op. 102, which formed part of the programme played by the Manchester Trio. On December 9, at the fifth meeting, the programme was sustained by two clever young local musicians, Mr. Vivian Burrows (violin) and Mr. Josef Greene (pianoforte). The Brodsky Quartet, assisted by Mr. Isidor Cohn at the pianoforte gave their first chamber concert on November 23, when the programme contained Haydn's Quartet in F, Op. 77, No. 2, Richard Strauss's Pianoforte quartet in C minor, Op. 13, and Beethoven's great string quartet, Op. 130.

Recent happenings worthy of note include the dramatic recital given in the Yamen Rooms on November 28 by Miss Linda Gibbs, who was assisted by Miss Claire Loveland (pianoforte) and Miss Gladys Lederer (mezzo-soprano); and the recital given in the Rushworth Hall on December 2 by Miss Agnes Johns (pianoforte), Miss Ethel Penhall (contralto), and Miss Adrienne Bergsma (violin), three ladies who exhibited considerable skill. Musical interest was added to the delightful art of Mr. Frank Speaight's 'Dickens recital' on December 4 by the singing of Madame Henriette Engelhard in a well-chosen programme of English lieder.

A feature of the programme of the Liscard Orchestral Society, on November 30, was the Suite composed for this Society by Mr. Gordon E. Stutely on the subject of 'Red Riding Hood.' The Adagio from Reinecke's Pianoforte concerto, Op. 72, was played by Mr. Stanley Prescott and the large orchestra, capably conducted by Mr. Philip Smart.

On the Lancashire side of the river similar amateur enterprise was shown by the Blundellsands Orchestral Society at their recent concert, when Mr. Arnold Trowell appeared as composer and soloist in his own Violoncello concerto. Mr. Akeroyd conducted.

The Walton Philharmonic Society gave a creditable performance, conducted by Mr. Albert Orton, on December 12, of Gade's 'The Erl King's Daughter' and Stanford's 'Revenge,' the vocal principals being Madame Cearns Owen, Miss Annie Beattie, and Mr. J. C. Brien, with Mr. Edward Watson at the pianoforte.

The popular concert-version of German's 'Merrie England' occupied the attention of the Ormskirk Musical Association on December 4. The vocal soloists were Mrs. Robert Walker, Miss Hilda Cragg-James, Mr. George Barnett, and Mr. W. H. Heaton. To Mr. John Ball as conductor, Miss Clucas as accompanist, and the band and choir of 120, credit is due for a bright and *con amore* performance.

Mr. A. W. Speed conducted a performance by choir and orchestra of 'Elijah' in Chapel Street Congregational Church, Southport, on December 10, when the vocal principals were Miss Alice Hare, Miss Gladys Palmer, Mr. Sam Hempsall, and Mr. Joseph Lycett, with Mr. C. K. Killip as organist. Mr. Speed is now preparing for a performance of Elgar's 'The Apostles,' to be given in Holy Trinity Church, Southport, on March 14.

The Liverpool Village Choir, an organization of young people, mainly of school children whose gifts of song have been skilfully developed and directed by Mr. R. T. Edwards, gave a concert in the Philharmonic Hall at which they were assisted by the Southport Vocal Union of male voices, conducted by Mr. J. C. Clarke. The success of the Village Choir in the recent Paris Competitions is generally known. The qualities and training of the youthful singers were also exhibited in one of the test-pieces, 'Beauteous morn' (German), in the 'Galway Piper,' 'A cobbler there was' (P. E. Fletcher), and 'A Welsh rhapsody' (Vincent). The combination of children's voices with the robuster tones of the male-voice choir was not a success.

Sir Frederic Cowen's tuneful early work 'St. John's Eve' was performed, with orchestra, by the Post Office Choral Society on December 12, when their lately appointed conductor, Mr. Arthur Davies, obtained good results, especially from his choral material. The soloists were Miss Doris Carter, Miss Maud Wright, Mr. Frank Slater, and Mr. R. Ramsey Clarke.

A successful experiment was made by the Welsh Choral Union in giving two performances of the 'Messiah' on the afternoon and evening of December 14. There were large audiences, especially in the evening, when the singing of the famous Welsh Choir displayed all their accustomed and unexcelled qualities, stimulated rather than fatigued by the labours of the afternoon. The vocal principals were Miss Emily Breare, Miss Amalfi, Mr. Morgan Kingston, and Mr. Julien Henry, and, as conductor, Mr. Harry Evans inspired his forces with responsiveness and enthusiasm.

MANCHESTER AND DISTRICT.

The thoughts uppermost in the minds of music-lovers in Manchester during the closing weeks of the old year were not so much of the enjoyment which the month's music had brought them, but of the probable outcome of Michael Balling's businesslike presentation of the case for a practical remodelling of the base on which the Hallé Concerts Society rests. To an assembly of guarantors (who alone can elect the executive), subscribers, and friends he fearlessly said that, in a way, the present system of guarantee (now 185 persons with a life liability of £100 each) was almost a hindrance to development, inasmuch as the executive were unwilling to embark on a more or less adventurous 'forward' policy, lest its possible failure might entail too severe a call on the guarantors, who in the last fifteen years had had to respond to two calls, involving them in less than £1 per annum each. 'Why, it cost more to print the names of the guarantors on the programme books during all those years!' he said with fine ironic emphasis. Of course only persons of some substance could comply with the Hallé guarantee conditions, and until now there has been shown little disposition to try and tap other sources—keen and devoted patrons of the concerts, who, whilst both unable and unwilling to assume the larger burden for a life-period, are both willing and able to shoulder a smaller one for a briefer space.

At a meeting of the guarantors, held on December 13, it was shown that the losses on the Manchester concerts of the Society had been £600 in 1909-10; £1,066 in Richter's last season (1910-11), and £387 in 1911-12 (guest-conductors). It was reported that subscriptions had dropped from (in round figures) £6,000 in 1905-6 to £4,600 in the current year, entirely due to the decrease in the number of subscribers for the highest-priced seats. In Sir Charles Hallé's time it was stated that the cost of the orchestra per concert was £105; to-day it averages £140. Extra rehearsals cost £50 each; Balling has secured eight

of these for the current season, but feels that at least twenty are necessary—hence the need for additional income. To meet these difficulties Mr. Gustav Behrens, the treasurer, suggested two appeals:

(*a.*) To the weathy and generous gaurantors that they allow the balance of their unpaid guarantees or a portion thereof, to be funded, and the interests therefrom devoted towards annual expenses, such payments freeing guarantors *pro tanto* from further liability (the original guaranteeship was for £100, and only ended when the entire £100 had been called up or by the death of the guarantor).

(*b.*) To the general public for promised contributions, say annually for five years.

Fifty of the 185 existing guarantors have agreed to comply with these suggestions, and a capital sum of £5,000 will raise a steady £200; but £1,000 is wanted. Clearly more than this will have to be raised from this source; the probabilities of the City Council coming in as helpers are too remote at present. If the Society is once put on a safe footing, and then can go to the City Council and offer to do certain work in the way of good and cheap orchestral concerts, perhaps there might be more hope of a Corporation subvention. Should all the guarantors see their way to do as fifty of them have already promised, the financial problem is pretty well solved, for the smaller amounts of support, spread over a period, will appeal to a great many more people than the 185 who are guarantors.

At the last concert the programme included Strauss's 'Macbeth' poem, Korngold's 'A Winter's Tale' Overture, and Bruckner s ninth Symphony (which the composer considered complete only when the earlier monumental Te Deum rounded off the performance). Candour compels the confession that this famous symphonic work fell distinctly flat; the tedium of its meandering thematic material was relieved but slightly by the beauty of the brass-wind orchestration, which made the string and wood-wind appear quite pallid in comparison. The conductor asserted that works on so vast a scale cannot be adequately prepared with the present inadequate means for rehearsal.

The Overture to 'A Winter's Tale,' by Korngold (the subject of an interesting column-long sketch in the *Manchester Guardian*) would easily have stood out as the most interesting work on the evening of its performance, even had it not been known to be the first orchestral work of a youngster who cannot by any possible chance have had much experience of orchestral concerts at his age.

Probably most Manchester people would agree in awarding the chief distinction of the month to the successive visits during December of Ackté, Gerhardt, and Muriel Foster, at the Harrison Gentlemen's and Bowdon Chamber concerts respectively. Each in her own way gives peculiar and full satisfaction. Ackté, with her tremendous prodigality of emotional experience, Muriel Foster so earnest and intense, Gerhardt supreme in the swiftness of her touch and instantaneous adjustment of voice and mentality.

The Manchester Musical Society still pursues its adventurous policy of arranging one-composer programmes, but the proximity of Christmas led to the postponement of Julius Harrison's visit on December 20. Its annual soirée on December 13 was a great success, the amateur members of the Society giving the programme. Hugo Wolf's 'Suleika' song, in Mr. Samuel Langford's translation, was sung by Mr. F. Bamber.

On December 12, Miss Gertrude Bloomfield, a well-known Manchester lady, was joined by Miss Gertrude Lonsdale in a recital which brought many new songs to the notice of concert-goers here—a most representative collection of works by modern European song-writers, Marx, Hué, Merlartin, Rummel, Flangay. These few names show how the recitalists left the beaten track.

A former critic of the *Manchester Courier*, Mr. Norman Hayes, finding the combined tasks of business and journalism too severe a tax, dropped the latter and served mammon for a space. Now he has deserted this, and taken up musical composition, writing delightful strains to Judge Farry's 'Katawampus,' produced at our Gaiety Theatre for Christmas fare two or three years since. On Boxing Day this year, this is to be produced at the Zürich Stadt Theater, to a German translation of Frau Lina Schüler, and coincidently Mr. Hayes's new opera 'Fifinella' has been staged by the Liverpool Repertory Theatre.

The Stockport Vocal Union, under their new conductor, Dr. Keighley, seems to be following the lines of the Manchester Vocal Society in its cultivation of choral miniatures.

The Catholic Philharmonic Society, conducted by Mr. H. P. Allen, gave Beethoven's Mass in C, now but rarely heard, on December 11. More whole-hearted support of this effort is certainly the Society's due; were the works sung to be given in the Roman Catholic Cathedral in Salford, possibly the congregations would be much greater than are the audiences in a secular building.

The Beethoven Amateur Orchestral Society gave the first concert of their twenty-fifth season on December 10, under Mr. Gordon Cockrell. Max Bruch's No. 3 Symphony and Scharwenka's B flat minor Pianoforte concerto (Miss Edith Webster) were the principal works played. The Society owed its inception to Mr. Cockrell, whose activities in its behalf have stirred the members and their friends to celebrate this anniversary by the presentation of an illuminated address and cheque, Mr. F. M. Hertz making the presentation on December 17.

The various chamber-music Societies of the district are now in full swing, keeping busy the numerous trios and quartets which have sprung up in the last few years; but the most impressive feature of the winter, thus far, is the astounding success of popular orchestral music. Our Saturday night crowds must provide food for much thought to some occupying the 'Seats of the Mighty' in this city.

NEWCASTLE-ON-TYNE AND DISTRICT.

Mr. Granville Bantock paid his third visit to the city as conductor on November 27, when the Choral Union and the Hallé Orchestra gave the first part of 'Omar Khayyám.' His vivid and characteristic 'choralization' (if one may coin a word to correspond with 'orchestration') was admirably suited to the choir, which, as the result of the training of Dr. Coward, produced many notable effects. There was a rhythmic vitality and a feeling for colour in the choral singing which reciprocated the sensuousness of the orchestral writing. Miss Phyllis Lett and Mr. Frank Mullings sang the parts of the Beloved and the Poet with much distinction, and Mr. Herbert Parker was admirable as the Philosopher. The concert opened with Bantock's 'Dante and Beatrice' Overture, a work possessing many points of beauty and interest. Darlington Choral and Orchestral Society revived 'Judas Maccabæus,' on December 10, under the baton of Mr. T. Henderson, and the following evening four numbers by younger British writers were given by the Newcastle Harmonic Society. Hubert Bath's 'Wedding of Shon Maclean,' Balfour Gardiner's 'News from Whydah,' three 'Vagabond Songs' by Ernest Farrar, and a pair of songs by the conductor, Mr. E. L. Bainton, formed a creditable group of novelties, and showed the power of the newer men to pen attractive music. The choir were careful in matters of light and shade, and Miss Dorothy Silk, though struggling with indisposition, sang with beautiful finish. Madame Ackté, Señor Casals, and Mr. Gervase Elwes were an admirable, if strongly contrasted, trio at the Harrison concert on November 28, and the programme, though not over-serious in matter, was much better than is usual at these series. The Classical Concert Society and Chamber Music Society have both had meetings. The former provided a most delightful recital by Mr. York Bowen and Mr. Lionel Tertis. A clever Sonata by the former, and two beautiful movements from a Suite by Benjamin Dale, showed the recitalists at their best; the superb viola-playing of Mr. Tertis and Mr. Bowen's brilliant pianism were a striking comment on the powers of our native artists. The older Society gave one of their quartet concerts, the combination being the Sevcik.

Mr. Alfred Wall, the leader of the Philharmonic Orchestra, played with sureness of technique and breadth of tone Beethoven's Concerto for violin at the second concert of that organization on December 12, and gave a calm, dignified performance of this classic. The rest of the programme was gay and bright—Dvorák's 'New World' Symphony, Hamilton Harty's 'Comedy Overture,' and Balfour Gardiner's 'Shepherd Fennel's Dance.' Mr. E. L. Bainton conducted, and gave readings of sound merit.

The Quinlan Opera Company visited the Theatre Royal during the first week of December, and their performances reached the high-water mark of opera in Newcastle. 'Tristan,' 'Lohengrin,' 'Figaro,' 'Louise' 'Les Bohémes' and 'Tales of Hoffmann' (twice), were staged. Mr. Quinlan promised to present the 'Ring' in April.

NORWICH AND DISTRICT.

The Norwich Philharmonic Society, in conjunction with the Norwich Choral Society, under the direction of Dr. Bates, gave a performance of 'Tannhäuser' at St. Andrews Hall on December 5, the vocalists engaged being Miss Perceval Allen, Miss Adelaide Kind, and Miss Gwladys Lindsa, and Messrs. Alfred Heather, Herbert Heyner, Humphrey Bishop, David Brazell, Herbert Tracey, A. E. Benson, and S. Hemmings. The concert was attended by a large audience.

A performance of Dvorák's 'Stabat Mater' was given on December 12 at the Town Hall, Great Yarmouth, under the conductorship of Mr. Haydon Hare, the principals engaged being Miss Euneta Truscott, Miss D. Hayward Webb, Mr. Richard Ripley, and Mr. Frederic Ranalow. The choralists, who had been trained by Mr. Haydon Hare, acquitted themselves with distinction. The second part consisted of a miscellaneous programme, to which each of the artists referred to contributed, and in addition, a young musician from New Zealand, Master Haydon Beck, who is now training at Brussels Conservatoire, played a violin solo.

NOTTINGHAM AND DISTRICT.

The Nottingham Charity Subscription Concerts opened their season on November 21, when the Beecham Symphony Orchestra, assisted by Miss Agnes Nicholls, gave the entire programme. The chief features of the programme were the brilliant performance of Wagner's 'Flying Dutchman' Overture, the 'New World' Symphony (Dvorák), and the dances from Borodin's opera 'Prince Igor.'

The pianoforte and vocal recital given on November 25 by Miss Cantelo and Robert Radford—both natives of this city—proved in every way a musical treat. Both artists were heard at their best.

At the orchestral concert given by the Nottingham Sacred Harmonic Society, on November 28, under the direction of Mr. Allen Gill, the chief attractions were Brahms's 'Academic' Overture and Beethoven's fifth Symphony. A special word should be said of the beauty of tone in the violin solo played by Mr. Wynne Reeves in an 'Intermezzo' by Mr. Eric Coates. The vocalist was Mr. Edward Davies.

The Long Eaton Choral Society scored a decided success in their performance of 'Elijah' on November 26. They were happy in obtaining the services of Mr. Robert Radford, ably supported by Miss Christine Bywater, Miss May Peters, and Mr. Henry Brearley. Mr. Smeeton ably conducted, and Mr. Mountney led the orchestra.

At the Nottingham Subscription Concert on December 5, Madame Carreño delighted the audience with her magnificent playing, as did Madame Doris Woodall and Mr. Gervase Elwes with their singing.

On December 12, the Grantham Symphony Orchestral Society gave a concert under the direction of Mr. Edward Elsmere, the programme consisting of the works of Sibelius, Wagner, Weber, Tchaikovsky, and Rachmaninoff. Vocal solos were given by Miss Edythe Monson.

An enthusiastic reception was given to the performance of 'Samson' by the Gainsborough Choral Society on December 12. The solos were undertaken by Miss Nellie Judson, Miss Eva Roberts, Mr. Herbert Teale, and Mr. Robert Charlesworth. The choir and orchestra were ably directed by Mr. W. A. Montgomery.

OXFORD.

The first concert of the term took place in the Town Hall on October 19, when Herr Kreisler gave an excellent recital.

On October 23 Dr. Allen, with his Oxford Orchestra, gave a concert in the same building in aid of the Orchestra library, which during the last eight years has been obliged to spend a considerable sum in the purchase of scores and parts. The principal pieces presented were Beethoven's 'Leonora' Overture (No. 3) and Schubert's Symphony in C major, both being excellently interpreted.

On October 31, in the Assembly Room of the Town Hall, Mr. A. J. Newcombe and his party gave an interesting chamber concert, consisting entirely of French music, the principal items being Debussy's Quartet in G minor, Op. 10, and César Franck's Quintet in F minor. Later in the term a 'Russian' programme was given with equal success.

On November 8 great interest was centred in the concert given in the Town Hall by Madame Carreño and Herr Backhaus, a joint pianoforte recital being quite a novelty in Oxford. On November 15 came Paderewski, who gave an afternoon recital in the same building to a crowded house.

On December 12 an excellent concert was given in the Town Hall under the auspices of the Musical Club, by Dr. Allen's Orchestra, supplemented by wind players from London. It opened with the beautiful 'Caucasian Sketch' by Ippolitov-Ivanov, which is mainly built upon a dance-measure of a 'nationalistic' type, and very charmingly instrumented. César Franck's Symphonic-poem for pianoforte and orchestra, 'Les Djinns,' and Brahms's Concerto for pianoforte and orchestra in B flat (Op. 83) were also performed, Mr. Egon Petri taking the solo part in both pieces with great taste and good judgment. Beethoven's eighth Symphony (Op. 93) concluded a thoroughly excellent concert, Dr. Allen conducting throughout with his usual ability.

The following day in the Sheldonian Theatre Sir Walter Parratt gave his annual terminal lecture on 'The brass instruments of the orchestra' to an appreciative audience. The genial professor began by saying that 'brass' as a rule was generally maligned (!), but the brass instruments of the orchestra could fortunately not only play very loudly, but could produce some of the most beautiful pianissimo effects imaginable. Several illustrations were given on the horn, trumpet, and trombone, and perhaps the most enjoyable and effective of all was the horn solo in the Nocturne from Mendelssohn's 'Midsummer Night's Dream.' The lecture was full of sensible hints to young composers, and ought to be much valued by them. But it is unfortunate that these lectures are always placed in the last week of term, when undergratuates are in for 'schools,' and are as a rule unable to attend.

Sunday concerts at Balliol College have been continued as usual under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

An old-established local organization, the Sheffield Choral Union, is entering upon a spirited revival under the enterprise of a few enthusiasts. Lieutenant Suckley, a former conductor, has resumed command, and the old and new members are flocking to the choral banner. Mendelssohn's 'Loreley,' and a concert-version of Gounod's 'Faust,' performed in the Albert Hall, demonstrated the thoroughness of the awakening. The female voices were bright and of good quality, and in precision and diction some excellent discipline was secured. The soloists were Miss Parker-Machon, who sang very bravely in the taxing Finale of 'Loreley,' Miss Elsie Suckley, Mr. D. C. Leng, and Mr. William Burrows.

Handel's 'Samson' still retains its popularity among the smaller Yorkshire choral bodies. The Sheffield Victoria Hall Choral Society performed the oratorio in their spacious hall under the direction of Mr. H. C. Jackson. There was a commendable solidity about their singing, which was suitable to certain choruses in the work. They sang the beautiful 'Lament' very expressively. But the choir lacked spring and alertness. A modern cantata, exhaustively studied, would act like a tonic on a Society which reveals many fine potential qualities. There was a small orchestra, and the soloists were Miss Bessie Unwin, Miss May Bull, Mr. G. W. Riley, and Mr. Robert Charlesworth.

The Rotherham Choral Society, after a series of ambitious concerts, devoted their half-season energies to choral works in the smaller forms, to the evident enjoyment of a large audience. Mr. T. Brameld directed his well-trained and responsive forces in Buck's 'Hymn to Music,' Wilbye's 'Sweet honey-sucking bees,' and works by German, Mendelssohn, Elgar, Moellendorff, and Lee Williams.

Coleridge-Taylor's 'Meg Blane' is from time to time heard in the Sheffield district, where the impression it created on its production at the Festival of 1902 is still remembered. The St. John's (Abbeydale) Choral Society coupled the vivid work with Macfarren's more orthodox 'May-Day,' and the small but by no means tentative choir gave a good account of both compositions under Mr. G. A. Seed's competent direction.

A new Miniature Symphony in D, for full orchestra, the work of a Sheffield composer, Mr. Frank H. Shera, was produced at the concert of the Philharmonic (Senior) Orchestra on December 6. Mr. Shera has retained the outlines of a symphony, but with reduced dimensions. The thematic material is good, if occasionally reminiscent, and the scoring shows enterprise and a sure touch. The work is well planned, but a trifle too economic where extension would enhance the interest, and the general impression made on a representative audience was favourable. At the same concert Bennett's 'Paradise and the Peri' Overture and Sibelius's 'Finlandia' were played under the direction of Mr. J. H. Parkes.

The same conductor directed the Junior section of the orchestra on the following night. The young people, nearly 100 strong, played neatly in Beethoven's newly discovered 'Jena' Symphony, and some lighter pieces. Mr. W. H. Peasegood played organ solos.

Mr. Frederick Dawson conducted an interesting concert given by the Sheffield Amateur Instrumental Society. The playing of the orchestra has palpably improved during the past two seasons. Their programmes are well chosen and of fresh interest. The Symphony was by C. P. E. Bach, in D, and other works played were Liszt's Tone-poem 'Orpheus,' Beethoven's 'Fidelio' Overture, and the Valse from Korngold's 'Der Schneemann.' Miss Alice Walker (in Schumann's Concertstück, Op. 92) and Mr. Alfred Barker were the soloists.

The Barnsley St. Cecilia Society gave a successful concert in the Public Hall under the firm control of the new conductor, Mr. Joseph Soar. The choir sang with admirable vigour and point in Stanford's 'The Revenge,' and Hubert Bath's 'Wedding of Shon Maclean.'

YORKSHIRE.

LEEDS.

At the beginning of the season there promised to be a 'slump' in orchestral music at Leeds, but since then there have been some signs of a greater activity. A strong committee has been formed to carry on, as Popular Saturday Orchestral Concerts, the old 'Municipal' Concerts, on which the Corporation had declined to spend even the modest amount necessary to balance their accounts. Four will be given in January, February, and March, under the direction of Mr. Fricker, and with practically the same efficient orchestra of local professionals as before. Seeing the ground unoccupied, Mr. Julian Clifford, the musical director of the Harrogate Kursaal, has in the meantime stepped into the breach, and has announced a series of these Saturday orchestral concerts, two of which have already taken place. Catering for a popular audience, the first, on November 30, consisted of such familiar favourites as the 'Zampa,' 'Mignon' and '1812' Overtures, the first 'Peer Gynt' Suite, Handel's 'celebrated Largo,' and the Miserere Scene from 'Trovatore,' in which Madame Blanche Marchesi and a local tenor, Mr. Habbeshaw, appeared. The only novelty was a pleasing waltz by Glazounow. Mr. Clifford secured some very smart performances from his capable orchestra, of which Mr. John Lawson, of Liverpool, is the leader. On December 14 he gave a typical Wagner programme, which met with even greater success.

On November 27 the Leeds Choral Union, under Dr. Coward's direction, gave Berlioz's 'Faust.' The choir sang with tremendous enthusiasm and force, and the principal parts were well sung by Miss Ada Forrest, Mr. Henry Brearley, Mr. Robert Burnett, and Mr. Marsden Williams (Brander). The Leeds New Choral Society are this season relying entirely on Elgar for their programme, having selected for performance his 'Olaf' and 'Caractacus.' The former was given on December 4, when Mr. H. M. Turton secured a choral performance that was fresh, intelligent, and showed the results of careful training. Miss Lillian Dillingham, Mr. John Booth, and Mr. Bridge Peters were the principals. The only other choral performance to record is that of Brahms's 'German Requiem,' which, according to a well-established custom, was given at the Parish Church on December 11, under Dr. Bairstow's direction. Sung with the ease which familiarity has given, it produces, under these conditions, a really impressive and devotional effect. At the concert of the Leeds Bohemian Society, on the same evening, the programme comprised String quartets by Sinding (in A minor, Op. 70), Sergius Tanéiew (B flat minor, Op. 4), and Haydn (E flat, Op. 76, No. 6), of which Mr. Alex. Cohen and his 'Leeds Quartet' gave a good account, playing with an enthusiasm and sympathy that produced the best possible effect.

At their recital on December 3, Messrs. Edward Maude and Harold Mason played Sonatas by Beethoven (in F, Op. 24), Schumann (A minor), and Brahms (D minor). Miss Etty Ferguson was an interesting vocalist. Mr. Herbert Johnson is a pianist of unusual ability and enterprise, which were shown in a remarkable recital he gave on December 9, when he played a long succession of unfamiliar pieces by Lachner, Pachulski, Rimsky-Korsakoff, Evler, Cui, and Dupont, with Brahms's stupendous 'Paganini' variations as the central feature. It was a great undertaking, carried out with very marked success. A recital by Pecskai and Miss Katherine Heymann formed Messrs. Haddock's musical evening on December 17.

OTHER TOWNS.

The Bradford Subscription Concert on November 22 was of peculiar excellence. Mr. Balling and the Hallé Orchestra gave a very fine performance of Brahms's third Symphony, and Mr. Eugen d'Albert was the soloist in Beethoven's great Pianoforte concerto in E flat. As he is perhaps the greatest living exponent of Beethoven's pianoforte music, his broad and sympathetic reading was no matter for surprise. The rest of the programme was of less account, but the two works already mentioned sufficed to give the concert distinction. The next concert of the series, on December 6, was a 'Melba Concert,' and calls for no criticism. On the following day the concert of the Bradford Permanent Orchestra was conducted by Mr. Fricker, of Leeds, who introduced two interesting works, which may fairly be described as novelties. Goldmark's 'Country wedding' Symphony has not often been heard in the provinces in the past twenty years, and it is quite interesting enough to repay revival. The second movement was omitted, but the other four proved exceedingly interesting, as did Glazounow's 'Carnaval' Overture, which was also new to these concerts. Mr. A. L. Camden played some bassoon solos in finished style, and Miss Carrie Tubb and Mr. Charlesworth George were the vocalists.

At Huddersfield the Glee and Madrigal Society, of which Mr. C. H. Moody is the conductor, gave a concert on December 3, when some unaccompanied part-music was well sung. Miss Phyllis Lett was the vocalist, and Mr. Fransella played several flute solos. The Huddersfield Philharmonic Society gave what was styled a 'Special Overture Night' on December 7, when Mr. Ibeson conducted creditable performances of Overtures by Mozart, Rossini, Suppé, and others. Mrs. Brearley played a portion of Beethoven's fourth Pianoforte concerto, and a young violinist, Mr. J. Butterworth, essayed Paganini's Concerto in D. Miss Amy Hinchliffe was the vocalist. The Subscription Concert on December 10 partook even more than usual of the character of a superior variety entertainment, Mr. Van Biene appearing in the combined rôles of elocutionist and violoncellist, and two infant phenomena the pianist, Sigmund Feuermann, and the violinist, Solomon, taking a prominent part in the proceedings. Both are certainly very gifted children of whom we should hear more in the future.

The Halifax Choral Society, under Mr. Fricker's conductorship, gave an excellent all-round performance of Berlioz's 'Faust' on November 21. The soloists were Miss Emily Breare, Mr. Frank Mullings, Mr. Charles Tree, and Mr. Clement Sheldrake (Brander). On December 7, the Halifax Madrigal Society gave a concert which is referred to on p. 21. At the Halifax Chamber Concert, on

December 12, the programme was supplied by the Leeds Trio, who were heard in Pianoforte trios by Schubert (in B flat), and Rachmaninoff.

Of the smaller centres in the West Riding it may suffice to record that on November 25 the Pudsey Choral Union, under Mr. H. H. Pickard, gave 'St. Paul'; on December 10 the Batley Choral Society, of which Mr. John Fearnley is conductor, gave 'Judas Maccabæus,' and a fine performance of 'Elijah' was given by the Morley Choral Society, under Mr. Fricker, on December 11. The Keighley Orchestral Society's concert on December 4 included Haydn's 'Military' Symphony and some movements of Goldmark's 'Country wedding' Symphony. Mr. J. B. Summerscales conducted. At Ilkley a young pianist, Miss Ida Bellerby, gave a recital on December 2, and played with refinement and sympathy a Beethoven Sonata (in E, Op. 109), and pieces less familiar by MacDowell, and Sibelius. Miss Phyllis Lansdell sang, among other things, Mimi's solo from 'La Bohême' with quite exceptional charm.

At Hull the chief event of the month has been the visit of the Quinlan Opera Company on December 16-21, during which time they produced, among more familiar works, Charpentier's 'Louise' for the first time in Yorkshire. On December 6 the Hull Philharmonic Society gave a concert of more than ordinary interest, its chief feature being a highly creditable performance of Glazounow's C minor Symphony, under Mr. J. W. Hudson's direction. Liszt's 'Les Préludes' also found a place in the programme, and Miss Doris Carter was the vocalist. The concert took place in the recently-completed City Hall, in which Hull has a concert room that in spaciousness, beauty, and comfort excels any other in Yorkshire. A little more practical acquaintance with the conditions of concert-giving would have enabled the architect to plan the platform more conveniently, and it is to be regretted that this shortcoming mars the completeness of his success.

At York Miss Leila Willoughby, a young violinist who has recently been studying in St. Petersburg under Auer, showed her technical proficiency and artistic judgment in a recital on December 4, at which she played a Sonata of Tartini's with great breadth and warmth of tone. A quaint 'Orientale' by Cui, and a 'Burleske' by Suk, were interesting novelties. On December 12, Brahms's 'German Requiem' was given in the Cathedral, with the assistance of the Leeds Parish Church Choir, Dr. Bairstow conducting, and Mr. Tertius Noble being at the organ. The general effect, amid such surroundings, was highly impressive. On December 14, the York Musical Society, under Mr. Noble, gave Coleridge-Taylor's 'A tale of Old Japan.' This same work, which is having a 'run' this season, was also given by the Doncaster Musical Society, under Mr. Wilfrid Sanderson, on November 22, when the principals were Miss Felissa, Miss Winifred Lewis, Mr. Ivor Walters, and Mr. Julien Henry.

At Scarborough, Mr. Hylton Stewart is giving a series of afternoon chamber concerts, and on December 5 Violin sonatas by Beethoven (in A, No. 2) and César Franck were played by Miss Leila Willoughby and Miss Eisele, who also contributed solos on their respective instruments. On December 9 the Scarborough Philharmonic Society, under Dr. Ely's conductorship, gave a performance of Coleridge-Taylor's 'A tale of Old Japan,' followed by 'The Golden Legend,' of which report speaks very highly. The principals were Madame Anna Shergold, Miss Effie Martyn, Messrs. J. Collett and C. Morris. The choir of the Middlesbrough Musical Union were at their best in the familiar 'Elijah,' which was given on December 4 under Mr. Kilburn's direction. Mr. Herbert Brown was a satisfying Elijah, and the other principal parts were taken by Miss Eva Rich, Miss Maud Wright, and Mr. Joseph Reed.

RUGBY.—A spirited performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Rugby Philharmonic Society, at the Temple Rooms, on November 21. Full justice was done to the picturesque and delicate expressiveness of the work. Good solo singing was provided by Miss Gladys Moger, Miss Effie Martyn, Mr. H. Eisdell, and Mr. David Brazell. The miscellaneous selections included the Gipsy chorus from Weber's 'Preciosa.' The Society has undertaken to perform Bach's 'St. Matthew' Passion in the Spring.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—A performance of the 'Jena' Symphony helped to give distinction to the concert of the University Choral and Orchestral Society on December 10. Among the choral numbers in the programme were Coleridge-Taylor's 'A song of Proserpine,' Stanford's 'Plighted,' and Harold F. Simpson's 'My sweet sweeting.' Miss Nellie Donaldson sang a group of songs, of which some were by Professor Sanford Terry, the conductor.

ADELAIDE (S. AUSTRALIA).—The abilities of the Orpheus Choir were put to a searching test on October 23 in a programme that included Brahms's 'Marching,' Lee Williams's 'To Celia,' Hegar's 'Walpurga,' and Elgar's 'Songs from the Greek Anthology.' Full justice was done to this varied music under the direction of Mr. E. A. Daltry. The soloists of the concert were Mrs. A. T. Brainsby, Mr. F. Mills Rogers, Mr. W. Francis Noffke, and Mr. W. S. Deane (vocalists), and Mr. Wilfrid Arlom (pianist).

ANDOVER.—The newly-formed Choral Society opened its season on December 4 with an excellent performance of Sterndale Bennett's 'The May Queen,' under the able direction of Mr. Julian Farmer, organist and choirmaster of St. Mary's, Andover. The solo-singers were Miss Elsie Cockings, Miss May Peters, Mr. Franklin Taylor, and Mr. E. J. Whitwam, all of whom took part in the miscellaneous portion of the programme. The choir and orchestra numbered eighty performers.

BERKHAMSTED School.—At the Christmas concert, which was given on December 14, a spirited and successful performance of Sir Frederick Bridge's 'Ballad of the Clamperdown' was given by the choir and orchestra of one hundred and fifty performers under the conductorship of Mr. J. T. Bavin. Other items in a very successful programme were the madrigals 'All creatures now are merry-minded' (Benet), and 'Now is the month of Maying' (Morley), Rossini's Overture to 'William Tell,' a movement from Sterndale Bennett's Pianoforte concerto in F, and Elgar's 'Pomp and Circumstance,' No. 1. Among the solos a selection from Terry's recently published 'Old rhymes with new tunes' was exceedingly well received, and Debussy's 'Arabesque' (No. 1) and Wieniawski's 'Légende' were well played by two of the boys.

BLACKBURN.—The wealth of voice and width of interpretative ability possessed by the Blackburn Ladies' Choir were employed to good use on December 4 in a programme that included G. von Holst's 'Tears, idle tears,' Wolstenholme's 'The sorrows of Werther' (dedicated to the choir), Elgar's 'Fly, singing bird' and 'The snow,' and Frederick Corder's 'The rain' and 'The sunshine.' Mr. F. Duckworth, the hon. conductor, secured results worthy of the reputation of the choir. Solo music was given by Mrs. John Taylor and Mr. Cuthbertson Orr (vocalists), Mrs. Briggs (pianist), and Mr. J. Tomlinson (violinist).

CHELMSFORD.—Mr. Frye's Choral Society gave their first concert of the season on November 25 at the Shire Hall. The choir sang part-songs, folk-songs, and madrigals, including German's 'My bonny lass, she smileth,' Pointer's 'When all the world is young,' Bateson's 'Camella fair,' and Wilbye's 'Sweet honey-sucking bees.' Two string quartets—Beethoven's in C minor (Op. 18, No. 4) and Haydn's 'Emperor'—were played by Messrs. G. H. and E. R. Wilby, W. Smith, and Tennyson Werge. Miss Euneta Truscott was the vocalist. Mr. Frye was conductor and accompanist.

CHRISTCHURCH (N.Z.).—On October 3, Mr. W. S. King conducted a miscellaneous concert given by the Musical Union before a large and enthusiastic audience. Stanford's 'The last post,' Blumenthal's 'Shadow,' and the 'Chorus of Houris' from Schumann's 'Paradise and the Peri,' were

the chief numbers in which the choir took part. A number of orchestral pieces were played, and interesting solo contributions were given, the latter including the Adagio from Mozart's Clarinet concerto.

DRIFFIELD.—The annual Christmas Concert of the Driffield Choral Society took place at the Temperance Hall on December 3, when the concert edition of Gounod's 'Faust' was splendidly performed. The audience was large and enthusiastic, and frequently expressed approval of the work of both choir and soloists. The latter were Miss L. Dillingham, Mr. Joseph Reed, and Mr. Humphrey Bishop, all of whom also contributed to the miscellaneous portion of the programme. The choir and orchestra numbered over 100, and were under the direction of Mr. W. G. Peake. The Spring Concert is arranged for Tuesday, April 1, when Mendelssohn's 'Walpurgis Night' will be the chief feature.

FARNHAM.—The Musical Society (assisted by members of the Alton Choral Society) and the Instrumental Society gave a highly successful concert on December 10 with Brahms's 'Song of Destiny' and Hiller's 'A song of victory' as the chief numbers in the programme. Sullivan's 'O gladsome Light' and German's 'My bonnie lass' were also sung. The solo singers of the occasion were Miss Maud Willby and Mr. F. Ernest Osborne, and the conductors were Miss Lushington (representing the Alton Choral Society) and Mr. Percy R. Rowe.

FAVERSHAM.—The chief work in the programme of the Faversham Institute Philharmonic Society's concert of December 5 was Mendelssohn's 'Hymn of Praise,' which was creditably performed under the direction of Mr. W. J. Keech. The programme also included Faning's 'Song of the Vikings,' orchestral selections, and songs given by Miss Clytie Hine and Mr. Malcolm Boyle.

FOLKESTONE.—Coleridge-Taylor's 'A tale of Old Japan' was performed on November 27 at a successful concert given by the Folkestone Philharmonic Society, under the direction of Mr. F. E. Fletcher. Both the choir and the soloists, Miss Leah Felissa, Miss Effie Martyn, Mr. Joseph Reed, and Mr. David Brazell, put enthusiasm into their work, and the orchestra gave efficient support.

HOBART (TASMANIA).—The opening concert of the thirty-ninth season was given by the Orpheus Club in the Town Hall on November 4, before a crowded audience, among whom were Lady Barron and suite. The Club sang part-songs, &c., among which 'The patriot' (Lloyd), 'Love reigneth over all' (Elsasser), and 'Eventide' (Robinson) were their best efforts. The various gradations of tone were most artistically treated, and at the close of the concert Lady Barron complimented the conductor (Mr. P. Planche-Plummer) upon the excellent results achieved. Mrs. Nina Phillips, Miss Eva Creese, and Mr. J. R. Betts assisted, and two of the Club members, Mr. C. Stanway and Mr. Owen Tudor, also contributed to a most enjoyable and successful programme. Miss Mary Corvan played the accompaniments.

HYTHE.—The Choral Society gave the first concert of their tenth season on November 20, when Schumann's 'Manfred' and Stanford's 'Revenge' were performed. The recitations in the former were given by the Vicar of Hythe. Miss M. Noverre was principal violin, and Dr. A. T. Froggatt conducted.

KING'S LYNN.—The Musical Society gave the first concert of their season on December 4 with every success under the direction of Mr. W. J. Comley. The chief feature of the programme was the concert version of Gounod's 'Faust,' comprising the three most popular choral numbers and solos for Siebel and Margarita (Miss Emily Shepherd), Faust (Mr. James Hay), and Mephistopheles (Mr. Norman Williams). The choral singing was attractive in tone and manner, both in Gounod's music and in the miscellaneous numbers, which consisted of Coleridge-Taylor's 'Encinctured with a twine of leaves' (female voices) and 'Whispers of Summer,' and Elgar's 'It comes from the misty ages.'

LEICESTER.—The complete cycle of Coleridge-Taylor's 'Hiawatha' was performed at the Temperance Hall on December 12, by the New Musical Society, under the direction of Mr. Charles Hancock. Excellent tone and expressive meaning distinguished the choral singing, which was well appreciated. The solo parts were taken by Madame Gleeson-White, Mr. John Booth, and Mr. Hamilton Harris.

LETHERHEAD.—At the concert of the Royal School for the Blind, given on December 7, the choral numbers included Luard-Selby's 'The Fakenham ghost,' Benet's 'All creatures now are merry-minded,' Booth's 'Hymn to the moon,' Liza Lehmann's 'When icicles hang by the wall,' Leslie's trio, 'O memory,' and H. S. Roberton's arrangement of 'King Arthur.'

LONG BUCKBY.—Gade's cantata 'The Erl-King's Daughter' was performed with good effect by the Choral Society on December 12, under Mr. R. W. Strickland. The programme of the concert also included Webbe's glee, 'When winds breathe soft,' and Buck's 'Hymn to Music.'

LUTON.—Sullivan's 'The Prodigal Son' was the programme of the concert given on November 27, under the conductorship of Mr. F. Gostelow. The solos were undertaken by Miss Gladys Honey, Miss May Peters, Mr. Cynlais Gibbs, and Mr. Charles Knowles.

PETERBOROUGH.—'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' the latter of which was new to Peterborough, were performed by the Choral Union on December 3, under the direction of Mr. A. E. Armstrong. An excellent standard was achieved in the choral singing and maintained in the work of the soloists, Miss C. Shrive, Mr. George Foxon, and Mr. J. B. Smith. Equally successful was the performance of Bridge's 'Ballad of the Clampherdown,' which followed. The orchestra gave good assistance.——On December 10, the Orchestral Society of over sixty players, all amateurs resident in the district, gave a concert with Mendelssohn's 'Italian' Symphony, which was very creditably played, as the chief work in the programme. Miss Elsie Morris played Schumann's Pianoforte concerto, a new 'Orchestral waltz' by Mr. Douglas Baker was produced, and solos were given by Miss S. E. Vergette, Mr. H. E. Noble (vocalists), and Mr. W. T. Wilson (viola). Dr. H. Keeton and Mr. A. E. Armstrong conducted.

PORT ELIZABETH.—Under the auspices of the Deutsche Liedertafel Mr. Ascham gave, on October 22, a recital of pianoforte compositions by Liszt, the chief examples being the 'Funerailles' and the Sonata in B minor.

READING.—Dr. J. B. Hurry, to whom Reading is indebted for several memorials in connection with its famous Abbey, has offered to place in the Chapter House a tablet to commemorate the association of the part-song, 'Sumer is icumen in,' with the Abbey.

WATFORD.—The opening movement of Beethoven's C major Pianoforte concerto, with Miss Stella Williams as soloist, was the most considerable item in the work of Mr. Victor Duane's Senior Orchestra at the concert given on December 4. Beethoven's Romance in G major was also given by Master Cyril Pratt, with the orchestra. The programme included a Handel 'Concerto Grosso,' and songs were given by Mr. Ewart Best. The concert opened with a short selection contributed by the Junior Orchestra.

WOKING.—The programme of the first concert of the season given by the Woking Musical Society, which took place at the Public Hall on December 10, consisted of a miscellaneous selection (in the course of which the orchestra played Mendelssohn's 'Midsummer Night's Dream' Overture and Miss Annette Tilbury gave Mozart's Violin concerto in A minor) and of Coleridge-Taylor's 'A tale of Old Japan.' This was performed to universal satisfaction, the choral tone being of good quality and the attack spirited. The solo parts were given by Mrs. Howard Fawcett, Miss Helen Blain, Mr. Herbert Tracey, and Mr. Gwilym Richards. The orchestra and choir were conducted by Mr. Patrick White.

WORCESTER.—Elgar's 'The Music Makers' has been promptly taken up, after its Birmingham success, by the Worcester Festival Choral Society, who performed it, under the direction of Mr. Ivor Atkins, at the Public Hall on November 19. The choral singers were inspired by Elgar's music to summon their highest powers of expression and vocal beauty, and a deep impression was made by both the work and its interpretation. The contralto soloist was Miss Sara Silvers, who contributed to the programme

'The Virgin's lullaby,' by Mr. Atkins, and other songs. The remainder of the programme consisted of the Vorspiel to 'Tristan und Isolde' and 'Hiawatha's Wedding-feast,' in which the tenor solo was taken by Mr. Wilbur Reed.——'A tale of Old Japan' was given by the Worcester Musical Society on December 10, with excellent effect, under the direction of Mr. W. Mann Dyson, who was the recipient, during the evening, of a handsome presentation. The soloists in the cantata were Madame Laura Taylor, Miss Gertrude Evers, Mr. W. J. Ottley, and the Rev. A. L. E. Griffiths. Eaton Faning's 'The Vikings' terminated a varied programme.

Foreign Notes.

AMSTERDAM.

Among the most interesting of recent events has been the production of Jan Ingenhoven's new Quintet for wind instruments.

ANTWERP.

Frank von der Stucken's Festival Prologue 'Pax triumphans' has been played under the composer's direction with great success.——An interesting overture, 'Cyrano de Bergerac,' by J. Wagenaar, was heard at the first of the Nouveaux Concerts. On the same occasion the Misses May and Beatrice Harrison played Brahms's double Concerto with great success.——Wilhelm Kienzl's opera 'Alpenlied' (Kuhreigen) was mounted for the first time at the Flemish Opera. Shortly after this J. Broeck's 'Studentenliede' was successfully produced.

BARCELONA.

The National Congress for Sacred Music was very well attended and proved of considerable interest. In addition to the lectures, several concerts were given. Among the outstanding features of the programmes were performances of Cabezon's Variations for organ (said to be the most ancient known) and of Palestrina's 'Missa Papæ Marcelli.'

BERLIN.

Boehe's Tone-poem 'Taormina' was successfully performed under the composer's direction, at a concert given at the Blüthner Saal.——A magnificent Sonata for violin, viola da gamba, and cembalo by Buxtehude figured in the programme of a concert of the 'Deutsche Vereinigung für alte Musik.' ——The Bohemian Quartet have played a String quartet by Josef Suk for the first time.——Delius's Symphonic-poem 'Lebenstanz' was produced at the second Symphony Concert under Herr Oscar Fried.——The Hungarian Quartet played Maurice Ravel's String quartet in F major for the first time in Berlin.——Robert Kahn's new String quartet in F major was produced by the Klingler Quartet.——The famous Philharmonic Choir has at last included Bach's 'St. Matthew' Passion in its répertoire, and recently gave the work without cuts at two performances in one day. The critics generally agree that the omissions usually made are advantageous.——Haydn's rarely-heard oratorio 'Tobias Heimkehr' has been revived by the Charlottenburger Bürgerchor.——The Neuköllner Oratorienverein have sung Handel's 'Samson.' ——The concerts given by Madame Clara Butt and Mr. Kennerley Rumford were very successful.——Interesting Violin sonatas by Sinding and Paderewski were in the programme given by Miss Tawrowszky and Herr Heinrich Maurer.——Two cantatas by Bach, 'Wachet auf ruft uns die Stimme' and 'O Jesu Christ, mein Lebens Licht,' and Brahms's 'Requiem' formed the programme at a concert of the Singakademie (conductor, Professor Georg Schumann). ——Under the direction of Herr Alexander Weinbaum the Neue Oratorienchor gave a fine performance of Dvorák's beautiful 'Requiem' (Op. 89).——Herr Sigfrid Karg-Elert recently gave an interesting concert of his own compositions. The programme included a Sonata for harmonium, culminating in a Fantasy and double Fugue on the name B-a-c-h, a Sonata for violin solo, the Pianoforte sonata in F sharp minor, and a number of fine songs.——Heinrich Zoellner's second Symphony (Op. 100) and 'Drei Stimmungsbilder,' by M. Krohn, figured in the programme of an orchestral concert given by Herr Wilhelm König.——At the Royal Opera the famous Italian baritone, Mattia Battistini, appeared with great success in Verdi's 'Maskenball' and 'Rigoletto.' ——Lortzing's delightful opera 'Zar und Zimmermann' was revived at the Deutsches Opernhaus.

BREMEN.

An interesting Pianoforte quintet by Mraczek was produced by Professor Bromberger and the Philharmonic Quartet.

BRUNSWICK.

Richard Strauss's 'Ariadne auf Naxos' was recently performed for the first time at the Court Theatre.

BRUSSELS.

M. Leon Dubois has been appointed director of the Conservatoire in succession to the late M. Edgar Tinel. M. Eugen Ysaye has been created maître de Chapelle du Roi.——The dramatic legend, 'La chant de la Cloche,' by Vincent d'Indy (who has himself furnished the libretto, an adaptation of Schiller's 'Das Lied von der Glocke'), was produced on November 21 at the Théâtre Royal de la Monnaie.

CASSEL.

Siegfried Wagner's opera 'Der Kobold' has been played for the first time at the Court Theatre.

COLOGNE.

Hans Huber's Symphony in A major was performed for the first time at the third Gürzenich concert (conductor, Herr Fritz Steinbach).——Under the conductorship of Herr Gustav Brecher, Richard Strauss's 'Ariadne auf Naxos' was given at the Municipal Theatre.

COPENHAGEN.

August Enna's three-act opera 'Nattergalen' (after Hans Andersen's fairy tale 'The nightingale) was successfully produced at the Royal Theatre.

DARMSTADT.

Weber's comic opera 'Die drei Pintos' (as edited by Gustav Mahler) has been revived at the Court Theatre.

DRESDEN.

Under the direction of Herr von Schuch, Richard Strauss's 'Ariadne auf Naxos' was mounted for the first time at the Royal Opera. The work, though considerably better performed than at Stuttgart, failed to create genuine enthusiasm. The majority of critics agree in their disapproval of Herr Hugo von Hofmannsthal's version of Molière's comedy.

DÜSSELDORF.

Under the direction of Professor Karl Panzner, the cantata 'Macht hoch die Jür,' by Weisman, was produced at the second concert of the Städtischer Musikverein.——Wolf-Ferrari's opera 'Der Schmuck der Madonna' was recently given for the first time at the Municipal Theatre. Shortly afterwards, Alfred Kaiser's opera 'Theodor Körner' was produced.

CHEMNITZ.

Max Reger's five-part motet, 'O Tod, wie bitter bist du,' and two motets, 'Der Tod' and 'Mein Odem' ist schwach,' by Rudolph Berg, were performed at the twenty-sixth concert at the Lucaskirche.

FREIBURG.

The second concert of the Municipal Orchestra (conductor, Herr Munter) was devoted to French music, the programme including Theodore Dubois's Violin concerto (soloist, M. Henri Marteau), a Suite for violin and orchestra by Henri Marteau, Ravel's 'Rhapsodie espagnole,' and Orchestral Variations by Vincent d'Indy.

GENEVA.

Stavenhagen's new second Pianoforte concerto was recently produced with success at one of the Subscription Symphony Concerts.

THE HAGUE.

The second Symphony Concert, conducted by M. Mengelberg, was devoted to compositions by Scriabine, the programme including the first Symphony, the Pianoforte concerto (with the composer as soloist), and the extraordinary 'Prométhée, le poème du feu.'

HAMBURG.

Mahler's 'Das Lied von der Erde' was given at a Philharmonic Concert, under the direction of Herr Siegmund von Hausegger. —— An interesting Symphonic-poem, 'Griselidis,' by Richard Mandl, was performed at the second Symphony Concert, conducted by Herr José Eibenschütz.

HANOVER.

At the second Symphony Concert of the Königliche Kapelle (conductor, Herr Karl Gille) the Symphonic-ode 'Frühling,' for choir and orchestra, by Richard Metzdorf, was given for the first time. The programme also contained fragments of Siegfried Wagner's opera 'Banadietrich.'

KIEL.

Wagner's opera 'Rienzi' has been revived at the Municipal Theatre.——Three cantatas by Bach, 'Bleib bei uns, denn es will Abend werden,' 'Halt im Gedächtnis Jesum Christ,' and 'Gott der Herr ist Sonn und Schild,' were sung at a recent concert of the A Cappella Chor.

LEIPSIC.

An early Symphony, No. 2, B flat major, by Schubert was heard at the second concert of the Musikalische Gesellschaft (conductor, Herr Georg Göhler).——Two works by Reger, 'Die Weihe der Nacht,' for alto solo, male chorus, and orchestra, and 'An die Hoffnung,' for alto solo and orchestra, were sung for the first time at a concert of the Neue Leipziger Männerchor.——A new comic opera, 'Der Schneider von Malta,' composed by Waldemar Wendland to the libretto by Richard Schott, was successfully produced at the Neues Theater on November 17.

LYONS.

Massenet's opera, 'Don Quichotte,' and Jan Blockx's ballet, 'Milenka,' have been given for the first time at the Grand Theatre.

MAGDEBURG.

The Reblingsche Gesangverein (conductor, Professor Kauffmann) gave a fine performance of Felix Woyrsch's 'Totentanz.'——Weingartner's 'Lustige Ouverture' was performed at the second Theaterconcert.——Carl Loewe's oratorio, 'Das Sühnopfer des neuen Bundes' was revived by the Domchor.

MANNHEIM.

The third concert of the Musikalische Akademie was conducted by Weingartner, who secured a magnificent performance of his own third Symphony in E major.——Jean Louis Nicodé's Symphonic-ode 'Das Meer' was given at a concert of the Lehrergesangverein.

MILAN.

Richard Strauss's 'Feuersnot' ('I fuochi di San Giovanni') was recently performed at the Scala Theatre for the first time in Italy. On the same occasion his opera 'Salome' was also given.——Leoncavallo's opera 'Gli Zingari' (composed for the London Hippodrome) was played for the first time at the Teatro Lirico with considerable success.——On November 7 Ezio Camussi's three-act opera 'La Dubarry' was produced.——On November 14 Ricardo Zandonai's new opera 'Melenis' was produced at the Teatro dal Verme with considerable success.

MONTREUX (SWITZERLAND).

The annual benefit concert given on November 14 for the musicians of the orchestra of the Kursaal was rendered especially interesting by the performance of Templeton Strong's symphony 'Sintram.' This—the composer's second Symphony—was produced at New York by Anton Seidl in 1894, and after very successful performances several times in America, seems to have been forgotten till it was played in February this year at the Symphony Concerts at Lausanne. At Montreux, under the baton of the new conductor, M. Ernest Ansermet, it was excellently played, and made a deep impression, being received with great enthusiasm.

NORDHAUSEN.

The second Philharmonic Concert was devoted to compositions by Hugo Kaun, the programme including the D minor Symphony, Op. 22, a Symphonic-poem, 'Am Rhein,' four pieces for small orchestra, Op. 70, a Fantasiestück for violin and orchestra, and a number of songs.

PARIS.

Theodore Dubois's second Symphony and Schumann's 'Manfred' music were included in the programme of the Colonne Concert given on November 10.——On November 18, a new spectacular opera in three acts, 'L'Aigle,' composed by Jean Nougués to the libretto by Messrs. Henri Cain and Louis Payen, was produced at the Théâtre-Lyrique de la Gaité.——The programme of the Conservatoire Concert, given on November 24, contained Ernest Chausson's 'Hymne Védique' and Gabriel Fauré's Suite, 'Pelléas et Mélisande.'——'La chasse du Prince Arthur,' by Guy Ropartz, was played at a Lamoureux Concert.——Lecocq's delightful operetta, 'Le petit duc,' has been revived at the Théâtre-Lyrique de la Gaité.

PHILADELPHIA.

Goldmark's opera, 'Heimchen am Herd,' was recently given at the Opera House.

PRAGUE.

Richard Strauss's 'Feuersnot' has been given for the first time at the Czech National Theatre with great success. Beethoven's ballet, 'Die Geschöpfe des Prometheus,' was revived at the same theatre.

ROME.

Among the novelties to be performed at the Costanzi Theatre are 'The legend of the seven towers,' by Alberto Gasco; Mascagni's 'Isabeau'; 'Arabesca,' by Monteleone; 'Phaedra,' by Hildebrand Pizzetti; Richard Strauss's 'Feuersnot,' and 'Melenis,' by Zandonai.——Armand Marsick's opera, 'La vendetta Corse,' was recently produced at the Teatro Adriano.

SOLINGEN.

Bach's cantatas, 'Du Hirte Israel höre,' 'Jauchset Gott in allen Landen,' 'Mer hahn en neue Oberkeet,' the third 'Brandenburg' Concerto, the Overture in D major (No. 3), the Concerto for two pianofortes and orchestra, and the Concerto for two violins, formed the programme of the first concert of the Städtischer Gesangverein.

STOCKHOLM.

Madame Teresa Carreño, Messrs. Busoni, Humperdinck, Georg Hüttner, Max von Schillings, and Sgambati have been elected members of the Swedish Academy.

VIENNA.

Eugen d'Albert's newest opera, 'Liebesketten,' has been very successfully produced at the Volksoper. The composer, who was present, was accorded a cordial ovation.

Miscellaneous.

A preliminary meeting was held in June last, to consider the advisability of forming the 'Artists' Guild,' an organization on a religious basis to include both men and women, 'whose main work is any branch of Art.' At St. Paul's Chapter House, on November 8, a number of musicians, painters, and craftsmen assembled and formed this Guild. The Bishop of Winchester was elected president. Mr. Walter Ford, who was in the chair, gave an address which set forth the object of the Guild. He said: There were many religious people who had no belief in Art, there were more artists who had no belief in religion. Those present on this occasion were able to believe in both. The Guild of Artists felt that it was truer wisdom to start as a smaller body with strong principles than as a larger body with weak ones. So it had been decided that the nucleus of the Guild should be composed only of those who belonged to some body in communion with the See of Canterbury, and who could conscientiously subscribe to their rules. But it was open to them to welcome cordially, as associates, all those whose conscience prevented them from subscribing to more than the general expression of the purpose of the Guild, which was 'to unite in a common Bond of Fellowship those who desired to consecrate their gifts to the Glory of God.' The Guild sought to unite in a common society those artists who believed in the Christian Faith, and who found in it an inspiration for their life and for their art. The hon. secretary, Miss M. C. M. Bergman, 107, Goldhurst Terrace, South Hampstead, would be pleased to forward particulars to anyone wishing for them.

A lecture on Welsh Folk-song, with illustrations, was given by Mr. A. George at Zion Congregational Church, Caedpaeth, on November 27.

Answers to Correspondents.

H. D. R.—Our report (October, 1867), of the Birmingham Festival of that year does not specifically state that Gounod's 'Messe Solonnelle' in G was performed then for the first time in England, but seems to imply it. According to the Prod'homme-Dandelot book, the 'Messe Solonnelle de Sant Cécile' was first performed on August 29, 1855, having been composed during that year. Perhaps this refers to the completion of it.

A. H.—The article you refer to was published in our issue for December, 1900, which is obtainable. It gave a list of Sullivan's chief works, and their dates. A fuller list is given in B. W. Findon's 'Sir Arthur Sullivan' (James Nisbet, 21, Berners Street; price 3*s.* 6*d.*).

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DAILY TELEGRAPH.

The music is often of exquisite beauty, . . . the Ode represents Elgar in the highest development of his creative faculty.

MORNING POST.

To illustrate the story of those who have inspired the music the composer draws from his own works, his quotations from himself being made with considerable subtlety. As in the case of a play founded upon a novel, it is necessary to know the original to appreciate its application, but as Elgar's music is now well known there is no difficulty on the part of the hearers. . . . The use made of familiar themes is happy, but nowhere is it so successfully made as at that portion where the soloist enters to describe the ignorance of the singers as to the effect of their work. Here the theme of the Nimrod number from the Enigma Variations is used, and, as reinforced by the chorus, the effect is very striking. Though using recognisable matter, the composer employs it in the best manner, and he works this section up to a mighty climax.

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DAILY TELEGRAPH.

Superbly put together, and invented and scored by a truly masterly hand, Bantock has not given us for many days a work so likely to bring worshippers to the shrine of his great and here genial talent.

STANDARD.

Mr. Granville Bantock's musical counterpart to Browning's "Fifine at the Fair" is quite the best thing that he has given us. He is never at a loss for a happy phrase, never nonplussed for want of right shade of colour. His music is realistic—splendidly and convincingly so in the Fair scene—objective and subjective; picturesque, sensuous and strong. In the more introspective passages his instruments moralise with singular eloquence. The clash of emotion—there is no need to dwell upon the cause, since Browning is an open book to all—is handled with masterly effect. . . It is delightful music, and good hearing from beginning to end.

DAILY CHRONICLE.

Mr. Bantock's orchestral drama, "Fifine at the Fair," is a brilliant contribution to English orchestral literature, original and modern in its ideas and masterly in its orchestral treatment of these. The music is founded upon Browning's poem of the same name, and is divided into a prologue, drama, and epilogue (as in the poem). The first section has given Mr. Bantock an opportunity for his fine powers of musical characterization, and the themes illustrating the nature of the three protagonists (Fifine, the Man, and his wife, Gloire) are very expressive and cleverly handled. The drama opens with a clever tone-picture of the Fair, which is almost one of the best things in the work, this being followed by a "Fifine portrait" of much cleverness. The epilogue music perhaps attracts one more by its cleverness than its inspiration, but here, too, the composer has written some pages glowing with a fine emotion and of much dramatic power.

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OBSERVER.

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Sir Hubert Parry has given us a legitimate successor to "The Blest Pair of Sirens." . . . Dunbar's poem consists of six stanzas, each followed by the refrain "Et nobis Puer natus est," or nearly so. A lovely pastoral movement opens the cantata. . . . We have no composer, and have had none in the memory of living man, who could so well have extracted the liveliness from Dunbar's verses as Parry, none who could have maintained as well as struck the true note of healthy geniality, and maintained it so homogeneously, none who could have done this with a more marked individuality. . . . There is much that is beautiful for the soprano soloist, on this occasion Miss Ada Forrest, but nothing so lovely as the appeal to sinners to be glad unless it is the sublime gloriousness of the refrain of the fifth stanza and the superb sound of the chorus work in the final—a passage well worthy to rank with the famous close of Milton's Ode referred to at the beginning of this notice. . . . We are likely to hear far more of the Ode than of any of the immediately previous compositions by Sir Hubert Parry, and I, for one, will gladly be among the listeners whensoever called upon, for it is a work of sublime loftiness, of joyous feeling.

STANDARD.

It is difficult to decide which to admire more, the fidelity with which the composer repeatedly selects the same method to express his thoughts, or the ease with which he develops his subject and elaborates his contrapuntal themes. . . . There is some good eight-part writing, and the music for the double chorus in the final section is of characteristic strength and fibre, and ultimately develops into a powerful climax, which gives place to a serene treatment of "Pro nobis puer natus est," the refrain of the poem.

MORNING POST.

There is nothing complicated or diffuse in the music. The simple design adopted shows the hand of experience. Anything ornate would have been out of keeping with the nature of the poem. The customary resource of the composer is employed with full effect, and it remains yet another example of Sir Hubert Parry's power of writing vocal music that has a definite and individual ring. An appropriate atmosphere is established at the beginning by an introduction of pastoral character which creates a cheerful mental picture. The impression of simple joy is never disturbed throughout the work. Some broad unison effects from the chorus, a fine choral passage in Sir Hubert Parry's best style, illustrative of the celestial choirs, a melodious and well-written section for the solo voice, and a well-wrought climax before the calm end are the features in this gratifying work. . . . The fame of the work is likely to extend, carrying with it an increase of the renown of the composer.

STAR.

The composer has reproduced the archaic quaintness of the text and there is a fine joyousness about the music. It has an abundance of characteristic Parryish climaxes in which bustling figures tumble over each other in sheer exuberance of spirits, and sometimes, as in the charming pastoral opening, a higher imaginative note is touched. The skill with which the melody of the refrain is varied is notable.

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Saint Martin's.
Hey, boys, up go we.
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Catching of Quails.
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Fain I would.
Hyde Park.
Hunsdon House.
Althea.
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Lady in the Dark.
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Shepherd's Holiday, or Labour in Vain.
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Lull me beyond thee.
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PREFACE.

THE first edition of *The Psalter Noted* was published in 1849 under the supervision of the late Rev. Thomas Helmore, and secured for the Gregorian Tones a general recognition of their appropriateness for Divine worship. Subsequently Mr. Helmore's scheme was enlarged by the issue of *The Canticles Noted*, of *A Brief Directory*, and of three *Appendixes to the Psalter;* and the whole collection was issued in one volume under the title of *A Manual of Plainsong*. The Manual had also two companion books, one of Words only, containing *The Canticles and Psalter Accented*, the other a collection of *Accompanying Harmonies*. Thus complete provision was made for the musical performance of the regular services of the Prayer Book. Practical objections, however, to the monotony of the recitation of several Psalms to one Tone without the relief of Antiphons, added to certain difficulties in the pointing, led to the issue of other Psalters which have competed with *The Psalter Noted*, but without obtaining, any of them, a marked supremacy; and nothing has been issued which covers the whole field so completely as Mr. Helmore's *Manual*.

Study of the art of Plainsong during the last half century has, however, undergone something like a revolution; on every branch of the question new light has been thrown, and not least upon the principles of pointing. In consequence of repeated demands for a new edition of the *Manual*, the work of revision was entrusted to the late Sir John Stainer. He readily undertook the task, and called into collaboration Mr. H. B. Briggs and the Rev. W. H. Frere, with the result that before his death he had passed for the press the greater part of the revised proofs prepared by them for the new edition. He had also devoted much time to the consideration, with Mr. Shebbeare, of the Organ Accompaniments, so that the complete work may be considered as his last contribution to the music of the English Church.

The *Manual* thus appears in a New Edition, revised in accordance with modern standards of taste and science; it does not cover quite so large a field as formerly, for it contains no music for the Holy Communion; but it has the same counterparts as before in the shape of *The Canticles and Psalter Accented*, and *The Accompanying Harmonies* prepared by Mr. Shebbeare, which include accompaniments for the Responses, *Te Deum* and Litany, as well as for the Tones.

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The Musical Times **EXTRA SUPPLEMENT.** January 1, 1913.

This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 54.

MARKING SCHEMES.

In our issue for January, 1910, marking schemes for the use of adjudicators at competitions were given. Since this publication an agreement has been come to by the committees of many of the chief Festivals—Morecambe, Blackpool, Birmingham, &c.—and many experienced adjudicators, to adopt a maximum of 100 marks (instead of 80). It will therefore probably be useful to many interested to show how the new maximum is apportioned under the various heads. The observations that accompanied the scheme in our former issue are reprinted, with some necessary modifications.

Plans of assessing positive and relative values of performances at competitions are often discussed. Some judges favour the easy-going and, we are tempted to add, indolent plan of recording general impressions in a few words. Their judgment may be correct, although the record afterwards is vague. If, say, eight choirs each sing three pieces, such a dependance upon general impressions invites disaster, for it is quite impossible for any judge to memorise the features of all the performances and to relate them scientifically to one another. If this is conceded, the next consideration is, Under what heads should the performances be analysed? Here there is room for difference of opinion. Some schemes of headings we have seen, seem to us to attempt too much by way of analysis and therefore not to be practicable in the average conditions of competitions. It is important to group together as many points as are compatible, in order that there may not be too much time spent in the appportionment of marks or observations. Then comes another and very important matter: Should the impressions under each head be registered by figures or words? Our own experience is strongly in favour of figures. Under any one head it is fairly easy to register satisfactorily by figures slight differences of merit that no word can define so clearly. Thus, if one choir, say, is allowed 20 out of 30 for expression, it is easy to apportion 21 to another choir slightly better, and 19 to a third choir not quite so good. But it is almost impossible to find words that will relate a number of performances to an ideal standard. The figures, then, are really a refined vocabulary, easily applied by the most adjectiveless adjudicators. Yet words, some aptly chosen, are an indispensable supplement to the figures, for they register shades of meaning that cold figures will not afterwards recall.

The marking scheme given below is one that (with a maximum of 80) has been extensively used in this country for many years. It is no doubt open to criticism in its attempt to balance the value of the various heads, but it has on the whole proved its utility by holding the field. W. G. McN.

SCALE OF MARKS.

	A	B	C	D	E	
CHORAL CLASSES .. .. .. (Quartets, &c.)	Accuracy	Tone, Balance, Blend, Intonation.	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total
	10	30	10	30	20	100
SOLOISTS (VOCAL)	Accuracy	Tone, Voice, Quality, and Production, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation.	General Effect	Total
	10	30	10	30	20	100
ORCHESTRAL CLASSES	Accuracy	Balance, Tone, Intonation	Attack, Ensemble	Expression, Pace, Rhythm, Interpretation	General Effect	Total
	10	30	10	30	20	100
PIANOFORTE CLASSES	Accuracy	Technique, Fluency, Touch	Expression, Pace, Rhythm, Interpretation	General Effect		Total
	20	30	30	20		100
VIOLIN CLASSES	Accuracy	Tone, Intonation	Bowing	Expression, Pace, Rhythm	General Effect	Total
	10	30	10	30	20	100
ACTION-SONGS	Singing	Action and Design	Dresses, &c.	Carrying out	General Effect	Total
	10	30	10	30	20	100

THE LONG PHRASE.

Among the faults of interpretation rather frequently found in performances at competitions is the tendency of soloists and choirs to break up musical phrases because of some supposed demand of the words. Sometimes this practice almost destroys the composer's idea, and it forces an audience—if they are capable of the act—to re-join the fragments presented before the phrase can be felt or appreciated. The greatest artists do not destroy the music in order to make the words clear. They endeavour to graft the words and their phrasing on to the musical phrase. Miss Elena Gerhardt is a model in this respect. Her phrasing is dictated by the music, and yet the verbal sense is preserved. At a recent recital given at Bechstein Hall she sang nineteen songs. Below we quote some stanzas from one of the songs she sang, and the breathing places, or rather we should say the phrasing (because she does not breathe simply because she wants to, but because the act marks out the phrase) are denoted by an asterisk :

'DER MUSENSOHN'
('The Son of the Muses').

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,*
So geht's von Ort zu Ort,*
Und nach dem Takte reget,*
Und nach dem Maas beweget
Sich Alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,*
Die erste Blüt' am Baum,*
Sie grüssen meine Lieder,
Und kommt der Winter wieder,*
Sing' ich noch jenen Traum.

The lines bracketed were sung without a perceptible break. The other stanzas were similarly treated, and so were the other songs. And all was so natural and fluent !

SCHOOL CHOIR COMPETITION IN SOUTH AFRICA.

The School Choir Competition movement which is promoted by the Education authorities in the province of the Cape of Good Hope continues to flourish. In the number of the *Education Gazette* dated November 14, four competitions are described. The following are reports. Mr. Arthur Lee, Departmental Instructor, adjudicated on all four occasions.

OUDTSHOORN PUBLIC SCHOOL CHOIR COMPETITION.

THIRD-CLASS AND POOR SCHOOLS.

The first contest for the Challenge Shield recently established in the interests of the above-mentioned schools was held in the Hall of the Y.M.C.A., Oudtshoorn, on August 5. There were three entries, viz., Oudtshoorn Adderley Street A.3, Oudtshoorn Hebrew A.3, and Armoed South A.3. Considering the very promising state of singing in many of the schools of this district, a better response is expected next year.

A correct rendering of 'Ye mariners of England,' the song prescribed, was given by each choir. Adderley Street School sang with more pleasing quality of tone, but their opponents gave a more sustained account of the alto part. The former were the more expressive, but the pitch was kept by neither. 'Heav'n' was sung as a dissyllable by the Adderley Street children. The singing of 'Hope will banish sorrow,' the item selected by both choirs, was marked by similar features. All the choristers experienced much trouble with the two-part sight-test. The Hebrew School Choir gripped both the time and tune of the unison test in a more confident manner.

The award was made in favour of the Hebrew Public School, Oudtshoorn, trained by Mr. A. Klein.

BREDASDORP AND CALEDON PUBLIC SCHOOL CHOIR COMPETITION.

Caledon High School Choir sang in the local Town Hall before a good house on Wednesday, September 11, Napier and Bredasdorp at latter place on September 18, also before a large audience. The selected songs were : 'Pilgrims' Chorus from 'Tannhäuser' by Wagner (Caledon) and 'Thoughts of home' by H. E. Nichol (Bredasdorp and Napier).

The part-singing of the Caledon Choir was of very finished quality. The choristers were under perfect control, and sang with full and rich quality of tone. Unfortunately, owing to a misunderstanding 'O hush thee, my baby,' the prescribed song for 1913, was prepared instead of 'Mark the merry elves.'

The singing of both the other choirs surpassed all their previous efforts. The parts were well sustained, the words clear, and expression fairly good. The finish of the closing cadence, however, found both of them a little down in pitch.

The Bredasdorp choir read the sight-tests with more confidence than either of the others, and showed less dependence upon leaders. Time was the weak element of each, and in the short transition the feeling of true relationship was disturbed. Caledon earned the highest number of points, but through the mishap already noted, the shield was awarded to the choir of Bredasdorp Public School, conducted by Miss J. Loxton.

The ear-test consisted of a song of sixty-four notes with a change of key to the dominant.

BREDASDORP AND CALEDON MISSION SCHOOL CHOIR COMPETITION.

The first competition for the Challenge Shield for Mission School Choirs in the districts of Bredasdorp and Caledon was held on September 10, 16, 17, on which dates the choirs of Caledon English Church, Stanford English Church, and Elim Moravian Mission Schools were heard in rotation. The attendance of parents was excellent at Caledon and Elim. The set piece was Henry Leslie's arrangement of the madrigal, 'The nightingale,' by Thomas Weelkes (1600) ; and the items chosen by the several choirs were : 'The fountain,' H. Elliot Button (Caledon Eng. Ch. B.), 'A wet day,' Alfred Redhead (Stanford Eng. Ch. B.), 'Who will to the greenwood hie?' J. L. Hatton (Elim. Mor. B.).

The best part of the singing was given by the Elim children. Obedience to the baton and gesture of the conductor were perfect. 'Zephyr' was sung as 'Zeephyr' and 'sound' as 'soond.' Articulation of consonants was a little overdone, and caused some faulty phrasing. The Caledon Choir sang with much spirit but with little expression. The tone of the Stanford children was of pleasing quality. The majority of the latter were, however, very young. The sight-reading of the Moravian choir was excellent. Both of the English Church Choirs got into difficulties with the time.

The award was made in favour of the Elim Moravian School Choir, trained by Mr. D. Joorst.

The Ear-test prizes were won by Arthur Jacobus and Mercia Evelyn Kleinschmidt (Caledon) ; Lilian Titus and Amie Klasse (Stanford) and Rudolph Joorst, who had seventy notes out of seventy-two correct, and Frederick Willems (Elim), with sixty-seven correct.

KAROO PUBLIC SCHOOL CHOIR COMPETITION.

The choirs were heard in the Town Hall, Beaufort West, on August 16. The singing was followed with deep interest by a large audience, presided over by Senator Weber. The arrangements were successfully carried out by Mr. D. A. Dodds, Principal of Beaufort West Boys' High School. The hospitality of the inhabitants was appreciated warmly by the visitors, and a balance of £9 5s. 9d. was available for distribution among the choirs which took part. The competitors were :

Murraysburg A.1, conducted by Miss E. Rademeyer.
Prince Albert A.1, conducted by Mr. Kriel.
Victoria West A.1, conducted by Mr. M. Whiteford (holders of the Shield).

The award was made on the singing of the following items:

1. 'Patter, patter,' J. L. Hatton.
2. (*a*) 'Good-night, good-night, beloved,' Pinsuti. Four-part arrangement for mixed voices. (Prince Albert.)
   (*b*) 'Good-night, good-night, beloved,' Pinsuti. Three-part arrangement for equal voices. (Victoria West.)
   (*c*) 'Sleep, gentle lady,' H. R. Bishop. (Murraysburg.)
3. Unison sight-test.
4. Two-part sight-test.

Prescribed Song: The Victoria West children excelled in this item. The opening phrase was a great success and a fine piece of *piano* singing. The *crescendo* passages, too, were developed with skill, though the last one was unfortunately spoiled by one boy; but the piece was concluded in perfect tune. This was the only choir that earned full marks for pitch in every item. The renderings given by the other choirs told of intelligence and painstaking preparation. The mixed voices of the Prince Albert Choir spoiled the *piano* passages, and the middle part of the last phrase was somewhat feeble.

Selected Songs: (*a*) A difficult part-song was given with much feeling and finish. Tone of the bass and tenor lacked culture here and there. (*b*) In most respects excellent. The feeling of lassitude underlying 'While I count the weary hours' was all that could be desired. Some of the difficult entries were entrusted to leaders. (*c*) Sung delicately and beautifully phrased. A little out of tune with the pianoforte.

Unison Sight-test: Well sung by Murraysburg and Prince Albert. The latter showed greater confidence in singing to *laa*, and Victoria West more dependence on certain leaders.

Two-part Sight-test: Murraysburg: First reading very good indeed, but the altos when vocalising wavered a little in the transitional passages. Prince Albert: First reading too slow, but later more satisfactory. Altos good, despite a couple of weak rhythms. Victoria West: Altos good; much trouble experienced with the time, and the parts did not keep together well.

The points scored were:

		Murraysburg.	Prince Albert.	Victoria West.
Prescribed Song	...	76	70	87
Selected Song	...	81	80	82
Unison Test	...	76	83	72
Two-part Test	...	70	70	49
		303	303	290

The result was declared a tie between the choirs of the Public Schools of Murraysburg and Prince Albert.

EAR-TEST COMPETITION.

The test was a melody of seventy-two notes with a change of key to the dominant. Very few of the competitors had less than sixty notes correct.

OTLEY.—December 7.

This musical contest, held in the Mechanics' Institute, Otley, was entirely successful. There were sixty-nine entries, compared with thirty-nine last year and fifty-eight in 1910. In the afternoon the competing choirs sang the test-pieces selected for them, and in the evening sang their own selections. The following were the chief awards: Soprano solo: 1st, Miss Alice Youngman, Otley. Boys' solo: 1st, George Jowett, Bradford (this class, in which there were seventeen entries, was one of particular merit). Baritone solo: 1st, George Ould, Leeds. Mixed-voice choirs: 1st, Eccleshill Prize Choir (Mr. J. T. Wilcock); 2nd, Thornton Vocal Union (Mr. W. Lloyd Ashton).

The adjudicator was Mr. W. Lawson Berry, conductor of the well-known Nelson Arion Glee Union.

SKIPTON.—December 14.

This Festival was the first of its kind in the locality. There were fifty-seven entries in six solo and four choral classes. The adjudicator was Mr. A. T. Akroyd, of Ilkley. The solo prize-winners were the following: Lily Bullock (children's pianoforte solo), R. Phillip (children's violin solo), George Sadler (boys' vocal solo), Nellie Barraclough (girls' vocal solo), Miss Bella Langman (soprano), Mr. J. W. Overend (bass). In the children's choral section, Skipton Junior Rechabites (Mr. A. Townsend) gave the best performance of 'Now let us make the welkin ring' (Hatton), and Skipton Congregational Sunday School gave the best sight-singing. Among the competing church and chapel choirs the first in the test-piece was Skipton Trinity Wesleyan, and in the sight-test Skipton Congregational.

The Long Eaton Junior Prize Choir, of whom Mr. William Woolley, of Nottingham, is the conductor, are not content merely to compete, but frequently exhibit the high results of their training to local audiences. A concert given at Long Eaton on December 14 exemplified this zeal. The programme included several of the test-pieces with which the Choir had won prizes at competitions, and the cantata, 'The spider and the fly' (Bridge), was an excellent wind-up. It was very popular with the children.

NEVIN (NORTH WALES).—The fourth 'Chair' Eisteddfod was held on November 26, and attracted a large number of competitors. In the chief choral competition the Pwllheli Choir and the Nevin Choral Society competed. After a keen contest the prize was awarded to the Nevin Choir. The adjudicator was Dr. Caradog Roberts.

The report of the Leith Hill Competition for the eighth season 1911-12 is a satisfactory one. A further development of the work is recorded. The total expenditure, including the cost of concerts, was £173 3*s.* 5*d.*, and the receipts amounted to £200 0*s.* 7*d.*

SOUTH AND WEST LONDON FESTIVAL.

March 1, 3, 5, 6, 8.

This excellent organization grows in importance. It will be held at the Town Hall, Wandsworth, on the above dates, and a concert by the prize-winners will be given at the Crystal Palace on Saturday, March 15. H.R.H. The Princess Christian of Schleswig-Holstein is the President, and the list of patrons and committee is a strong one, and there is even an hon. consulting solicitor (Mr. A. T. Cummings) to keep matters in order. Eleven adjudicators are named. The ultimate criterion of a scheme of this sort is, however, not lists of names, but the quality of the lists of music; for if high ideals are not placed before competitors, it is difficult to claim any educational virtue for Competitive Festivals. As to this matter, the South London syllabus can afford to challenge close examination. We doubt if ever before in the history of this event has such an excellent selection been chosen. It is not that the tests are particularly modern or exceptionally difficult. They represent the type of good music that it is possible for average resources to perform adequately, and to enjoy. There are seven classes for adult choirs, three for junior choirs and for girls' clubs. Solo-singing is divided into ten classes, pianoforte-playing into nineteen classes, there is one class for organ-playing, nine for strings, and eight for elocution and the theory of music and harmony. The Board of Trinity College offers a prize of nine guineas, and amongst the other prizes there is a challenge shield given by the Worshipful Company of Musicians. Entries close on February 8. The secretary is Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

BOLTON.—April 24, 25, 26.

This is a new Festival, which starts under very favourable auspices. Forty-two classes are enumerated in the syllabus, and the tests generally are chosen with discretion. Mr. Granville Bantock, Mr. Rawdon Briggs, and Mr. C. H. Fogg are to adjudicate. The secretary is Mr. H. Vickers, 47, Knowsley Street, Bolton. Rule 20 states that no reply to communications will be sent unless a stamped addressed envelope is enclosed. The new scheme of marking described on the first page of the RECORD is adopted in the syllabus.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

WORKINGTON (CUMBERLAND).—January 1, 2. Mr. J. Stephens Jones, 47, John Street.

MIDDLESBROUGH.—January 1, 2. Mr. B. J. Bowen, 85, Grange Road East, Middlesbrough.

QUEEN'S PARK CONGREGATIONAL CHURCH.—January 13, 14, 15 and 16. Mr. Chas. Reed, 37, Hormead Road, Westbourne Park, W. Mr. A. E. Kimble, 5, Chevening Road, Kensal Rise, N.W.

BURY AND DISTRICT MUSICAL FESTIVAL.—January 30, 31, and February 1. Rev. E. A. Glenday, Holy Trinity Vicarage, Bury. Mr. H. Townend, 511, Rochdale Old Road, Bury.

OAKLANDS CONGREGATIONAL CHURCH (SHEPHERD'S BUSH).—February 5, 6. Mr. Harold Jenner, 153, Uxbridge Road, Shepherd's Bush, W.

HUDDERSFIELD (Mrs. Sunderland's Competition).—February 7, 8. Mr. T. Thorp, Technical College.

MACCLESFIELD (altered date).—February 14 and 15. The Hon. Mrs. Blanche Serocold, Alderly Park, Chelford, Crewe.

PEOPLE'S PALACE MUSICAL FESTIVAL (Classes 7 and 8).—February 20 and 22; April 21, 25, 28, 29; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

MORLEY.—February 22. Mr. Albert Sykes, 3, New Park Street, Morley.

LONDONDERRY FEIS.—February 25, 26, 27, 28, and March 1. Mrs. Alex. Stewart, 10, Waterloo Place, Londonderry.

SOUTH AND WEST LONDON.—March 1, 3, 5, 6, 8. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

STRATFORD AND EAST LONDON.—March 1 to 15. Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.

CARLISLE.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29*a*, Aglionby Street.

FIFE.—March 7, 8. Mr. W. Berry, Tayfield, Newport, Fife.

MANCHESTER (Sol-fa Association).—March 8. Mr. T. Ward Hall, Longsight, Manchester.

WANSBECK (MORPETH).—March 14, 15. Mrs. Orde, Nunnykirk, Morpeth.

EAST FINCHLEY.—March 17. Mr. P. C. Hughes, 23, Briarfield Avenue, Church End, Finchley.

KNIGHTON.—March 24 (Easter Monday).

HARTLEPOOL.—March 24 (Easter Monday), 25. Mr. Thomas P. Bryant, Bank House, Hartlepool.

PONTYPOOL AND DISTRICT.—March 25. Mr. James Bees, 17, Nicholas Street, Pontypool.

DOUGLAS (MANX).—April 1, 2, 3. Mrs. Laughton, Ballaquane, Peel.

OAKHAM (RUTLAND).—April 2, 3. Miss Codrington, 110, Eaton Square, London, S.W.

WEST SUSSEX (CHICHESTER).—April 4, 5. Her Grace The Duchess of Norfolk, Arundel Castle.

WIRRAL (CHESHIRE).—April 4, 5 Mr. Clement Jones, Friends' Hall, Ness, Cheshire.

RETFORD (NORTH NOTTS)—April 5, 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

LEITH HILL.—April 8, 9. Miss Vaughan-Williams, Leith Hill Place, Dorking.

BOURNE (LINCS)—April 8, 9. Miss Bell, Bourne, Lincs.

CORNWALL.—April 10, 11, 14, 15. Lady Mary Trefusis, Porthgwidden, Devoran.

HEXHAM (TYNEDALE).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.

BELFAST.—April 11, 12.

ESKDALE (YORKSHIRE).—April 15, 16. Misses C. and M. Yeoman, 'Woodlands,' Sleights, S.O.

PETERSFIELD.—April 15, 16, 17. Miss Grace Keily, Purbrook, Hants.

GAINSBOROUGH.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

LEYBURN (WENSLEYDALE).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.

ILKLEY (WHARFEDALE FESTIVAL).—April 17, 18, 19. Mr. A. T. Akeroyd and Mr. W. R. Bates, Elm Bank, Ilkley.

OUNDLE.—April 18, 19. Lady Lilford, Lilford Hall.

LONDON GIRLS' CLUB UNION.—April 19. The Hon. Maude Stanley, 32, Smith's Square, Westminster, S.W.

BERKHAMSTED.—April 19. Mrs. Brice, 41, Charles Street, Berkhamsted.

YORK.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

TROWBRIDGE (WILTS).—April 22, 23. Mr. James Thornton, Limpley Stoke, Bath.

TUNBRIDGE WELLS.—April 22, 23. Mrs. Alfred Wace, Denstone, Wadhurst.

MID-SOMERSET (BATH).—April 22, 23, 24. Mr. H. Bowen, 13, Daniel Street, Bath.

DENSTONE (DOVE AND CHURNET).—April 23. Mr. A. Rawlinson Wood, Denstone College, Staffs.

COLERAINE (N. IRELAND).—April 24, 25. Mrs. Huston, Ulster Bank, Coleraine.

BOLTON.—April 24, 25, 26. Mr. H. Vickers, 47, Knowsley Street, Bolton.

GRANTHAM.—April 28, 29. Mr. Frank Radcliffe, 25, Castlegate.

PONTEFRACT.—April 29, May 1. Mr. A. M. Storr, Baxtergate, Pontefract.

MORECAMBE.—April 29, 30, May 1, 2, 3. Mr. W. C. Fawcett, Festival Offices.

BUXTON (N. DERBYSHIRE).—May 1, 2, 3. Mr. F. Gummer, Ash Street, Buxton.

GLASGOW.—May 2, 3. Mr. Edwin H. Hale, 2, Lauderdale Avenue, Earlspark, Glasgow.

CHELMSFORD (CENTRAL AND EAST ESSEX MUSICAL ASSOCIATION).—May 3 and 5. Mr. F. C. Bramwell, Hatfield Peverel, Witham.

WEYMOUTH (Dorset Choral Association).—May 7.

SANDY (BEDFORDSHIRE).—May 8. Mr. J. Milliner, Bedford Road, Sandy.

KILMARNOCK.—May 10. Mr. Frederic Ely, 21, Barns Street, Ayr.

HEREFORD.—May 12. Mr. Gordon B. Workman, Hereford.

MENAI BRIDGE (Anglesey Eisteddfod).—May 12, 13.

MIDLAND FESTIVAL (BIRMINGHAM).—May 20 to 24. Messrs. G. T. Bowker and F. W. Stevens, Queen's College, Birmingham.

ABERDEEN (N.E. SCOTLAND).—May 21, 23, 24, 25. Professor Terry, Westerton Cults, Aberdeen.

MAIDSTONE (KENT).—May 28, 30, 31. Mr. W. H. Day, 42, Earl Street, Maidstone.

LYTHAM.—June 12, 13, 14. Mr. Allon Wilson, Musical Festival Offices, Lytham.

CLEETHORPES.—June 20, 21. Mr. S. G. Dilnot, Council House, Cleethorpes.

ROYAL NATIONAL EISTEDDFOD OF WALES (ABERGAVENNY).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

The Musical Times. No. 1258.

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(LULLABY)

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THE WORDS WRITTEN BY BURGES JOHNSTON

THE MUSIC COMPOSED BY

CHARLES HARRISS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante tranquillo.

SOPRANO. *p* *dim.* *p* *dim.*
Lie still, my lit - tle one, shad - ows are fall - ing, Clos - ing thy

ALTO. *p* *dim.* *p* *dim.*
Lie still, my lit - tle one, shad - ows are fall - ing, Clos - ing thy

TENOR. *p* *dim.* *p* *dim.*
Lie still, my lit - tle one, shad-ows are fall - ing, Clos - ing thy

BASS. *p* *dim.* *p* *dim.*
Lie still, my lit - tle one, shad - ows are fall - ing, Clos - ing thy

Andante tranquillo. ♩=80.

(*For practice only.*) *p* *p* *p* *dim.*

mf *cres.* *ten.*
wide - o - pen, won - der - ing eyes. Hark, how the voi - ces of dreamland are

mf *cres.* *ten.*
wide - o - pen, won - der - ing eyes. Hark, how the voi - ces of dreamland are

mf *cres.* *ten.*
wide - o - pen, won - der - ing eyes. Hark, how the voi - ces of dreamland are

mf *cres.* *ten.*
wide - o - pen, won - der - ing eyes. Hark, how the voi - ces of dreamland are

ten.

mf *cres.*

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f *p* *mf*

call - ing . . Sweet to my lit - tle one here where she lies ! . . Hush - a - by,

f *p* *mf*

call - ing, . . call - ing Sweet to my lit - tle one here where she lies ! . . Hush - a - by,

f *p* *mf*

call - ing . . Sweet to my lit - tle one here where she lies ! Hush - a - by,

f *p* *mf*

call - ing . . Sweet to my lit - tle one here where she lies ! Hush - a - by,

f *p* *mf*

mp *cres.* *ten.*

ba - by mine, shad - ows grow deep ; Shut those blue eyes of thine, shut those blue eyes of

mp *cres.* *ten.*

ba - by mine, shad - ows grow deep ; Shut those blue eyes of thine, shut those blue eyes of

mp *cres.* *ten.*

ba - by mine, shad - ows grow deep ; Shut those blue eyes of thine, shut those blue eyes of

mp *cres.* *ten.*

ba - by mine, shad - ows grow deep ; Shut those blue eyes of thine, shut those blue eyes of

mp *cres.* *ten.*

pp *pp* *mf*

thine, lie still and sleep, . . . Naught is af - fright - ing thee,

pp *pp* *mf*

thine, lie still and sleep. . . . Naught is af - fright - ing thee,

pp *pp* *mf*

thine, lie still and sleep. . . . Naught is af - fright - ing thee,

pp *mf*

thine, lie still and sleep. . . . Naught is af - fright - ing thee,

pp *pp* *mf*

LIE STILL, MY LITTLE ONE.

f *mf* *cres.*

dreams are . . in - vi - ting thee, Mo - ther is near to thee, mo - ther is

f *mf* *cres.*

dreams are in - vi - ting thee, Mo - ther is near to thee, mo - ther is

f *mf* *cres.*

dreams are in - vi - ting thee, Mo - ther is near to thee, mo - ther is

f *mf* *cres.*

dreams are in - vi - ting thee, Mo - ther is near to thee, mo - ther is

rall. *p* *pp* *pp*

near to thee—sleep, dar - ling, sleep! sleep, dar - ling, sleep! . .

rall. *p* *pp* *pp*

near to thee—sleep, dar - ling, sleep! . . sleep, dar - ling, sleep! . .

rall. *p* *pp* *pp*

near to thee—sleep, dar - ling, sleep! . . sleep, dar - ling, sleep! . .

rall. *p* *pp* *pp*

near to thee—sleep, dar - ling, sleep! sleep, dar - ling, sleep! . .

rall. *p* *pp* *pp*

Con moto risoluto.

mf

What dost thou see in thy far - a-way ga - zing? What dost thou say . . . . in that cooing of

mf

What dost thou see in thy far - a-way ga - zing? What dost thou say . . . . in that cooing of

mf

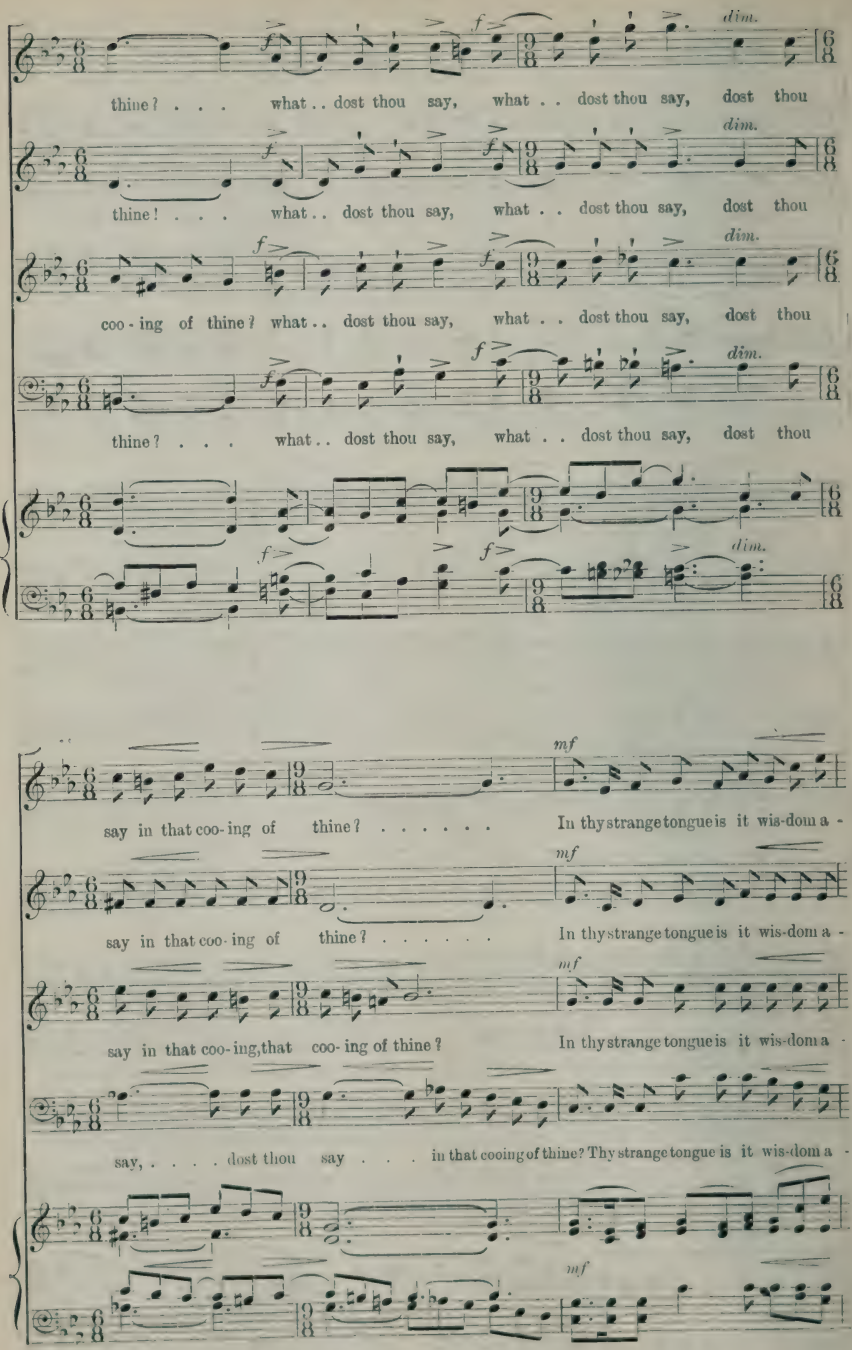
What dost thou see in thy far - a-way ga - zing? What dost thou say, dost thou say in that cooing, that

mf

What dost thou see in thy far - a-way ga - zing? What dost thou say . . . . in that cooing of

Con moto risoluto. ♩. = 80.

mf


f
dim.
thine? . . . what . . dost thou say, what . . dost thou say, dost thou
thine! . . . what . . dost thou say, what . . dost thou say, dost thou
coo - ing of thine? what . . dost thou say, what . . dost thou say, dost thou
thine? . . . what . . dost thou say, what . . dost thou say, dost thou
mf
say in that coo-ing of thine? . . . . . In thy strange tongue is it wis-dom a -
say in that coo-ing of thine? . . . . . In thy strange tongue is it wis-dom a -
say in that coo-ing, that coo-ing of thine? In thy strange tongue is it wis-dom a -
say, ... dost thou say . . . in that cooing of thine? Thy strange tongue is it wis-dom a -

f *dim.* *molto cres.*

- ma - zing. Wise lit - tle vis - it - or, ba - by mine, ba - by mine, ba - by

f *dim.* *molto cres.*

- ma - zing. Wise lit - tle vis - it - or, ba - by mine, ba - by mine, ba - by

f *dim.* *molto cres.*

- ma - zing. Wise lit - tle vis - it - or, ba - by mine, ba - by mine, ba - by

f *dim.* *molto cres.*

- ma - zing. Wise lit - tle vis - it - or, ba - by mine, ba - by mine, ba - by

f *dim.* *molto cres.*

f *ff* *mp* *molto cres.*

mine? . . . . In thy strange tongue is it wis - dom . . a -

f *ff* *mp* *molto cres.*

mine? . . . . In thy strange tongue is it wis - dom . . a -

f *ff* *mp* *molto cres.*

mine? . . . . In thy strange tongue is it wis - dom . . a -

f *ff* *mp* *molto cres.*

mine? . . . . In thy strange tongue is it wis - dom . . a -

f *ff* *mp* *molto cres.*

ff p dim. p pp

- ma - zing. Wise lit - tle vis - it - or, ba - by of mine? Lie

ff p dim. dim. p pp

- ma - zing. Wise . . lit - tle vis - it - or, ba - by of mine? Lie

ff p dim. dim. p pp

- ma - zing. Wise lit - tle vis - it - or, ba - by of mine? Lie

ff p dim. dim. p pp

- ma - zing. Wise lit - tle vis - it - or, ba - by of mine? Lie

ff p dim. p pp

Come 1ma. dim. p

still, my lit - tle one, Twi - light is dark - 'ning, Birds are all twit - ter - ing

dim. p

still, my lit - tle one, Twi - light is dark - 'ning, Birds are all twit - ter - ing

dim. p

still, my lit - tle one, Twi - light is dark - 'ning, Birds are all twit - ter - ing

dim. p

still, my lit - tle one, Twi - light is dark - 'ning, Birds are all twit - ter - ing

Come 1ma. dim. p

dim. p mf cres.

sweet - ly good - night. Whis - per thy dreams to me, mo - ther is

dim. p mf cres.

sweet - ly good - night. Whis - per thy dreams to me, mo - ther is

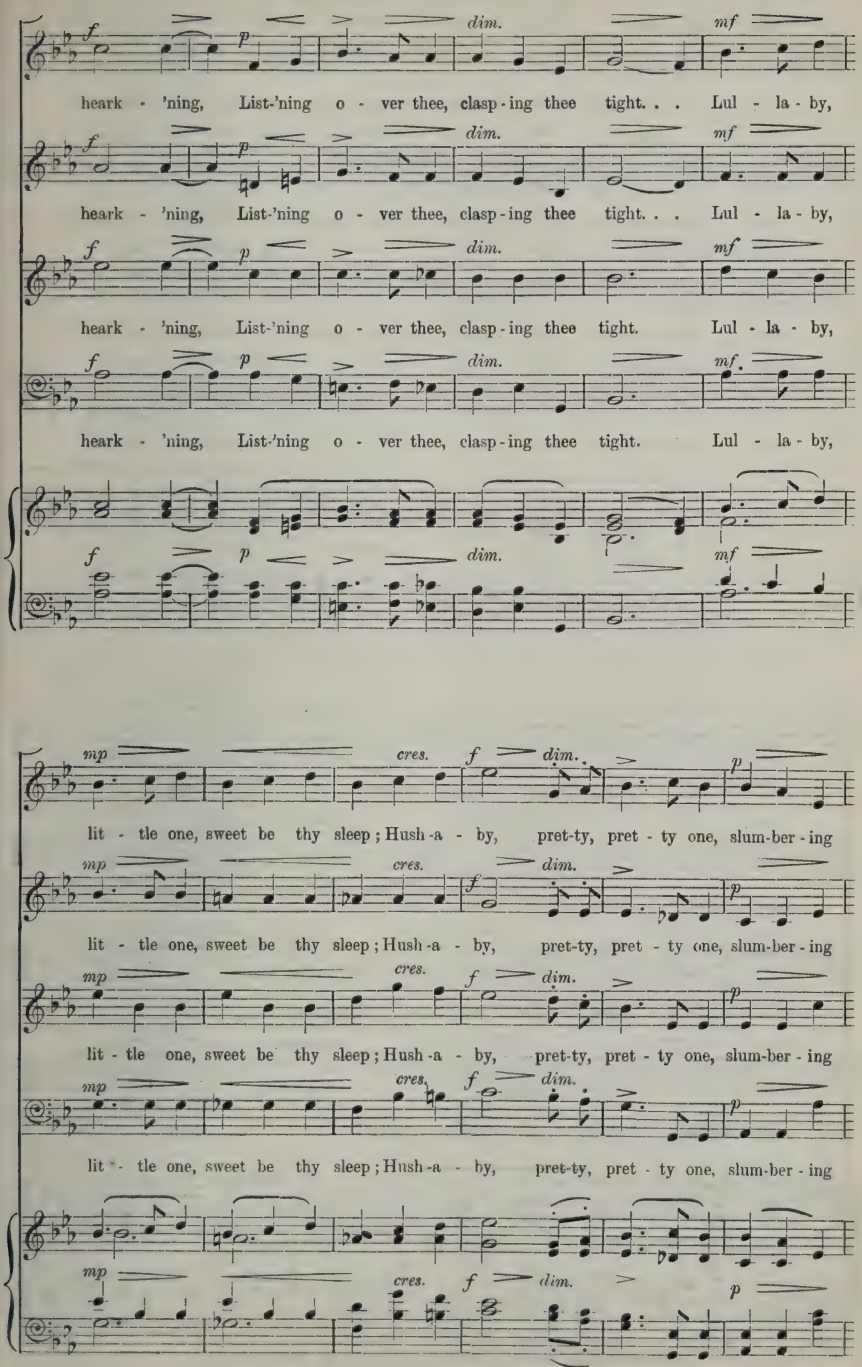
dim. p mf cres.

sweet - ly good - night. Whis - per thy dreams to me, mo - ther is

dim. p mf cres.

sweet - ly good - night. Whis - per thy dreams to me, mo - ther is

dim. p mf cres.


f p dim. mf
heark - 'ning, List-'ning o - ver thee, clasp - ing thee tight. . . Lul - la - by,
f p dim. mf
heark - 'ning, List-'ning o - ver thee, clasp - ing thee tight. . . Lul - la - by,
f p dim. mf
heark - 'ning, List-'ning o - ver thee, clasp - ing thee tight. Lul - la - by,
f p dim. mf
heark - 'ning, List-'ning o - ver thee, clasp - ing thee tight. Lul - la - by,
f p dim. mf
mp cres. f dim. p
lit - tle one, sweet be thy sleep; Hush - a - by, pret-ty, pret - ty one, slum-ber - ing
mp cres. f dim. p
lit - tle one, sweet be thy sleep; Hush - a - by, pret-ty, pret - ty one, slum-ber - ing
mp cres. f dim. p
lit - tle one, sweet be thy sleep; Hush - a - by, pret-ty, pret - ty one, slum-ber - ing
mp cres. f dim. p
lit - tle one, sweet be thy sleep; Hush - a - by, pret-ty, pret - ty one, slum-ber - ing
mp cres. f dim. p

dim. *pp* *slower.* *ten.* *ten.* *cres.*

deep. Dark-ness may cov - er thee, an - gels watch o - ver thee, Mo-ther is

dim. *pp* *slower.* *ten.* *ten.* *cres.*

deep. Dark-ness may cov - er thee, an - gels watch o - ver thee, Mo-ther is

dim. *pp* *slower.* *ten.* *ten.* *cres.*

deep. Dark-ness may cov - er thee, an - gels watch o - ver thee, Mo-ther is

dim. *pp* *slower.* *ten.* *ten.* *cres.*

dim. *pp* *slower.* *ten.* *ten.* *cres.*

rall. *p* *pp* *molto rit.* *ppp*

near to thee— sleep, dar - ling, sleep, . . sleep. . .

rall. *p* *pp* *molto rit.* *ppp*

near to thee— sleep, dar - ling, sleep, . . sleep. . .

rall. *p* *pp* *molto rit.* *ppp*

near to thee— sleep, dar - ling, sleep, sleep, dar - ling, sleep. . .

rall. *p* *pp* *molto rit.* *ppp*

near to thee— sleep, dar - ling, sleep, . . sleep. . .

rall. *p* *pp* *molto rit.* *ppp*

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THE MUSICAL TIMES

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ASH WEDNESDAY, FEBRUARY 5, AT 8 P.M.

"THE REDEMPTION" - GOUNOD.

MISS RUTH VINCENT.

MISS EMILY SHEPHERD. | MISS PHYLLIS LETT.

MR. MORGAN KINGSTON.

MR. CAMPBELL McINNES. | MR. MONTAGUE BORWELL.

THURSDAY, MARCH 6, AT 8 P.M.

"THE DREAM OF GERONTIUS" (ELGAR).

MISS MURIEL FOSTER.

MR. GERVASE ELWES. | MR. DALTON BAKER.

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President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

LENT HALF-TERM begins MONDAY, FEB. 17.

ENTRANCE EXAMINATION, WEDNESDAY, FEB. 12, at 3.

Fortnightly Concerts, Saturdays, February 15, and March 1, at 8.

Chamber Concert, Monday, February 17, at 3.

Lecture-Recital of the Organ Music of Karg-Elert will be given by A. Eaglefield Hull, Esq., Mus. Doc. Oxon., F.R.C.O., on Wednesday, February 26, at 3 p.m.

A Special Course of Lecture-Lessons for Professional Music Teachers has been instituted, to be followed by an Examination for the distinction of Associateship.

A Course of Lecture-Lessons in preparation for the Voice-Culture Examination is now being given.

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F. W. RENAUT, Secretary.

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Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Hon. Sec.: CHARLES MORLEY, Esq.

The HALF TERM will commence on Thursday, February 20. The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will commence on April 14, 1913. Last day for entering is February 28.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

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NEW TERM began January 13.

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The Musical Times
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1913.

WAGNER AND SUPER-WAGNER.

By Ernest Newman.

I.

It would be very interesting if some enterprising interviewer in the shades could procure for us Wagner's opinion upon the course of events in music in general and the opera in particular during the thirty years that have elapsed since his death. He would probably cling with his characteristic tenacity to the views he held in his lifetime; but if he were candid he would have to admit that the old problems have latterly taken on a new aspect. The theories he expounded so eagerly in his prose works and illustrated so eloquently in his music-dramas have not passed through the fire of thirty years' criticism without suffering some loss of vitality. Supposing a brain as comprehensive, as variously gifted, and as forceful as his were now to take up the problem of opera, seeing it all afresh as Wagner did, and combining, like him, all the potencies of the best instrumental and operatic music of his day into one vast synthesis, what would be the new form he would strike out—for that a new form is now a necessity is evident both on *a priori* and *a posteriori* grounds. Music could no more stand still after Wagner than after Bach or Beethoven; a new humanity must find a new expression for its own reading of life. And a survey of the opera since Wagner's death leaves no room for doubt that the emotions and aspirations of the new humanity have not yet found the form most appropriate to them. Wagner has no more succeeded in making his special type of musical drama the norm for later generations than Bach succeeded in imposing the forms of *his* music upon the art of the epochs that have followed him. In each case the spirit endures, but not the form. Some elements of the Wagnerian form have of course become, as far as we can judge, permanent factors in opera in general,—the use of leading themes, for example, and the system of entrusting a melodious, flowing, quasi-symphonic development to the orchestra. But not even these elements are recognised as indispensable constituents of opera everywhere: Debussy, for instance, discards both of them in the greater part of his 'Pelleas and Melisande.' For the rest, the departures from Wagner's precepts are noticeable enough, especially as regards the poetic basis of opera. Apart from the negligible work of his second-rate imitators, it would be hard to point to a single opera by a man of genius that follows Wagner in its reliance upon myth as the clearest and most fundamental expression of the 'purely human,' or in his planning of the subject so as to reduce to a minimum the less musical matter in the text, and make the whole opera, as far as may be, a pure expression of nothing but 'soul-states.'

II.

Wagner's famous formula was that hitherto the means in opera (the music) had been taken for the end, and the end (the drama) for the means. His own avowed object was to restore to the drama the right of pre-eminence in opera. His claim to have done so is only valid if we define music and drama in the rather limited senses he had in view when framing his theory. His proposition is correct enough if we take it to mean that music must not, as in the Italian opera, occupy the ear to the exclusion of all worth in the story and all psychological interest in the characters. In the sense that he made opera acceptable to men's heads and hearts as well as their ears, Wagner certainly did make the drama the end, and music the means. But viewed more broadly, his work was really the greatest glorification of music that the theatre had ever seen; for while he enormously increased the expressive scope of it, he cut out of drama more than half the elements that give that word a meaning apart from music. Drama, with him, meant in the last analysis little more than the best possible text for stage music. He would have denied this interpretation of his theories and practice, but all the same that is the upshot of them. 'Word-speech,' he says, is merely the organ of the intellect, and has therefore the right of entry into music—the emotional art *par excellence*—only so far as it is necessary to give coherence to the indeterminate flood of feeling that music pours out; and music can, and ought, only to ally itself with words that have themselves an emotional content. It was for this reason that he rejected historical and political subjects, and found the ideal 'stuff' for opera in the 'purely human' legends of the folk; and in 'A Communication to my Friends' he traces in close detail the gradual growth of his perceptions in this respect. What was hidden from him, what, indeed, he persistently denies, is now evident to everyone else,—that the change in his theories and practice was due to the musician in him slowly asserting himself with greater and greater urgency, and finally demanding imperatively a form of text that would allow his gift of musical expression the utmost possible freedom. It must always be borne in mind that Wagner's theory of a unification of all the arts in the one art-work was the product of a brain that had comparatively little sympathy with, or understanding of, any art but music. This may seem a hard saying, but the proof of it is to be found in many declarations in his prose works, his letters, and 'Mein Leben.' He could never see in painting, in the prose drama, in poetry, and in sculpture, precisely what painters, dramatists, poets, and sculptors saw there. He seriously thought that 'the spoken form of play' (*die Schauspielform*) must 'necessarily vanish in the future'; and that painters would give up their 'egoistic' filling of little canvases and be content to devote their powers to contributing, along with the poet, the musician, and the rest of them, to the 'united art-work of the future.' Clearly it was the musician in him that dominated everything

else, and determined both the choice of subject for his own operas and the manner of their treatment. 'What I saw,' he says in 'A Communication to my Friends,' 'I now looked at solely with the eyes of music.' He is careful to add, not of the formal, cramping style of music, but of the kind that came straight from the heart and which he could pour out like a speech in a mother-tongue. That is the whole secret; the 'music' he wishes to see made subordinate to 'drama' is the music that claims to pursue an egoistic existence, bound by its own arbitrary laws alone; but though *his* music must be natural and unfettered by conventional formulas, and must aim at giving heightened emotional expression to the feeling suggested by the verse and the action, it is still the predominant partner in the union, and only so much of the stuff of the verbal drama will be permitted in the art-work as will give point to the vague musical emotion without hindering its full expression. Like a musician, he saw drama from a purely musical angle.

III.

But granting the premisses implicit in Wagner's theory,—that music is an art of intensely emotional expression, that it can only ally itself with poetry and drama on the condition that these allow themselves to be bent to its will, and that the ideal 'stuff' for an opera is that which contains the minimum of matter that music cannot take up into itself and endow with its own loftier and warmer life,—it surely becomes evident that the theory cannot be allowed to end there. In a long article on programme music in my 'Musical Studies' (1905), I have argued that the strictly logical conclusion of Wagner's own theory is not the music-drama but the symphonic poem. He himself admitted that the more we can refine away from the music-drama all the non-musical matter,—the matter that is required merely to make the nature of the characters and the thread of the story intelligible to an audience sitting on the other side of the footlights,—the nearer we shall approach the ideal. It was for this reason that he was dissatisfied with his earlier works, and so proud—justifiably proud—of 'Tristan,' where, as he said, he 'plunged into the inner depth of soul events, and from out this centre of the world fearlessly built up its outward form. A glance at the volumen of this poem will show you at once that the exhaustive detail work which an historical poet is obliged to devote to clearing up the outward bearings of his plot, to the detriment of a lucid exposition of its inner motives, I now trusted myself to apply to these latter alone. Life and death, the whole import and existence of the outer world, here hang on nothing but the inner movements of the soul.' There is a touch of exaggeration in the claim, but in the main it holds good; 'Tristan' comes nearer to being *all music and nothing else but music* than any other work of Wagner. I suggested that in the symphonic poem, rightly planned and rightly worked out, we had the nearest possible approach to this ideal, and I availed myself of a simile Browning uses in 'The Ring and the Book,'—that of the jeweller who finds it advantageous to mix a certain amount of alloy with the gold while he is working at the ring, but afterwards burns it out with a spirt of acid, leaving the circlet of pure gold. The practice of the composer of the symphonic poem seems to me to be analogous to this: he uses the alloy in the first stages to give coherence to the tissue of his work, but leaves none of it visible in the work itself; to vary the simile, he uses poetry as his scaffolding, but as his scaffolding only. The trouble with opera—viewed from an ideal standpoint—is that it too often shows the scaffolding projecting at a score of points through the finished building.

IV.

Apart from theory, we have only to look at a few concrete instances of both types of art to see that the ideal symphonic poem is the unalloyed quintessence of opera, and that the average opera is merely a symphonic poem puffed out to three acts, and made rather loose of tissue in the process. What could be easier than to make a three-act opera of 'Ein Heldenleben,'—and what more futile? Apart from the Adversaries, there are only two characters in 'Ein Heldenleben,' and we cannot fill up a whole theatrical evening with two characters alone. To have made an opera of it Strauss would have had to get a librettist to surround the only two persons who really matter with a number of minor persons who do not matter in the least; and after spending three or four hours in the theatre we should come away with precisely the same fundamental impression as 'Ein Heldenleben' gives us in the concert-room in about forty minutes,—that a hero has passed through sundry spiritual developments, and at last, after much battling and much error, attained to a super-earthly resignation. This is the ring; everything else we should see and hear in the theatre would only be so much alloy, pleasureable or tiresome. Who does not feel, again, that all the essential emotions of the story of Francesca da Rimini are given us in Tchaikovsky's tone-poem? Who wants to see the mere historical and topographical details that would be inevitable in an opera on that subject? Who wants to see the furniture of the house of Malatesta, and the ladies and gentlemen moving about among it? Who wants to see and hear Giovanni? He interests us only as a fragment of the force of fate that drives Paolo and Francesca to love and death; surely we are content to accept his existence as assumed in the great central tragedy, without having him put before us in the flesh to sing a lot of words that do not matter? Who does not feel that Strauss has given us the quintessence of 'Macbeth' in his symphonic poem, and that no opera on that subject could hope to express the spiritual tragedy of Macbeth so swiftly and so drastically? Or, to look at the matter from the other side, take the case of 'Salome.' Does anything really count there but the train of moods in Salome's soul, and

is not all this expressed incomparably and fully in the great final scene,—with perhaps a little assistance from the music of the impassioned monologue of Salome to Jochanaan in the earlier part? What is all the rest of the opera but a mere recital or representation of a story the details of which everyone in the theatre already knows quite well? How Herod was married to Herodias, the mother of Salome, how Herod gave a banquet and became enamoured of his step-daughter, how one Jochanaan, a Jewish prophet, had been imprisoned by order of Herod, how Salome conceived an unholy passion for Jochanaan, how she danced for Herod and won as her reward the head of Jochanaan on a charger—who needs to go to the theatre to be told all this; who takes more than the most languid interest in the telling of it? Music has next to no concern with most of it, because it is of a quality that prevents music attaining to its full emotional incandescence; and it is only when it is playing with ease and ardour round a subject fit to call out the best there is in it that music is really worth writing. If anyone doubts that it is only the final scene and the monologue of 'Salome' that count for anything in the opera, let him ask himself how many people would stay away from the theatre or the concert-room because *only* these portions were being given, and how many people would go to the theatre if it were known that these portions were to be omitted. Or again, does the whole opera of 'Tannhäuser' tell us very much that is not already told us in the Overture? I am not alleging, of course, that there is not a great deal of very interesting music in the opera. The question is whether the essence of the struggle in Tannhäuser's soul between spiritual and physical love is not fully given us in the Overture, and whether, had this alone been written, we should have felt any more need for an opera upon the subject than we do for an opera on the subject on 'Ein Heldenleben.' What is the opera of 'Fidelio,' Wagner asked, but a mere lengthy watering down of the dramatic motives that have been painted so finely for us in the great 'Leonora' Overture No. 3? May we not say as much of 'Tannhäuser'? Is not a great deal of this also a mere expansion of the theme to comply with the exigencies of a whole evening in the theatre?

V.

It is true that Wagner tried to demonstrate that the symphonic poem was a less perfect art-form than the music-drama, inasmuch as it left it to the imagination to supply the characters, the events, or the pictures upon which the music is founded, whereas these really ought to be shown to the eye upon the stage. But a twofold answer can be given to Wagner. In the first place, there are dozens of passages in his own works that depend for their effect upon precisely that visualising power of the imagination the legitimacy of which he denied in the case of the symphonic poem. Is Siegfried's Rhine Journey, for example, intelligible on any other supposition than that with each change of theme in the music the hearer's imagination visualises a fresh episode in the hero's course? How do we listen to the 'Meistersinger' Overture except just in the way we listen to a symphonic poem—the imagination calling up before it the bodily presence of each of the characters in turn? In the second place, the evidence is overwhelming that Wagner's own imagination was much more restricted in this respect than that of other people; and it was precisely this inability to trust very much to the visualising power of the imagination that made him fall into so many crude errors of realism. All his life through he was unable to see that the imagination has a much wider scope than the eye, because, not being tied down to the mere spatial dimensions of an object, it can add enormously to it from out of its own store of memory and vision. Vastness is a quality inseparable from any concept of a god; but can the grandest creation of sculpture or the most heroic of stage figures ever hope to give us such a sense of the illimitable power and beauty of godhead as the imagination can supply? Whose god is the greater—the invisible one of Milton or Spinoza, or the visible Wotan of Wagner? Does not the least analytical spectator of a Wagnerian opera often feel that it would have been better if the composer had insisted less on material facts upon the stage and left a freer wing to our imagination? How much of the exquisite poetry of the idea of the Waldweben—the natural, untainted boy at home in nature's heart, dowered by his native innocence with the gift of understanding the song of birds—is spoiled for us by the generally grossly unideal figure of the actor, by the reduction of the wayward breath and infinite soul of nature to a few yards of painted pasteboard, and by the narrowing down of all our ideas of the glorious freedom of bird-life to one poor piece of stuffed mechanism jerked at the end of a wire! Who would exchange the imagination's vision of the glorious Valkyrie-flight through the storm and the cloud-wrack for the actual visible Grane, with his suggestion of having been groomed at the mews round the corner? Who that is moved by the Grail music in 'Parsifal' has not felt his heart sink within him at the sight of the slow mechanical evolutions of the Knights in the Grail scene at Bayreuth? Who has not felt, at the sight of the 'property' swan, that the rarefied atmosphere of Montsalvat has gone, and with it most of the remoteness, the shining whiteness, of Lohengrin? Or, not to multiply instances of this kind from the Wagnerian operas themselves, who can doubt the general proposition that the more the subject approaches the sublime the more it demands purely poetic or musical treatment, and the more lamentably it suffers by being narrowed down to a canvas or a stage? What painter could hope to suggest, even in the largest picture, the vision of the vast evil form of Lucifer and the mighty sweep of his fall, that Milton can give us in a word or two; and who, in spite of all the greatness of the music of the 'Ring,' does not feel that the actual *spectacle* of gods and heroes that has been put before our eyes on the stage cannot compare in

true sublimity with the picture given us in the opening lines of Morris's 'Sigurd the Volsung':

There was a dwelling of Kings ere the world was waxen old;
Dukes were the door-wards there, and the roofs were thatched with gold;
Earls were the wrights that wrought it, and silver nailed its doors;
Earls' wives were the weaving-women, queens' daughters strewed its floors,
And the masters of its song-craft were the mightiest men that cast
The sails of the storm of battle adown the bickering blast.
There dwelt men merry-hearted, and in hope exceeding great
Met the good days and the evil as they went the way of fate:
There the gods were unforgotten, yea whiles they walked with men,
Though e'en in that world's beginning rose a murmur now and then
Of the midward time and the fading and the last of the latter days,
And the entering in of the terror, and the death of the People's Praise.

How the imagination fills out the ample spaces here left to it to play among—how great and godlike and noble and beautiful a world of men and women it is that the poet evokes for us!

VI.

The elimination from an opera-text of everything that is not suited to musical expression is perhaps an unattainable ideal. It is only the titanic *musical* genius of Wagner that carries him and us more or less successfully past what we may call the baser metal in the structure of his music-dramas. Since his day the problem has proved so baffling a one that composers have frankly given it up in despair. Wagner was right: the simpler the story or legend on which we found an opera,—the more it can be trusted to make its own motive and stages clear,—the less non-musical matter shall we be burdened with, and the more chance we shall have of being able to keep the musical tissue on a consistently high level. The proof of this is to be found not only in Wagner's own work but in that of his successors. One can hardly recall more than some two or three modern operas in which, at some point or other, the composer has not to try to delude us into the belief that the music means something when it really means nothing. Take, for example, the opening scene of 'Elektra.' The scene is *poetically* necessary because it informs the spectator of the relations between Elektra and her mother, and of the miserable servitude of the maiden in the house of her murdered father. But no man that ever lived could set such words as these to good music; and all that Strauss can do is to make a mere pretence of writing music, let the orchestra play almost anything and the voices shriek almost anything, and trust to the audience being carried blindly along, partly by the excitement of the noise, partly by the distraction of the stage-movement. Wagner's superior artistic sense would have seen from the outset that this part of the libretto was outside the sphere of music, and, being his own librettist, he would, in obedience to the prompting of the musician in him, have so shaped the opera that there would have been no need to communicate that particular piece of information to us in this particular form. The procedure of Strauss and Hofmannsthal is hardly less absurd than that of the old composers who used to set to music not only the actual words of the Bible but 'Here beginneth the—— chapter of the—— book of——.'

How much of the merest putty, again, is left visible in the libretti of Puccini, Charpentier, and others—passages that are essential if the story is to be made clear to the spectator, but absolutely defying musical treatment. There is scarcely a single opera of which the music gives one the impression of pure necessity from first to last; every now and then our teeth are set on edge by some pieces of grit left by the bad cooks in an otherwise good dish. The handling of passages of this kind has become the most stereotyped of formulæ; the characters talk rather than sing, while the orchestra keeps the ear interested by playing pretty tunes on its own account. It is only the easy-going attitude towards all questions of form that is bred in us by the arts of the theatre that could possibly blind us for a moment to the helplessness and ineptitude of a method of this kind. Debussy evades the difficulty in another way. He starts with a text that is already a work of art, capable, without the assistance of music, of holding an audience interested in it by virtue of its own dramatic life and its fine literary quality. He is thus, to begin with, in a far stronger position than that of nineteen opera composers out of twenty, whose texts have no artistic quality of their own, and have to receive the whole breath of their life from the music. Having the good fortune to be working upon a libretto that is itself moving and beautiful, Debussy can frequently afford to leave it to speak for itself, his own contribution to it being sometimes no more than a momentary heightening of the force of the words by means of a poignant harmony or a suggestive spot of colour. I hope I shall not be held to be insensitive to the charm of Debussy's 'Pelleas and Melisande,' or to the rare musical invention of the more continuous portions of it, if I say that a good deal of the opera could have been written by a much less gifted man. Now that the novelty of it has passed off, it is seen to be not at all a difficult matter to subtilise a stage effect by the addition of a poignant chord here and there. 'Pelleas and Melisande' is an extremely beautiful work, but it will probably have no posterity,—because, while the more musical portions of it depend less for their effect on any essential novelty of form than upon the very individual quality of Debussy's imagination, the style of the other—the merely atmospheric—portions is so easy that it is within the scope of dozens of composers with only a quarter of Debussy's genius. Debussy, then, has not, any more than his contemporaries, solved the problem of weaving the combined vocal and orchestral tissue of the opera into a continuous and homogeneous whole; for a great part of the

time he simply evades the problem. 'Pelleas and Melisande' is a *tour de force* that will probably never be repeated by any other musician; it depended for its success on the concurrence of a number of factors that are hardly likely to be met with in combination again.

VII.

To recapitulate, then, for a moment: Wagner's theory of the ideal music-drama is sound enough, but neither he nor any of his successors has been able to realise the theory in practice. In every combination of music with the other arts it must of necessity play the leading rôle, because of the greater expansiveness and superior warmth of its expression.* As Wagner saw, it will tolerate no text but one that is thoroughly musical in essence—that is to say, one that is so purely emotional throughout that at no time can we feel that in order to associate with it music has had to descend from its ideal sphere. It is in the process of making an action clear to the spectator that opera generally has to admit certain elements that drag music down from its high estate. We have therefore at present two chief forms of the association of poetry and music—the opera, in which actual characters, using actual words, are shown to us in the actuality of the stage, and the symphonic poem, in which we are given not the characters but the emotions of the characters, and not the scene but an imaginative suggestion of the scene, while the general nature of the subject is communicated to us by means of a printed explanation. This necessity of putting the hearer *en rapport* with the story by a device that stands outside the music seems to many people an ineradicable flaw in the symphonic poem: a work of art, they say, should be self-contained, and opera, with all its admitted faults, has the virtue of being its own explanation. I do not think, however, that this matter is so simple as it looks.

Closer analysis will show first of all that many apparently self-contained musical works are as greatly in need of verbal explanation as a symphonic poem, and secondly, that in the full sense of the term hardly any opera or drama can be said to be wholly self-explanatory, inasmuch as, at every hearing of it but the first, we witness the unfolding of the earlier stages of the action with a knowledge of the later stages, and are thus as effectually adding something from an outside source to the visual and auditory impression of the moment as when we follow a symphonic poem with the story in our minds that we have just read in the programme-book. What real difference, for example, is there between the frame of mind in which we listen to the 'Tannhäuser' Overture and that in which we listen to 'Ein Heldenleben?' In each case we are conscious that the music is not self-existent and self-explanatory, but depends for its full intelligibility on our knowledge of the characters and incidents upon which it is based. We get this knowledge in the case of 'Ein Heldenleben' from a book; in the case of the 'Tannhäuser' Overture we get it from our experience of the opera on the stage.* What essential difference is there between the two cases? In each of them we have to rely upon experience outside the work itself in order to grasp the full meaning of it. The 'Tannhäuser' Overture and other works of that class are, in fact, artistic solecisms. No one, surely, will contend that at the *first* performance of 'Tannhäuser' the Overture conveyed its poetic meaning to the audience any more clearly than a performance of 'Ein Heldenleben' would do without a literary explanation of its contents? The Overture does not explain the opera, but is explained by it; and it is consequently absurd to play it first. It only happens to come first because the old practice of having an orchestral introduction to an opera was unthinkingly retained long after the character of the introduction had so altered that there was no longer any sense in its use. The purpose of the overture originally was simply to play the audience into their seats. We see it performing this function in an overture like that to the 'Messiah'; the music has nothing to do with the oratorio itself, and a hundred other orchestral introductions would do just as well. But when opera composers began to make the overture a summary of the opera itself, they entered upon a course that ultimately made it an absurdity. In so far as the overture sums up the opera, and therefore depends for its intelligibility on a knowledge of the opera, it ought logically to be played not at the commencement of the evening, but at the end. Modern composers have instinctively recognised the truth of all this, and the operatic overture is now virtually abolished; there is none, for instance, to 'Salome,' 'Elektra,' or 'Pelleas and Melisande.'

All the overtures, then, that epitomise the opera with which they are connected are in the same category as the symphonic poem; for an understanding of the literary basis of them we have to go to a source outside themselves. The theory that a piece of music is bad music unless it is self-sufficing and self-explanatory is a mere nightmare of a moribund school of æstheticians. There are thousands of pages in Bach that only yield up their full secret to us when we get some outside light upon the sequence of poetic ideas in his mind at the time of writing. This is the case with many of the chorale preludes, for example. But Bach's music is often rich in a kind of allusive symbolism greatly resembling Wagner's use of the leading motive, though it is bolder than that, inasmuch as the musical symbol has not been made familiar to us by a previous definite use of it in the same work of art. In the 'Christmas Oratorio' Bach sets the words of a chorale addressing the infant Jesus to the music of another chorale that was already associated in the minds of the congregation with the Passion,

* This is the explanation of the fact that good music often saves a poor poem, while the best of poems has never been able to save poor music.

* We may, of course, get it from a programme note, but this in turn must have been derived from some experience of the opera, either on the stage or in the printed score.

—thus in a flash bringing the death of the Saviour into the same mental picture as the birth. The choral fantasia which the blind old man dictated to his pupil Altnikol a few days before his death united the music of the hymn 'In our hour of direst need,' with the words of 'I come before Thy throne.' And who can forget the effect, comparable to some of the most thrilling of those that Wagner makes with his leading motives, of the trumpet pealing out with the melody of 'Great God, what do I see and hear! The end of things created' in the midst of the bass recitative describing the terrors of the Day of Judgment (in the cantata 'Wachet, betet'). Bach anticipated, as he did most things in modern music, the Wagnerian use of the leading motive, the function of which is to suggest to the hearer's imagination another idea simultaneously with the one the music is explicitly expressing. I think Bach would have smiled at anyone who chose to object that his chorale in the 'Christmas Oratorio' was not self-sufficing, inasmuch as it depended for its affecting double meaning upon knowledge that the hearer had gathered elsewhere. He would probably have been satisfied with the unshakeable fact that the hearer *had* this knowledge, and that it was therefore quite safe to rely on his making use of it. Surely the composer of the symphonic poem and allied forms is also justified in trusting occasionally to his auditors' outside knowledge of the subject of his work. Is there anything less legitimate in Strauss's trusting to our imagination to summon up at performance the themes and the figures of 'Don Quixote,' than there is in Wagner's trusting to it, during the 'Tannhäuser' or 'Meistersinger' Overture, to summon up the scenes and figures of the opera? I have already pointed out that in his music-dramas Wagner is continually asking us, by means of recurrent leading motives, to visualise more than is actually set before us on the stage—thus flying in the face of his own theoretical arguments. It only needs to be added that he also relied, at times, as much as the writer of symphonic poems does upon the hearer's or spectator's knowing more about the course of the drama than has been revealed to him in the drama itself. How do we know, for example, that the 'Sword' motive in the final scene of the 'Rheingold' *is* a 'Sword' motive; how do we know the train of thought running through Wotan's mind at this point as he looks into the future? Simply by antedating the information we have gained from the later dramas of the 'Ring.' At the time the 'Sword' motive is first heard there has never been the slightest suggestion of the sword that is to help to lift the curse from the gods; not only Siegfried but Siegfried's parents are as yet unborn. Again, the phrase that Tannhäuser sings to the words 'Ha, jetzt erkenne ich sie wieder, die schöne Welt der ich entrückt' in the first Act of the opera, is explained only by the association of it with Elisabeth and the Hall of Song in the second Act. Anyone with a knowledge of the Wagnerian operas can multiply these instances for himself.

Does not everything, in fact, point to the impossibility of our listening to any performance of a drama or opera, *except the first one*, with a mind that is absolutely a clean slate? Are we not always drawing upon our store of acquired knowledge of the work, and blending this with the visual or auditory impressions of the moment? Do we not all know, long before it happens, that the screen will fall down at a certain climactic point in the 'School for Scandal' and show us Lady Teazle hiding behind it? Is not our appreciation of all the dialogue of this scene whetted by our knowledge—gained from 'outside' sources—of what is going to happen at the end of it? The instructed spectator or reader invariably keeps looking ahead, his interest or delight in what is occurring at the moment being intensified by what may be called anticipatory memory. It is only at the first time of reading 'Tom Jones' that we can be in the slightest doubt as to who is the hero's mother. The ever-present clue to the solution of the mystery does not spoil our pleasure, however, in the second and subsequent readings; nay, it rather adds to it, for it makes us conscious of a number of cunning strokes of construction that we had not noticed at the first reading. I take it, then, that an exaggerated importance can be attached to the principle of art being 'self-sufficing' and 'self-explanatory'; the subject is a far more complex one than the æstheticians have imagined. They had only to turn to the Greek drama to see a form of art in which deliberate use was made by an author of the fact that the audience had an 'outside' knowledge of the characters and events of the play. The Greek drama, speaking broadly, did not rely, as ours does, on the effect of a slow unfolding of a plot—the sole art of which consists in first of all giving the audience something to hunt for and then finding it for them. The Greek drama was based on a myth or a legend every detail of which was known to every member of the audience. *At a first performance*, therefore, the audience would be in precisely the same position as a modern audience is when it reads in its programme-book the analysis of a new symphonic poem that is about to be performed. And this knowledge, so far from diminishing the audience's enjoyment of the drama, actually intensified it, and permitted to the author an amount of subtle psychological allusion that can only be compared with the effects of the leading motive in modern opera. When Clytemnestra, for instance, in Æschylus's drama, greets Agamemnon with falsely-fawning words, the thrill of horror that ran through the Athenian audience came not from any feeling of foreboding inspired by the visible situation or the actual words, but from its *outside* knowledge that all this was feigning, and that the hounds of death were already hot on the track of the unsuspecting king. An Athenian, again, at the first performance of the 'Œdipus Rex,' must have known the whole of the story from the

beginning. There could be for him none of the cumulative surprise at the slow unravelling of the web that we feel at a first reading of the tragedy; rather did he accompany the first blind steps of Œdipus with a pity born of the knowledge—the *outside* knowledge—of the doom the gods had woven for him.

VIII.

If, then, there is no æsthetic falsity involved in assuming some previous knowledge of the action or the motive on the part of the spectator, or in communicating this knowledge by other means than a stage presentation, why should we not boldly recognise that the time is ripe for a new form of art that shall carry the potency of music a step further than it was carried by Wagner? After all, it is the music that counts for ninety-five per cent. of our enjoyment of a Wagner opera. The 'philosophy' of the 'Ring' may be something to write and read about in the study, but in the theatre it really goes for very little. It is interesting to talk about the Schopenhauerian or Hindoo significance of the discourse of the lovers, in the second Act of 'Tristan,' upon Love and Death and Night and Day, but again—for how much does this count in the theatre? Has there ever been a single spectator, since 'Tristan' was first given, who could make out from the performance alone what philosophy it was the lovers were talking, or whether they were talking philosophy at all? And how many people who *do* know the text at this point—because they have read it—feel in the theatre that very much of the essential emotion of the work would be lost if the characters sang Chinese words, or Choctaw words, or no words at all, so long as the music was left to tell its own tale? I must guard against possible misunderstanding here. I am not for a moment urging that speech should henceforth be banished from opera as a mere superfluity. There are many subjects in which it will always be a necessity; the world of the 'Meistersinger,' for instance, could have been made real to us in no other medium than that of music with words. But I do contend that there are many poetic subjects in which virtually the whole of the expression could be entrusted with perfect safety to music alone,—not necessarily in the form of a symphonic poem, but in a sort of drama without actors—if the paradox may be permitted—or with speechless actors. And could we not in this way approach a step nearer to the ideal musical art-work, in which all the needful suggestiveness of poetry was retained without any admixture of the cruder non-musical elements that at present merely go to make plot and persons intelligible to the auditor?

IX.

Maeterlinck and others have of late familiarised us with the idea of a 'static' as distinguished from the older 'dynamic' drama. It is highly probable that in the future men will go to the theatre craving the satisfaction of rather different desires from those they seek to satisfy there now. That 'drama' is capable of more than one meaning is proved by the existence of dramatic forms so varied as those of the Greek drama, the Shakespearian drama, the Maeterlinckian drama, the 'Atalanta in Calydon' of Swinburne, and 'The Dynasts' of Thomas Hardy. It is quite reasonable to suppose, therefore, that a new generation may read another new meaning into the word. Among the finer minds of the present day there is a decided movement away from what seems to them the crudity of the old-style drama of action. Maeterlinck, in one or two of his essays, has given eloquent expression to the feelings that inspire this movement of revolt. Many of the time-honoured dramatic 'motives' are already sadly discredited. The dagger and the poison-bowl no longer play the part in tragedy that they used to play. Humanity has come to see that things of this kind are the mere excrescences of a dramatic action,—the mere crude outward and visible signs of desires and passions working in secret in the souls of men,—and their gaze is being turned more and more on the psychological springs of action rather than on the visible actions themselves. Drama, in the hands of thoughtful poetical writers, is becoming more and more an affair of the inner rather than the outer man; and it is probable that, as time goes on, still less reliance will be placed on the stage effect of violent action. It need hardly be said that as drama dispenses with piece after piece of action and explanation, and comes deeper down to the essence of tragedy as a war of impulses in a man's soul or of the Fates about his path, it approaches more nearly to the mood of music. We may look in the future to a yet further purging of poetic drama of many of the devices on which it is dependent so long as it has to play off a number of characters against each other on a few square yards of board in a theatre. I think I can foresee the time when most of what now passes for 'plot interest'—the pretence on the author's part of hiding something merely in order that it may in due time be triumphantly found again—will be regarded as something almost childish in the naïve quality of its appeal, and will be relegated to forms of art as much below the general intellectual level of the literature of the day as the detective story is below the intellectual level of our own better novels and dramas. The more artistic the race becomes, the less will it crave for mere facts and events in drama, and the more for an imaginative reading of the soul on which the facts and events have written their record. Again let me interpolate a word of warning against a misunderstanding of my thesis. I am not supposing that a time will ever come when the drama as we have it now will have disappeared from the stage. I fully recognise that there are certain dramatic concepts that can never be adequately expressed except by means of clashing and marching and countermarching characters, and action more or less violent or clockwork-like. But I fancy that in the not

distant future the more poetic side of man will demand a form of art in which very little happens or is told, but in which the soul of the spectator is flooded by emotions of pity and sorrow and love that are all the more penetrating because they do not come to us through the relatively cold medium of words and the childish, creaking clockwork of exits and entrances and surprises and intrigue.

X.

It is this attitude of the artistic mind of the future towards drama that will, I think, find utterance in a form of quasi-dramatic music in which we shall be rid of all or most of the mere scaffolding of narration or action that serves at present simply to give intellectual support to the music of opera. Even in Wagner are we not painfully conscious at times of the fact that the music, which matters a great deal, is being diluted and made turbid by a quantity of baser matter the only function of which is to make it clear to us why these particular people are there at that particular moment, and what it is that they are doing? It cannot be reiterated too often that it is only the music that can keep alive any form of art into which music enters. Facts lose their force with repetition; it is only artistic emotion that can be born anew again and again and never die. Who feels anything but a glow of rapturous anticipation when the first notes of the 'Liebestod' or of Wotan's 'Abschied' are sounded? He may have heard it all a hundred times before, and know every note of it by heart; but it will all be as new and wonderful and inevitable to him at the hundredth hearing as at the first. But who does not groan to the depths of his spirit when Wagner's first care at the moment is not to kindle us with great music but to tell us at great length, and for the hundredth time, certain mere facts that have long lost their absorbing interest for us! And even in his most compact work—'Tristan'—is there not a great deal that is, from the highest point of view, superfluous? We can bear to hear the same glorious music time without number; but we will not bear being told time without number who Tristan and Isolde and Marke and Morold are, and how Tristan slew Morold, and how Isolde nursed Tristan back to health, and all the rest of it. I can imagine a 'Tristan' in which things of this kind would be assumed to be matters of common knowledge on the part of the audience, as the characters and motives of Tchaikovsky's 'Romeo and Juliet' or 'Francesca da Rimini' are assumed to be common knowledge, or those of Strauss's 'Macbeth' or 'Till Eulenspiegel,' or those of Beethoven's 'Coriolan' and 'Egmont' Overtures or the 'Leonora No. 3,' or those of Dukas's 'L'Apprenti sorcier.' Then the whole of the composer's time and the audience's attention could be devoted to that full musical exposition of nothing else but the protagonists' soul-states which Wagner avowed as the ideal of music-drama, but which is virtually an impossible ideal so long as opera is compelled to utilise so many actors on so much and no more of a stage, and to occupy so many hours of an evening.

As it happens, we already have in the Greek drama,—especially that of the older type,—a form of poetic art strongly resembling that which I am here suggesting might be now produced in music. Not only did the old Greek dramatist, as we have seen, largely rely upon the audience's knowledge of the characters and events of his play, and so save himself the necessity of much action or much scene-shifting, but he cast the drama into a concentrated form that enabled him to appeal rather to the spectator's sense of poetry than to the mere delight in external catastrophe and the unravelling of plot; while in the chorus he had under his hand an instrument extraordinarily capable of emotional expression. The Greek drama, in fact, was singularly akin to the music-drama of Wagner. As Wagner saw, the true modern equivalent of the Greek chorus is the orchestra; it is at once part of the action and aloof from it, an ideal spectator, sympathising, commenting, correcting. The Greek drama resembles ideal opera, again, in that the ultimate sentiment disengaged from it is one not of facts shown, or interest held by the mere interplay of intrigue, but of a high poetic spirit, purifying and transfiguring the common life of things.

Is not this form capable of further development? Is it not possible to construct an art-form in which the mere facts that it is necessary for us to know are either assumed as known or set before us in the briefest possible way, so that music can take upon itself the whole burden of expression, and the whole work of art be nothing but an outpouring of lofty quintessential emotion? Can we not imagine something like the second Act of 'Tristan' with silent and only dimly visible actors, the music, helped by their gestures, telling us all that is in their souls, while they are too remote from us for the crude personality of the actors and the theatrical artificiality of the stage-setting to jar upon us as they do at present? Cannot some story be taken as so well known to everyone that only the shadowiest hints of the course of it need be given to the spectator, the real drama being in the music? Or, to go a step further, cannot we dispense altogether with the stage and the visible actor, such external coherence as the music needs being afforded by impersonal voices floating through a darkened auditorium?* The effect of disembodied voices can be made extraordinarily moving; in all my experience of concert-going I can remember no sensations comparable to those I felt during the Grail scene from 'Parsifal' at one of the Three Choirs Festivals; the exquisite beauty of the boys' voices floating down from one knew not where was something almost too much for mortal senses to endure. Here is an instrument, I think, the full emotional power of which is not yet suspected by composers. It lends itself admirably to just that desire for the exploration of the mysteries around us that music is always endeavouring to

* Mr. Rutland Boughton has already made a very suggestive beginning on this line.

express. As the cruder kind of action goes out of drama, the hovering Fates will come in. Mr. Hardy, in 'The Dynasts,' has given us a hint of what may be done by a partial reversion to the Greek type of drama, the purblind, struggling human protagonists being surrounded by an invisible chorus of Fates that sees to the hidden roots of things. A poetic scheme of this kind could be made extremely impressive by music,—say a series of orchestral pictures of human desires and passions, having a simple intellectual co-ordination of their own, with an invisible chorus commenting upon it all now and then in the style of the Fates of Mr. Hardy or the chorus of Æschylus. There are, I think, several possible new art-forms open to us when we shall have learned to dispense, for certain purposes, with the actor and his speech, to rely upon the audience's previous knowledge of some story of universal interest and significance, and to leave it to music alone to express the whole of the dramatic or poetic implications of the story. But it is perhaps vain to try to forecast these future developments by means of reason. They will certainly come, but not by theorists taking thought of them; they will have to be born, as the Wagnerian drama was, out of the burning need of some great soul.

SIGFRID KARG-ELERT.

By A. Eaglefield Hull.

If the history of music during the last four centuries clearly reveals its *Zopt* periods as well as its great climaxes of genius, still more does one section—organ music—show the never-ending rise and fall of human endeavour. After the period of Tye, Gibbons, Tallys, and Purcell, came a long stretch of unfruitful years right up to the time when the art flourished bravely again with the great Saxon's playing, only to fall back however until the advent of Bach's music with the Wesleys, father and son. Again a sudden lull; and when organ matters seemed to have sunk to the very lowest depths—when it appeared as if organists and organ music had got into some apparently hopeless backwater as regards the onward progress of the art in general, there suddenly rises a school of English organ-players and composers, with the appearance of two great German geniuses who are specializing and triumphantly asserting the claim of the quondam 'kist o' whistles' to retain its more modern title as 'the King of instruments.' With the works of Reger and Karg-Elert, the compositions of M. Joseph Bonnet (a worthy successor of the late Alexandre Guilmant in France), and with the support of a large body of gifted and enthusiastic English composers, a new force has come into organ music and playing, in the wave of which we are at present too much immersed to take a detached and judicial view.

Perhaps the name most constantly on the lips of organists at the present day is that of the subject of this sketch—Sigfrid Karg-Elert. Art works do not grow up like mushrooms in the night, nor are they gathered on gooseberry bushes; but they are the reflex of the life and environments of the artist from time to time. Rather the life of the spirit than of the body; but who shall say that the motions of the spirit and the very colouring of the thoughts are not influenced and moulded by the fortunes of life. So that if we want to understand thoroughly the music of any composer it is not mere curiosity which prompts us to ask for some details of his life and upbringing. To those familiar with the music of Karg-Elert, the following details will, it is hoped, serve to strengthen much that they have experienced when playing, hearing, or studying his compositions.

The year of his birth, 1878, shows us that even according to the average view of human powers, he is just entering on the full glory of his manhood. Born in Oberndorf, near Neckar, the twelfth and youngest child of J. V. Karg and his wife Marie, it is not surprising to find the boy early showed the strong Southern passions and impulses of the father's race, with the almost fierce energy, doggedness, and reserve of the mother's antecedents, who hailed from the North. Although his father was a Roman Catholic, his mother was a strong Lutheran, and the children were brought up in the doctrines of the Evangelical Church. The unsteadiness of the father caused the family to be continually on the move, and even with his death, adversity seemed loth to give up its prey.

Sigfrid's childhood was spent in a home of the greatest obscurity; but poverty often brings its advantages, and the almost cloistral life of the little children was fruitful in premature artistic development. School lessons were not at all agreeable to little Sigfrid, but his wonderful soprano voice secured him admission to a Leipsic choir in an edifice then known as St. John's Church. The boy seems to have become obsessed with musical notation, and the mother and sister encouraged his youthful attempts at composition. It was not long before his talents secured a promise of sufficient pecuniary help for their proper development at both University and Conservatoire. University life proved somewhat of a disillusionment to young Karg, and the Conservatoire studies threatened to extinguish completely his general educational course. Time was greedily snatched from general studies for the composition of operas and instrumental music. The practical study of the clarinet was also begun clandestinely. The reckoning day came, however, and his guardian withdrew his assistance.

He now became a fugitive from home, and, left to his own resources, he tried many methods of livelihood, ranging from the odd man about the farm to the playing of the oboe and viola in a miserable little town band. The queer combinations of instruments for which he wrote at this period brings to mind the quaint collections for which Elgar wrote in his period of 'Sturm und Drang.' The moral is evident—let not the young student despise or reject any of the limited choices of tone-colour which fall to his 'unenviable lot,'

for both Elgar and Karg-Elert are amongst the greatest colourists of the age. What a man of capacity really wants he will get sooner or later by the simple method of pegging away. Occasional engagements as pianist or organist widened young Karg's experience, but still more was the gain of moral insight from these hard times. The opera 'Ave Maria' and the Symphony in C major go to prove the thorough grip of instrumentation which he had even at this period. On free days Karg made for Leipsic, where the music festivals and the opera made the deepest impression upon him. His first feeling, he tells us, was a sense of great depression on realising his own smallness when thus brought sheer up against the great masterpieces of music. The town-bandship was now given up, and three years were spent at the Conservatoire under Wendling, Jadassohn, and Reinecke, his chief study being composition. The first ten Opp. belong to this period. He left the Conservatoire with flying colours, and although his chief apparent occupation was in virtuoso appearances at the pianoforte—for he always possessed an amazing clavier technique—yet he was obsessed of a craving for composition, which occupied all his waking hours. Still on the clavier, he worked his way through Liszt and Chopin to Schumann, whose Fantasiestück has exercised a continual hold over him. Through Schumann and Brahms, he went back to the two immortals, Beethoven and Bach, and at the age of twenty-three he was appointed an advanced pianoforte teacher at the Magdeburg Conservatoire.

An introduction to Edvard Grieg proved to be one of the chief signposts in his career. From him he first learned the true importance of composition as 'the expression of one's own independent personal feelings.' The Norwegian master pointed out the timidity of Karg's earlier attempts, the unsuspected plagiarisms, and directed him to a broader style of greater clearness and finish. Further study with Professor Teichmüller produced an even greater reputation as a clavier-virtuoso, and it was at this period that some enterprising *entrepreneur*, with astute initiative, insisted on the special value of a double-barrelled name. 'Elert' was added to the Karg, and Karg-Elert he has been ever since, willy-nilly. What marvellous powers these agents possess, thus almost usurping even the office of the priest!

Composition and virtuosity fought hard with Karg-Elert for the first place, but the former was destined to victory. Harmonic knots delighted him infinitely, and the more hopeless the knot the more he liked it. Every conceivable contrapuntal device he attempted, and like Max Reger at a similar period, his temperament and gifts of mastery led him to extravagance and likewise to an enormous output. Over one hundred songs appeared in the lists of various Continental publishers at this time. In many of these there is no mistaking his mastery of the tonal art and his power through it to express pure and noble thoughts. The pianoforte works of this period are less equal in value, many of them being subject to an exaggerated thickness of harmony and confused doubling which he may have caught from Brahms and Schumann; but the eight pieces, 'To my Swabian home,' woven round folk-songs, the three Caprices for four hands (Op. 16), the Waltz Scenes (Op. 45), and the first Sonata in F minor (Op. 50), are all very valuable works. The seventeen 'Aphorisms' (Op. 51) are of great beauty and of engaging interest, and in them he freely indulges his *penchant* for strange time-signatures.

The culmination of this period is reached in the second Pianoforte sonata in B flat minor, a work taking nearly an hour in performance. The MS. of this, sad to relate, has gone astray, but its recovery is fortunately not regarded as hopeless. For the rest, this period was filled with the numberless pianoforte compositions, Bach variations, Impressions, Schumannesque pieces, a Trio and Quintet for brass instruments, a Trio for pianoforte, harmonium and violin, and the magnificent A major Sonata for violoncello and pianoforte, a work which has become famous.

It was at the instigation of Herr Carl Simon, the Berlin music publisher, that Karg-Elert specialised on the 'Kunst Harmonium,' a highly-finished instrument of the orchestral type with one or more manuals. This province Karg-Elert speedily made all his own by continually playing in all the chief German cities and by writing a large number of pieces specially for it. The since famous Passacaglia in E flat minor for organ made its first appearance in this way. The mere mention of the titles of these pieces will show the lofty view he took of the possibilities of this new instrument—Aquarellen, Monologue, Scènes pittoresques, Improvisation, Madrigal, Sonata in B minor, Partita in eight movements, Fantasie and Fugue, Sonata in B flat, with double fugue on B.A.C.H., &c. He also, in a literary way, proved himself a strenuous propagandist of the novelty, and his various 'Methods,' 'Studies for the Harmonium,' and erudite work on 'Die Kunst des Registrierens: Ein Hand- und Nachschlagebuch für Spieler aller Harmoniumsysteme,' throw much light on the freshness of his views in organ colour, which later on were evinced so strongly.

So great was his admiration for the king of instruments that before he dared to express himself through it, he submitted to a rigorous discipline of technical studies, which enabled him to act as accompanist and soloist at St. John's, Liepsic. Then came a flood of organ compositions which are more than sufficient to show his perfect insight into the instrument and his great technical attainments at that time. A rearrangement, extension, and altogether free translation of several of the most successful harmonium pieces—the E flat minor Passacaglia, Variationen, Improvisation in E, Interludium in F sharp minor from the B minor Sonata, the Phantasie and Fugue in D major, the Canzona in G flat—was followed by the sixty-six Choral Improvisations, a wonderful group of pieces following on the Bach lines of procedure, but in every ancient and modern style and form. A strict canonic treatment is followed by a modern Fantasie,

a free symphonic setting jostles against Toccatas, Trios, and modern Festival Marches, all being founded on the basis of well-known Lutheran Chorales. These were closely followed by twenty Choralstudien (Preludes and Postludes) and three Symphonic Chorales (Op. 87).

Commissions now began to flow in freely, and the name Karg-Elert soon appeared on the lists of Leuckart, Carl Simon (who has the largest number of his works at present), and many other Continental publishers. For Novello's, he has written the stupendous Chaconne, Fugue Trilogy and Choral, with Finale for brass and drums (Op. 73), the 'Trois Impressions' (of which No. 2 was the test for the F.R.C.O. playing in January), the 'Funerale' (Op. 75, No. 1) and its companion, Choral Improvisation on 'In Dulci Jubilo,' and last but by no means least the pianoforte arrangement of Elgar's two Symphonies, a veritable *tour de force* of transcription from the orchestral to the clavier medium. He has recently published three delightful Pastels, Op. 92, for organ (Augener & Co.).

[With this number we give a separate portrait of Sigfrid Karg-Elert. The article will be concluded in the March number.—ED., *M. T.*]

(To be continued.)

EQUAL TEMPERAMENT: AN UNREALISED THEORY.

We are all familiar with the visits of the pianoforte-tuner. During the process we hear him screwing and testing by sounding notes together, and when it is all over we are informed that the instrument is now tuned. But although musicians are familiar with the contradiction involved in the statement, the great majority of the patient public who pay the piper—if the expression can be employed in this connection—are totally unaware that the so-called operation of tuning consists really in systematically putting the instrument slightly out of tune. Of all the intervals that go to make up the tuner's scale, only one, the octave, is purely in tune. This necessity—we are almost tempted to say painful necessity—arises from the impossibility of twelve pitches in an octave providing accurate intonation for twelve independent diatonic scales.

A diatonic scale is a clump of intervals. It is best considered in this aspect rather than as a stepwise melody. An interval is the relation which vibrations at one rate bear to those of a faster or slower rate.

RATIOS FOR TRUE DIATONIC INTONATION.

C	D	E	F	G	A	B	C
doh	**ray**	**me**	**fah**	**soh**	**lah**	**te**	**doh'**
1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	2

These mathematically expressed relations represent perfect tune from a given keynote. The table next given reveals the fact that the pitches that will serve to stand for perfect intonation in any one key, will not serve for keys starting from other pitches.

THREE SCALES COMPARED.

A centre scale and a four-remove each side (four 'sharps' more and four 'sharps' less). 120 vibrations are assumed to represent C. The horizontal rules draw attention to differences in pitch.

			F	**fah'**	320	**F**	**lah**	320
E	**doh'**	300	**E**	**me'**	300			
D♯	**te**	281.25				**E♭**	**soh**	288
			D	**ray'**	270			
C♯	**lah**	250				**D♭**	**fah**	256
			C	**doh'**	240	**C**	**me**	240
B	**soh**	225	**B**	**te**	225			
						B♭	**ray**	216
A	**fah**	200	**A**	**lah**	200			
G♯	**me**	187.5				**A♭**	**doh**	192
			G	**soh**	180	**G**	**te$_1$**	180
F♯	**ray**	168.75						
			F	**fah**	160	**F**	**lah$_1$**	160
E	**doh**	**150**	**E**	**me**	**150**			
						E♭	**soh$_1$**	144
			D	**ray**	135			
						D♭	**fah$_1$**	128
			C	**doh**	**120**	**C**	**me$_1$**	**120**
						B♭	**ray$_1$**	108
						A♭	**doh$_1$**	96

This being so, we are faced by the question whether it is better to be in fairly good tune in a few keys and therefore to sacrifice seriously the intonation of the other keys, or to put up with all being somewhat out of true tune or, as it is described, 'tempered.' The latter plan is that which has been theoretically adopted in most 'tuning' since the days when John Sebastian Bach wrote his immortal 'Forty-eight Preludes and Fugues' for the well-'tempered' clavier. The particular form of temperament which spreads the error over all keys and favours none, is called 'equal temperament.' In order to obtain this equality, all the perfect fifths have to be slightly flatter and all the major thirds slightly sharper than they would be in strictly perfect intonation, and other intervals are consequently more or less tempered.

This then is the theory of attainment of the pianoforte tuner. We do not propose here to describe the exact procedure and rules in accordance with which the tuner works. It is sufficient to say that the process calls for the constant and accurate observation of the ear.

The important point is that although equal temperament is the ostensible aim of tuning, there are strong reasons for grave doubt as to whether this ideal is often reached. This failure of attainment is in many cases owing to the incompetence of tuners, and in other cases to an easy-going attitude towards the whole business and a belief that an approach to equal temperament will do for most practical purposes. Even first-rate musicians are content to acquiesce in this compromise of a compromise, and this fact may appear to be an unanswerable argument for the general acceptance of the results of the line of least resistance into which tuning has drifted. This contention is supported by the well-known capacity of the ear to accept, within certain limits, a relation of pitches as what it

theoretically should be, rather than as what it really is. It is fortunate that this tolerance of the ear enables us to enjoy the performance of a full orchestra during which the intervals are rarely if ever strictly in tune. But if those limits are overstepped we become painfully conscious of the error. In the case of the orchestra we generally meekly put up with a cacophonous din that no ear in the world can analyse and we call it a magnificent climax, and in the case of the pianoforte we at once send for the tuner,—unless, indeed, we are in a young ladies' educational establishment where, the instrument being in use for many hours every day, the process has to wait for the holidays. Meantime——!

Can anything be done to alleviate the mischief wrought to ears by bad tuning? What qualifications have the 15,000 tuners in this country for their expert task and what authority has certified their competency? These are considerations we leave for another article.

(To be continued.)

NATIONAL OPERA AND ITS PROSPECTS: A REJOINDER.

By Hermann Klein.

There once was a scientist who was much puzzled as to the best way of laying hold of an octopus. He first tried the head; but that would not serve, because the head and the body were one, and together they formed the portion of the octopus that was least difficult to grapple with. There remained the tentacles. He tried to grasp each in turn, but found that unless he could envelope the whole of them at once he stood no chance of getting complete hold of the octopus. He then—no, he then abandoned the attempt!

I am rather reminded of this story by the procedure and the arguments adopted by Mr. G. H. Clutsam in the article which appeared under the above heading in last month's *Musical Times*. It was on the whole a very sane and conscientious effort to deal effectively with a puzzling problem. It began with an endeavour to find the 'head and front' of the business. The discovery thereof did not save the writer the trouble of picking up the tentacles—the slippery, twisting, bothering things—and trying to master them one by one. He simply had to go through the whole process, like all who have essayed it before him.

But did Mr. Clutsam really leave us any the wiser as to what kind of system to pursue if we would evolve a live, practical scheme for the establishment of 'National Opera'? Let us see. His main idea seems to be that we must first be provided with the operas that are going to be produced. A modern, up-to-date repertory, with nothing old-fashioned or classical about it: works 'untrammelled by tradition,' wholly original, dramatic, and English: above all, works that will appeal to the general public even at the cost of ideals dear to the composers—so long as the appeal prove successful.

In other words, if you are about to open a new department store, leave the building and the *personnel* to take care of themselves (they are sure to be all right!), and devote your chief attention to the selection and provision of the stock-in-trade. For it is with the 'goods' which you are to 'deliver' that you will catch your public. Does the simile sound a trifle commercial? Mr. Clutsam is to blame. The sacrifice of ideals, he says, 'may be bad for art, but it is an absolute necessity when National Opera is under consideration, for on the general public its establishment depends.'

So there is to be no attempt to educate, to cultivate a refined taste, but merely to amuse. The public palate has to be tickled, forsooth, because 'opera is the theatre,' and because the German opera-goer who pays for his seat 'evidently no longer desires to be educated when he seeks interest or amusement.' I am sorry to see that Mr. Clutsam's recent visit to Berlin for the production of his own opera (which won an emphatic artistic success) has left him with such a moderate opinion of present-day German eclecticism. That opinion may be perfectly just, but surely there is no need for us to take the Berlin standard as a guide when we set up National Opera over here.

Well, suppose we abandon the educational idea and give the public just what it wants; suppose our 'young' English composers get to work and try their hardest to write those operas (which are to capture the foreigners' fancy as well as our own) upon the excellent lines laid down in Mr. Clutsam's article; suppose that the 'half-a-dozen or so of these fine, entirely modern operas—text and music—are completed' (a mighty 'tall order'), I should like to know on what ground Mr. Clutsam arrives at the conclusion that then, and then only, our 'National Opera will have a proper foundation'? It will have a National repertory to start with, truly; but where will be the trained National performers, the National 'Stimmung,' and all the rest of the proper accessories for doing justice to these masterpieces?

Easier said than done. Mr. Clutsam treats the executive problem lightly. But there need be no fear. The question, Which is of the greater importance, the consideration of the repertory or the ways and means for its adequate interpretation? will never be seriously brought to the test. Should it ever be, there is no doubt in my mind that these two features are equally essential to the proper foundation of National Opera, and will therefore have to go forward together. But, I repeat, the question of their relative importance will never need to be settled—for the simple reason that the requisite quantity of 'fine, entirely modern' operas by young English composers are never likely to be forthcoming—all at once. New opera scores by the dozen may be had for the asking when production can be guaranteed. But the modern operatic *chef d'œuvre* which all Europe is to beg for, and which the Englishman's

'spirit of ambition' is to bring forth from this barren operatic soil (?)—for even one such example, I fear, we shall have to wait long.

And why? Again the reason is simple. Because throughout the length and breadth of the land we do not possess one solitary specimen of that primary essential mentioned by Mr. Clutsam—to wit, 'the first-class opera librettist.' It is very well to say that librettists must be found, that they must 'come fresh to their work,' that they must be 'informed.' Where are they?

How can Mr. Clutsam, who writes on this subject of librettists with absolute knowledge and experience, believe for a moment that we as yet have available in this country writers who will compare with the men who have made libretti for Verdi (Ghislanzoni and Boïto), for Puccini (Giacosa and Illica), for Mascagni (Tozzetti and Menacci), for Wolff-Ferrari (Golisciani), or even Leoncavallo, who writes his own? I mention only these popular Italian masters because their opera-books are in many respects the best that are written; also Mr. Clutsam, after dealing sensibly with the great Wagner question, admits that these same masters (plus Strauss in Germany and Massenet in France) are the writers of opera for whom modern German and French audiences show the strongest liking.

But to talk of 'finding' librettists, as though they were to be discovered under a blackberry hedge, is surely futile. They must be created; or, rather, the 'superman' among them must be produced by some artificial method akin to that by which bees produce a queen. It must have been in some such fashion that Strauss evolved Hugo von Hofmannsthal. Assuredly there would have been no 'Elektra' or 'Salome' or 'Rosenkavalier' without this poet-author. But he did not come ready to hand. He was a poet with the genius for putting either drama or comedy into the shape required for musical and stage treatment; his *savoir faire* he owes to his association with Richard Strauss. The first thing to do, then, will be to search among our poets and dramatists for a genius of this type, and next proceed to develop him. Neither task will be easy; but it is the only way if we are ever to have a great English librettist.

In the meantime, says Mr. Clutsam, 'Schools of all sorts can be giving their students stage experience.' What in? In learning to do things they will have to unlearn? I fail to perceive wisdom in that; and yet the waste seems unavoidable if we are to begin by producing 'fine, entirely modern operas' of a type and calibre that no one can possibly foresee. I say rather let us have a single National school of operatic training for our National Opera (when it comes along), and let picked students only be admitted to it, to learn that which they will *not* have to unlearn—namely, the art of singing *anything*, acting *any* kind of part, and pronouncing their language so that everyone in the theatre can hear and understand them.

Wagner was speaking from experience when he declared again and again that his finest Bayreuth interpreters were those who had been brought up to sing in Italian opera. If we start our National Opera (whenever that may be) with singers who have received a solid all-round training, they will be ready to do whatever they may be called upon, be it opera to amuse, opera to elevate and educate, opera of the old repertory, or opera of the new.

Only, before all this can happen, one little proviso ought to be fulfilled: Our National Opera must be a solid thing. Whether founded by individuals or supported by the State, or both, its existence must not be at the mercy of public caprice or changing tastes for a period of ten years from the date it opens.

Occasional Notes.

As recorded elsewhere in our present issue, the Musical League successfully co-operated recently with the Incorporated Society of Musicians in giving a series of concerts at Birmingham. At a small meeting of members held at Birmingham, the future of the League was discussed, and in accordance with the rules it was resolved to place the whole situation before the members, and ask them to decide whether the League is to continue to exist. It is necessary to make this explanation in order to correct statements that have been made to the effect that the League is already dissolved. The main objects of the League have been to unite amateur and professional musicians for the promotion of the best interests of the art, to organize Festivals where and when the cirumstances were favourable, and in so doing to utilise local resources as much as possible.

The two men of the moment in London's musical life for the time being are Mr. Thomas Beecham and Mr. H. Balfour Gardiner, who have separately conspired to give us an exceptionally interesting Winter season, the former with his German opera and Russian Ballet at Covent Garden, and the latter with his choral and orchestral concerts at Queen's Hall. The opening of Mr. Beecham's season was announced for January 29, with the first performance in England of Strauss's 'Der Rosenkavalier,' and March 8 is to be the last night. The following is the programme of the series:

Der Rosenkavalier: January 29, February 1, 5, 8, 12, 20, and March 8 (evenings), and February 27 (afternoon).

Salome: February 18, 21, 25 (evenings), and March 6 (afternoon).

Elektra: February 7, 10 (evenings), and 13 (afternoon).

Tristan und Isolde: January 30, February 3 (evenings).

Die Meistersinger: February 22, 26, March 3, 5 (evenings).

Russian Ballet: February 4, 6, 11, 13, 15, 17, 19, 24, 27, March 1, 4, 6, 7 (evenings), and February 8, 20 (afternoons).

'Die Meistersinger' is promised with a Bayreuth Festival cast, and the Russian Ballet is to introduce four new works to London. The conductors are Mr. Beecham, Herr Schilling-Ziehmsen, and Dr. Richard Strauss.

The Balfour Gardiner season is on the lines of that which took place last year. The concerts take place on Tuesday evenings, February 11, February 25, March 4, and March 11. The music will be performed by the London Choral Society under

Mr. Arthur Fagge, the Oriana Madrigal Society under Mr. Charles Kennedy Scott, and the New Symphony Orchestra, with Mr. Balfour Gardiner as conductor-in-chief. The new works are the following:

'Before the paling of the stars,' for choir and orchestra *Dale*
'The Inuit' (Kipling), for unaccompanied choir *Grainger*
'Hill Song,' for wind orchestra ... ... *Grainger*
'Colonial Song,' for soloists and orchestra *Grainger*
'Christmas Eve on the mountains,' for orchestra *Bax*
'At twilight,' for tenor and unaccompanied choir *Grainger*
'Sir Eglamore,' for chorus and orchestra... *Grainger*
'The cloud messenger,' for chorus and orchestra *Von Holst*
Symphony in E major ... ... *Frederic Austin*

The remainder of the programme is chosen with a view to giving second performances, or first performances in London, of works that stand in need of such assistance. The first concert opens with Sir Hubert Parry's 'Symphony in four linked movements,' recently produced by the Philharmonic Society. The description of the work issued on that occasion is reproduced on page 95. The same programme includes Dr. Vaughan Williams's 'Fantasia on a theme by Tallis.' Other works in the scheme are Von Holst's 'The mystic trumpeter,' a new version of Delius's 'Lebenstanz,' Norman O'Neill's Introduction, Mazurka, and Finale, Dr. Vaughan Williams's Fantasia on Christmas Carols, McEwen's 'Grey Galloway,' Bax's 'In the faery hills,' and Bantock's 'Fifine at the Fair.' Altogether the series is a manifestation of extraordinary enthusiasm and enterprise on the part of Mr. Gardiner.

Meanwhile others will be working in the same field. The Edward Mason Choir announce a concert at Queen's Hall on February 27, with the following programme:

'The skeleton in armour,' symphonic-poem for chorus and orchestra ... *Rutland Boughton*
Choral hymns from the 'Rig Veda' (third group) *Gustav Von Holst*
'The Banshee' ... ... *Leo France*
'Villon,' Symphonic-poem for orchestra *William Wallace*
Marching Tune ... ... *Percy Grainger*
Songs ... *Percy Grainger and Coleridge-Taylor*
'Byron' ... ... *Josef Holbrooke*
'Midsummer Song,' eight-part song, unaccompanied *Frederick Delius*
'News from Whydah' ... .. *H. Balfour Gardiner*

This is an excellent list, which will reveal the younger British composer in both his grim mood of a few years back and his gay style of to-day. The choir is an excellent one, and the capable assistance of the New Symphony Orchestra has been secured.

Similar services will be done to British chamber-music by Mr. Thomas F. Dunhill and Mr. Josef Holbrooke. Mr. Dunhill has arranged three concerts at Steinway Hall on February 21 and 28, and March 7, the special feature of which is the performance of British works that are either new or have been previously given with success. The new works to be produced are a Pianoforte Phantasy-Quintet by Mr. James Friskin, Violin sonatas by Mr. Nicholas Gatty and Mr. John Ireland, and a Song-cycle by Mr. Ireland. Mr. Holbrooke, who has organized concerts at Steinway Hall on January 31 and February 28, announces first performances of chamber music by himself and Mr. Joseph Speaight, and first performances in London of a Clarinet trio by d'Indy and a Pianoforte quintet by Max Reger.

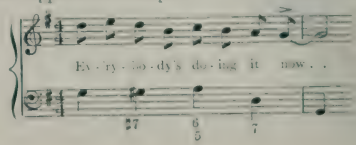
In the present year much activity will be evident among Wagnerian enthusiasts, and it is interesting to note that Spain, a country not usually associated with Wagner's name, is exhibiting considerable enthusiasm for the music-dramas. The Sociedad Wagneriana de Madrid is, of course, well-known in the Spanish capital. But in Barcelona there is an association known as the Associacio Wagneriana which has accomplished much good work. Much of its success is due to the efforts of Señor Joaquim Pena, a distinguished writer on musical subjects. As a result of the energy displayed by the members, the scores of Wagner's operas are now published with the text in Catalan, the predominant tongue in the north-east of Spain. Lectures were given during the first few years of the Society's existence. The various problems connected with the subject were explained, and practical illustrations given by singers of repute. This was done in order to attract the attention of the public to Wagner's music, and also to make it profitable for the young vocalists to take up a study of the works. It has been found a task of no small difficulty to obtain vocalists with the necessary temperamental and dramatic qualities. It is to those who are making their names that the enthusiasts of Barcelona look to help them to make regular performances possible.

It is proposed to celebrate the centenary in becoming style. Acts from 'Tannhäuser' and 'Lohengrin' have been presented from time to time, and it is intended to give more full and ambitious performances of the later works in the Gran Teatro del Liceo. The arrangement of these is a matter involving great difficulty, but real enthusiasm overcomes all obstacles. It is the desire of the Society to give every opportunity possible to the man in the street to become familiar with the views of Wagner. By performances, lectures, debates, and publications, a wise and systematic instruction of public opinion is being undertaken; and now that it is possible for those interested to buy the scores, with annotations and marginal quotations, and also the critical works at a modest sum, good seed is being sown.

Mr. Ernest Newman, writing in the *Birmingham Daily Post*, recently went into the subject of rag-time, which he finds is almost as old as music itself. He says:

> The method is simplicity itself; it consists merely in varying the regular pattern of the rhythm by means of syncopation or an apparent perversity of accent. . . . Roughly speaking, the same effect is produced by emphasis upon a note that under ordinary circumstances would count for less in the rhythmic scheme of the melody than the other notes in the same bar.

He proceeds to quote instances in the music of Schumann, Handel, Beethoven, Tchaikovsky and others. But surely Mr. Newman is robbing the modern rag-time school of the credit of a real innovation? To how many of these unimaginative composers did it ever occur, in their vocal music, to put a stressed word in the rhythmically weakest position, such as the fourth or eighth quaver in four-four time, and to wedge it in, so to speak, with an accent and a tie? This device is now considered commonplace and mechanical. As we write, a piano-organ supplies an example:



SYMPHONY IN B MINOR IN FOUR LINKED MOVEMENTS (1912).

Composed by C. H. H. Parry.

[This Symphony was produced at the Royal Philharmonic Society's Concert on December 5, 1912, when it was conducted by the composer. It will be performed at Mr. Balfour-Gardiner's concert at Queen's Hall on February 11, again under the direction of the composer, with whose kind permission the following notes are printed.]

I.—*Stress.* II.—*Love.* III.—*Play.* IV.—*Now!*

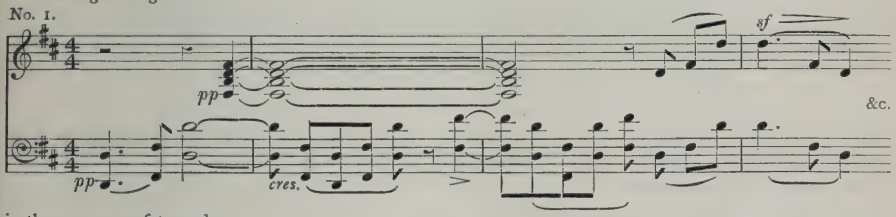
The sphere of Music is the expression of feelings, moods, impulses and emotions; so mere words will not cover what it means. Verbal labels of subjects and explanations of procedures cannot be exhaustive. Nevertheless some kind of suggestions are necessary to help hearers to follow the intention of any work dealing with external ideas; and a concise statement of what the subjects stand for, and their sequence, may be of service, with the proviso that they are only offered as approximations.

The four movements are linked together and the principal subjects, in various transformations, run through them all.

I.—Stress.

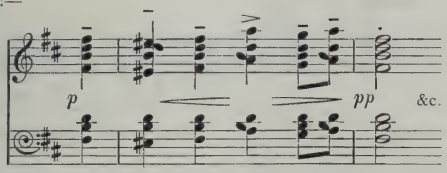
Brooding Thought:—

No. 1.



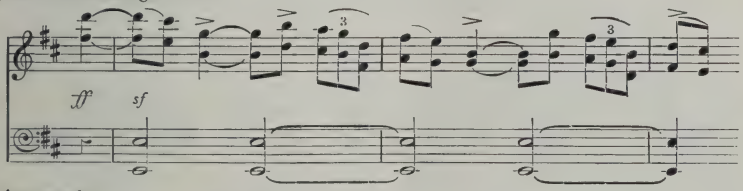
in the presence of tragedy:—

No. 2.



wrestling with the meaning of it:—

No. 3.

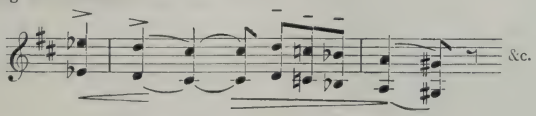


breaking into revolt:—

No. 4.

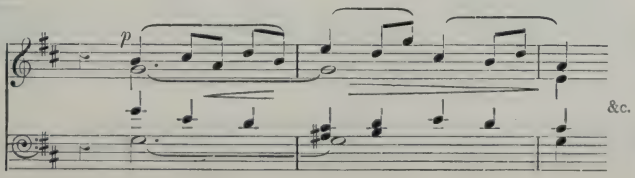
The tokens of suffering and distress:—

No. 5.



The pity of it!—

No. 6.



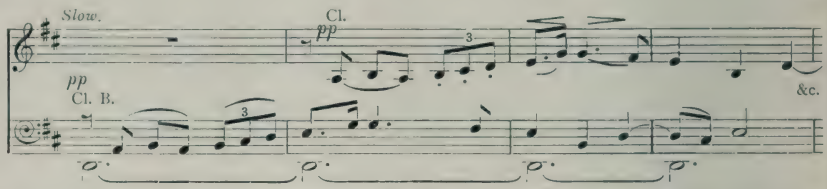
Boston Public Library

The subjects of Distress and of Pity get entangled, and answering and driving one another on, arrive at a crisis, which induces the attitude of revolt, the Revolt phrase (Ex. 4) being frequently reiterated. The subject of Pity (Ex. 6) returns, but all is overshadowed ultimately by Tragedy (Ex. 2).

II.—LOVE.

In human love—

No. 7.



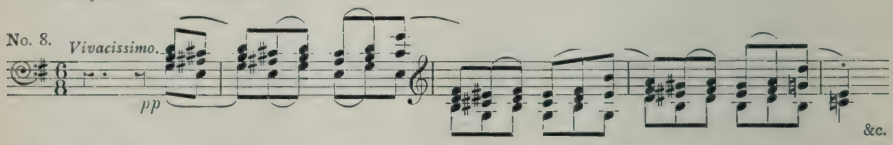
lies the true hope of healing—human love calling and answering. But the brooding thoughts come back (Ex. 1), questioning the solution in view of the existence of hatred and indifference, and drive matters to a distortion of the motives of Thought (Ex. 1) and of Love (Ex. 7), and another crisis of vehement protest follows. But human love regains its hold (Ex. 7), and soothes the questioning mind.

III.—PLAY.

But not human love alone. The inextinguishable and inexhaustible instinct of humanity for play, merriment, gaiety, fun, humour, has its genuine province and its share in helping.

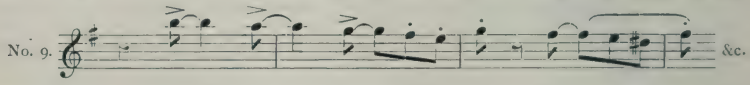
The subject of this movement—

No. 8.



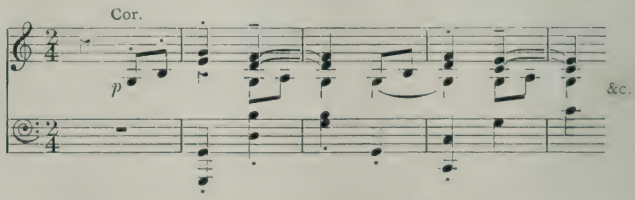
is a remote derivative of the motive of Tragedy (Ex. 2), and has for its attendant a panting phrase—

No. 9.



which is bandied about in all directions by the orchestra, and for another phase of questioning—

No. 10.

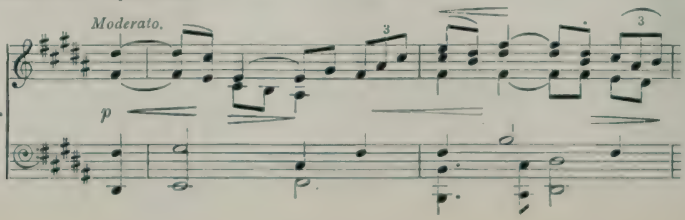


a derivative of the subject of Brooding Thought (Ex. 1), and the part of the work which is devoted to this subject stands in the place of the section which was formerly defined as the *Trio* of a *Scherzo*. This is followed by a variation of the earlier part of the movement devoted to bubbling merriment.

IV.—'NOW!'

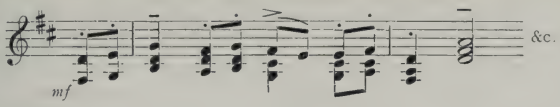
An intermediate discussion of the motive of Wrestling Thought (Ex. 3) by solo instruments leads to the motive of Content and Hopefulness—

No. 11.



which is a transformation of the motive of Wrestling (Ex. 3). But in human things tendencies overshoot the mark, and content leads to careless physical exuberance—

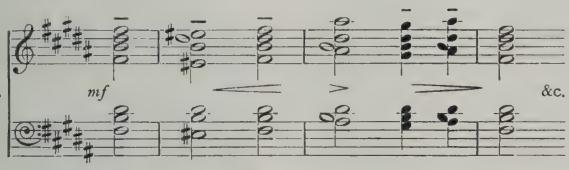
No. 12.



and the consequent exchange of light banter. Upon this breaks in the motive of Distress (Ex. 5), and drives onward to a new crisis and pause. The motive of Hopefulness (Ex. 11) comes in a new guise, but is rudely broken in upon by conflicting thoughts, and after passing through phases of distortion is completely extinguished by the motive of Tragedy (Ex. 2), which submerges for a time all other considerations.

But that in its turn is completely transformed, and the recognition of tragedy in the light of human love becomes the token of healing :—

No. 13.



A new version of the motive of Hopefulness (Ex. 11) and various hints at other subjects follow, including at the end one glance at the transformed motive of Tragedy ; and the circuit is rounded off by a reference to the motive of Thought (Ex. 1).

MR. T. TERTIUS NOBLE.

By W. G. ALCOCK.

To the majority of young organists the idea of a Cathedral organistship has always made a strong appeal, and to-day the attractions offered by such a position still ensure a goodly number of enthusiastic candidates when a vacancy arises. The ordinary man, having once obtained the coveted post, usually settles down for life, and there must be something about Cathedral work conducive to longevity. Many of us can remember more than one Cathedral organist, now departed, who carried out his important duties when considerably past the allotted 'three score years and ten.' But things move more quickly now, and the wider scope necessary for the organist, if he is to take any position in the musical world, has altered many of the older traditions. In the organ loft, as in most other walks of life, this is the day of the young man. To most of us, the position of organist of York Minster seems one of the most desirable of all such appointments, and it is difficult to realise that any other should be even contemplated. Think of the splendid Minster, the beautiful instrument whose measured diapasons roll reverberant

> '. . . . Such sweet, such sad,
> Such solemn airs divine,'

a-down the glorious nave, the daily choral services, and the many associations which unnoticed entwine themselves into the life of the man privileged to officiate as chief musician amidst such surroundings! But these amenities of environment, however idealised to the æsthetic mind, afford little scope for the exuberant energy of the modern organist. The subject of this sketch is a typical example of the brilliant and versatile musician of which so many have been produced by the Royal College of Music during the last five and twenty years. Thomas Tertius Noble was born at Bath on May 5, 1867. In 1881, at the age of fourteen, he was appointed organist of All Saints', Colchester, and in 1886 he gained an open scholarship at the Royal College of Music. His later appointments were (1889) to St. John's, Wilton Road, after which he became assistant to Sir Charles Stanford at Trinity College, Cambridge ; 1892, organist of Ely Cathedral ; and in 1897 he succeeded Dr. John Naylor as organist of York Minster. In this year he composed music to 'The Wasps' of Aristophanes, for performance at Cambridge. He has been most

[*Photo. by Thwaites, York.*]

successful as a composer of Church music, his Service in B minor having become a 'classic,' and the setting of the Magnificat and Nunc dimittis being undoubtedly of very high merit. He has also written a sacred cantata, 'Gloria Domine,' and numerous anthems, organ, and violin pieces, &c. His music for the York Pageant attracted much attention, and was

indeed a feature of that great occasion. His comic opera 'Killibegs' was produced at the Theatre Royal in 1911 with conspicuous success. Mr. Noble has a special aptitude as an adjudicator at choral competitions. His remarks on the various performances have been most helpful and always sympathetic.

But all this is an insufficient outlet for the remarkable energy with which Mr. Noble is endowed. When the idea of an appointment in New York was first presented to him some months ago, the difficulty of making a decision no doubt caused him much perplexity, and only during the past few days has he, while in New York, definitely decided to make the venture, and leave Old York for the New! His departure will mean a very distinct loss to York, for he has for fifteen years been in the forefront of musical doings in the Northern Metropolis and its surroundings far and near. As the Dean of York says (in an interview reported by the *Yorkshire Herald*), 'it is a venture.' But there s much in the future for a man of Mr. Noble's enthusiastic ability. His new position as Organist and Choirmaster of St. Thomas's Episcopal Church in Fifth Avenue, New York, will provide ample scope for his powers. The church is being rebuilt (having been burned down three years ago), and it is hoped that it will be completed in about eighteen months' time. There will then be a new organ, and there is little doubt that the new organist will be given a free hand in its design, while cost will not be considered. To an organist such a prospect is indeed tempting, and we can with every confidence foretell that the result of it all will be a great step forward for American Church music. It is understood that Mr. Noble has accepted a position on the editorial staff of Messrs. Schirmer, the music-publishers of New York, so that he will have no difficulty in filling up his spare time!

As an old personal friend, I can say that Mr. Noble will speedily make hosts of friends in his new career. His genial and cordial manner and overflowing enthusiasm for his art, with the highest ideals of all that is manly and true, are irresistible, and a large share of his gifts may be claimed also for his charming wife, daughter of the late Bishop Stubbs, of Truro, formerly Dean of Ely. The wholesome traditions of English family life will be well represented in a country where they are certain of a cordial reception.

We all wish Mr. and Mrs. Noble every possible success, and it is almost unnecessary to add that their life in New York will be watched with keen interest by their many friends in this country, who will cherish the hope that from time to time they may find it possible to revisit the land of their birth.

Grateful acknowledgment is made for the use of an article in the *Yorkshire Herald* of January 11, for information in preparing this sketch.

CITY ORGANIST, LIVERPOOL.

MR. HERBERT F. ELLINGFORD APPOINTED.

In our last issue we announced that the adjudicators of the competition for this important post had, after hearing fifty-seven candidates, unanimously recommended Mr. Herbert F. Ellingford to the Corporation Committee. We have now to state that after some debate, in which the claims of Mr. E. H. Lemare (who was not a competitor but whose great abilities no one would dispute) were inappropriately advocated by injudicious friends, the full City Council decided to appoint Mr. Ellingford.

The new organist gave two inaugural concerts at the St. George's Hall, on January 11. The Lord Mayor and Lady Mayoress, accompanied by members of the Council, attended the afternoon recital, and on each occasion there was a large audience representing every class of the community. At the evening recital the doors had to be closed some time previous to the hour of commencement, and many hundreds were turned away.

[*Photo. by Robert Lytle, Belfast.*]

The programme was as follows:

Afternoon.

(*a*) 'Clair de lune'	*Joseph Bonnet*
(*b*) Pastorale	*Joseph Bonnet*
Adagio, 'Kol Nidrei'	*Max Bruch*
Romanze from first 'Sonata da Camera'	*A. L. Peace*

Evening.

'Le Prédication aux Oiseaux'	*Liszt*
Villanelle from the opera 'Marie Stuart'	*Niedermeyer*
Air with Variations	*W. T. Best*
Alla Marcia	*Vincenzo Petrali*

At both recitals the following pieces, which had been played at the competition, were also performed:

'Tragic' Overture	*Brahms*
Introduction and Passacaglia	*Max Reger*
Overture, 'The Hebrides'	*Mendelssohn*

Mr. Ellingford's executive powers and skilful interpretations made a highly-favourable impression both on the general public and the numerous organists present. The Max Reger piece was perhaps a tough morsel for many of the audience, but at least it served to exhibit Mr. Ellingford's fine technique. Hopes were afterwards expressed that he will soon allow his audience to hear him in Bach classics. At the close of the recital Mr. Ellingford thanked the audience for the reception they had given him, and said that he deeply appreciated the honour of becoming the successor to Mr. Best and Dr. Peace.

The Sheffield Musical Association announces a discussion on 'The institution of a universal system of fingering for all musical instruments' (meaning surely a universal *nomenclature* of fingering?) at the Lower Montgomery Hall on February 18, at 8 o'clock. How often this attempt to unify nomenclature has been made in vain! But hope springs eternal.

PRESENTATION TO MR. ROBERT HILTON.

Mr. Robert Hilton having recently retired from the professional staff of the Abbey Glee Club, the members presented him with a silver bowl and a cheque as 'an expression of regard and a mark of appreciation of his valuable services from 1884 to 1912.'

Mr. Hilton is now over seventy years of age. He was lay-vicar of Westminster Abbey from 1871 to 1911, and in that capacity his fine resonant voice and dignified style won the highest opinions from all concerned in the Abbey services. May he long enjoy the repose he has so richly earned!

Church and Organ Music.

THE LIVERPOOL CATHEDRAL ORGAN.

As was to be expected, the colossal instrument in course of construction for Liverpool's new Cathedral has caused something of a sensation in the organ world. The chief criticism has been provoked by its great size, and to the unthinking, an organ of such dimensions may, at first sight, seem unnecessary for all practical purposes. But a large number of stops does not of necessity imply great power, and to those who can see beyond the actual bigness of the instrument the specification is undoubtedly remarkable for its variety, grouping, and mechanical resources. An excellent and exhaustive description appeared in the January number of the *Musical Times*, and from that it will be seen how admirably every department of tone-quality and power has been provided for. To begin with the true organ tone, the Diapason family, is adequately represented on each manual where such tone should be found, there being six of open metal on the Great, besides the two Tibias and the Stopped Flutes of 8-ft. pitch. In the Swell we find two 8-ft. Metal Diapasons, besides a Geigen, Tibia, Flauto Traverso, and Wald Flöte, all of 8-ft pitch. The Diapason Stentor on 20-in. wind in the Solo Organ will no doubt prove itself useful in large bodies of tone. The Choir Organ is most interesting also, providing a complete family of 16-, 8-, 4-, and 2-ft. Dulcianas, the true Diapason tone of that department, besides an Open Diapason and a Violin Diapason of 8-ft. To follow the Diapasons to the Pedal Organ, we find no fewer than nine flue-stops of 16-ft. pitch, which should provide an ample bass to any manual Diapasons chosen. The Doubles throughout the flue-work are well designed, both in variety and wind-pressure. Those acquainted with the Albert Hall 32 Double Diapasons will know what to expect at Liverpool, and the Contra Violone on 6-in. wind should prove most useful, and an effective contrast to its larger metal brother on higher pressure. The three distinctive tones in 16-ft. pitch on the Swell will be noticed, while those on the Great will be equally effective in their position.

The mutation work generally should ensure a perfect ensemble of any tone-quality it may be desired to build up. Among the more delicate examples may be mentioned the families of Lieblichs and Salicionals in the Swell and the Gambas in the Choir.

The compound stops will add sufficient brilliancy to the respective organs in which they speak, and it will be noticed that besides the ordinary Mixture and Sesquialtera, harmonics are represented in Dulciana Flute and Gamba tone, while examples of the flat Twenty-first occur in the Pedal, Great, and Swell Organs.

The reeds are of course an important section of any organ of size, and from the splendid traditions of the builders, and the specification to which they are working, we may expect great results. The inclusion of a 32-ft. reed in a swell-box has recently been done by Messrs. Harrison at St. Mary Redcliffe, Bristol, where it is to be found in the Manual swell-box. At Liverpool it will be placed with three other reeds and five flue-stops in a separate swell-box. From its position and lower pressure it will form a contrast to the Contra-Trombone on 25-in. wind.

It is surprising to find but one 16-ft. reed on the Great, but no doubt its scale will prove ample, and in any case the Solo Trombas are within reach. The Swell contains a large and varied selection, including three 16-ft. of different scales and pressures. The five imitative reeds on the Solo, with the four high-pressure chorus reeds, make an imposing group; while the Clavier des Bombardes (Tuba organ), with its four stops on 30-in. wind, should give all that is wanted in power. The Tuba Magna on 50-in. wind will no doubt 'speak for itself.'

The Solo and Echo organs offer most interesting examples in their design. In the former we find a family of 'Violes,' including a Mixture, and a family of Hohl Flötes. The Echo Organ should prove most effective, and from its variety of tone and light wind-pressure ($3\frac{1}{2}$-in.) many delightful effects should be obtainable, while in combination with either Choir, Swell, or Solo by means of couplers, infinite variety is possible. The means of control over the five manuals and Pedal Organ are represented by every conceivable device, there being no fewer than 104 pistons, &c., which act in various ways, while the couplers and tremulants total 47.

It is truly a huge scheme, but when the enormous dimensions of the Cathedral are considered (its length is 460-ft., and its height 11-ft. more than that of Westminster Abbey), it seems difficult to urge any real objection to so complete an instrument.

It is commonly believed that men are employed constantly all the year round in painting the Forth Bridge, and it is not unreasonable to assume that the tuning of the 10,567 pipes at Liverpool will require equally constant attention (!), though the great space

of the Cathedral will of course be of value in maintaining a fairly constant temperature.

From correspondence given below, it will be seen that Messrs. Willis's claim that this organ will be the largest in the world has not been allowed to pass unchallenged. The question as to what constitutes the largest organ is somewhat difficult to decide. There are not only pipes and their number to be considered, but wind-pressures, scale, and the rest. Then the Liverpool organ is to be divided, which makes any comparison as to cost impossible, as does the large predominance of pneumatic pistons, &c., in the Liverpool organ. As to the use of zinc, it has been proved over and over again to be equal in every way and superior for many reasons to metal, for the larger pipes. The fine Diapasons in Messrs. Walker's organ at Holy Trinity, Sloane Street, may be quoted in support of this.

In conclusion, it may surely be conceded that, all things considered, Messrs. Willis may fairly claim to have in their hands the largest organ in the world. Mr. Burn clearly lays undue stress on the actual number of pipes (contributed to—as they are—so largely by the Mixtures of the Hamburg organ); and if that constitutes size, he is no doubt right in his contention. But from what has been pointed out, there are other considerations which cannot be overlooked. In the matter of wind-pressure alone the two instruments cannot be compared, and though high-pressure does not necessarily mean noise, variety of pressure is surely of high importance. We in England fully believe that Messrs. Walcker are foremost in their art in Germany; while we are convinced, no matter whether size or tonal quality be in question, that Messrs. Willis will produce an organ worthy of their great traditions and of the country which has produced so many of the finest organs of the world.

W. G. Alcock.

We have received the following communication from the Rev. J. H. Burn, 'The Parsonage,' Ballater:

The claim that the organ which is now being built by Messrs. Henry Willis & Sons for Liverpool Cathedral will be 'the largest organ in the world' cannot be substantiated, either as regards the number of pipes or as regards the number of ranks. In both these respects the organ recently erected by Messrs. E. F. Walcker & Co., of Ludwigsburg, in St. Michael's Church, Hamburg, still maintains the first place. (1) The total number of pipes, including gongs, in the Liverpool organ will be 10,567; the number in the Hamburg organ is 12,260. (2) The number of ranks in the Liverpool organ will be 195; the number in the Hamburg organ is 215—or rather more, for in the case of some mixture stops containing various ranks I have been careful to keep well within the mark.

It is true that the Liverpool instrument will possess 167 as against 163 speaking stops in the Hamburg one; but the facts stated above are sufficient to show that such a method of calculation is apt to be fallacious.

It rather takes one's breath away to learn that in an organ costing £18,000 'all metal pipes below 4-ft. C will be of zinc.' In the Hamburg organ, zinc is only employed for the tubes of four large reeds, and no more than five stops are composed of an alloy containing so small a proportion of tin as spotted metal; *the whole of the remaining* 118 *metal stops contain from* 90 *to* 95 *per cent. of tin*, the total weight of which is about eleven tons. And yet the instrument, together with a magnificent case, only cost £13,000, *i.e.*, £5,000 less than the amount which is to be expended on the organ (without case) for Liverpool.

The organ which was exhibited at St. Louis in 1904, and was intended to be placed in the Convention Hall, Kansas City, has now been set up in Mr. John Wanamaker's store in Philadelphia. This instrument contains, nominally, 140 speaking stops; but four of these, on the Pedale, are borrowed from various manuals. The builders state, in a pamphlet issued by them, that the total number of pipes in the instrument is 10,059. They have omitted, however, to make any deduction from what *would* be the total if all the stops had separate pipes! The correct number appears to be 9,931. The discrepancy is not a very serious one; still, it is just as well to be accurate when you can.

We have submitted Mr. Burn's letter to Messrs. Willis, who reply as follows:

The Rev. J. H. Burn's criticism of the specification of the Liverpool Cathedral organ published in the January issue, and his statement that a comparison of stop-knobs is fallacious, will in some ways react on the methods on which he bases his assumptions. These methods of comparison which he employs depend on the number and ranks of pipes in the organs, without considering the fact that since Liverpool Cathedral will be so very large compared with St. Michael's, Hamburg, it stands to reason that an organ of greater magnitude, as regards scales, wind-pressures, &c., will be required for the former building; and there is no doubt but that the Liverpool Cathedral organ will be the largest in the world in every way except in the numerical superiority of the Hamburg organ in the matter of pipes.

To make things clearer we will state the case in the form of a simile: 'A large locomotive for a narrow-gauge railway will quite possibly possess a greater number of component parts than the largest locomotive on a standard-gauge line, but no one will suggest that the former is the larger of the two.' It is precisely the same thing with the two instruments between which comparison has been drawn.

In commencing such a discussion, does Mr. Burn wish to prove that the Hamburg organ possesses greater power, greater variety of tone-colour, or is he considering it merely from a statistical point of view? If the latter, then he should not criticise until he is in possession of full particulars of the spaces occupied by these organs, and the scales, volumes of wind, &c., in both cases.

If he is criticising with regard to power, a comparison to be deplored, the wind-pressures are sufficient indication that the Liverpool organ will be the larger, as at Hamburg the pressures for both flue- and reed-work vary from 3½-ins. to 7½-ins.; those at Liverpool will be, flue-work 3½-ins. to 20-ins., reed-work 3½-ins. to 50-ins. This does not imply that the increased pressures are for mere noise, but they undoubtedly assist both power and quality of tone.

Taking the question of variety of tone-colours, the Hamburg scheme certainly exceeds all others in variety of mixture-work, containing as it does 71 ranks of orthodox mixtures grouped under 16 stops, besides ranks such as the Terz, Septime, &c., which are included in English mixtures, but normally provided with a separate knob or tablet in many large Continental organs. Liverpool will only possess 37 ranks of mixture-work grouped under 9 stops, but it is generally known that the majority of pipes in a mixture stop are of extremely small size, and the balance of stops at Liverpool will be of considerably greater size; and it is well to note that Liverpool will possess no less than 25 more reed stops (both loud and soft) than does the Hamburg organ.

This discussion emphasises the widely divergent methods of obtaining adequate power to support large congregations which are employed in Germany and England. While the German builders still cling to the excessive amount of mixture-work, a method employed to obtain power in the days before the introduction of the pneumatic lever about 1845, since that date English organ-builders have been able, by the proper development of heavy-pressure flue foundation and chorus reed-work, to give proper support with fewer ranks of pipes, and at the same time to increase the variety of stops available for individual use.

Mr. Burn proceeds to remark somewhat sarcastically on the cost of the Liverpool organ and on the use of zinc for metal pipes below 4-ft. C. It may interest him to know that there are, and have been for some time, good organ-builders in England, and that they have conclusively proved that hard-rolled zinc, with metal mouths, tips, &c., is not merely good, but is far better than metal *for large pipes*. Everyone knows that organ-metal is viscous (even with 95 per cent. tin), and when employed in large pipes causes them in time—however well they are stayed up—to become deformed, due to their own weight.

The extreme richness of metal employed in Continental organs is often detrimental owing to *thin* metal having to be employed, otherwise the cost would be enormous; and we have been informed by more than one Continental builder that he would gladly employ zinc if it were not for the absurd tradition prevalent abroad that the richer the metal the finer the tone; and also that the durability of zinc is questioned owing to the hard-rolled process being practically unknown abroad.

The question of thickness of metal is further emphasised by Mr. Burn's statement that eleven tons of tin were used in the construction of the Hamburg organ. He may also be interested to know that *sixteen* tons of the same metal were used in the Albert Hall organ, built over forty years ago, which is an instrument numerically far smaller than that at St. Michael's, Hamburg; at the Albert Hall the pipes are of spotted metal, *i.e.*, about fifty per cent. tin.

Surely Mr. Burn is aware that under the existing conditions of labour, cost of material, &c., an organ of a certain size can be built in Germany for about half the cost of such an instrument in England; a perusal of the costs of recent large organs in the two countries will soon show this.

Mr. Burn has ignored the fact that the Liverpool organ will be divided, a process involving considerably greater expense, and also the vast difference in action-work needed in an English console where the pistons, &c., move the stop-knobs, as compared with that of an organ built on the Ventil and Kegellade systems, to say nothing of the greater plant required for generating the enormous volume and high pressures of wind needed at Liverpool for the heavy foundation and reed-work necessitated by the enormous size of the Cathedral.

Comparisons are certainly odious, but we may be forgiven for replying to Mr. Burn in fairness to the builders of both the St. Michael's, Hamburg, and Liverpool Cathedral organs, and close the subject leaving these two fine instruments supreme in their widely different schools of organ-building, being beyond proper comparison owing to the vastly different dimensions of the buildings for which they are intended.

BRANDON PARISH CHURCH, SUFFOLK.

The specification of the new organ, prepared by Mr. A. E. Chapman, organist of the church, is as follows:

GREAT ORGAN, CC TO A.

	Feet.		Feet.
Open Diapason	8	Harmonic Flute	4
Clarabella	8	Fifteenth	2
Dulciana	8	Clarinet	8
Principal	4		

SWELL ORGAN. CC TO A.

	Feet.		Feet.
Double Diapason	16	Salicet	4
Open Diapason	8	Mixture	3 ranks
Lieblich Gedact	8	Horn	8
Salicional	8	Oboe	8
Voix Celeste	8		

PEDAL ORGAN. CCC TO F.

	Feet.		Feet.
Open Diapason	16	Bass Flute	8
Bourdon	16		

COUPLERS.

Swell to Great.	Great to Pedal.
Swell Sub-Octave.	Swell Tremulant.
Swell Super-Octave.	Swell to Great Super.
Swell to Pedal.	Swell to Great Sub-Octave.

Three Composition Pedals to Great Organ.
Three Composition Pedals to Swell Organ.
Reversible Pedal for 'Great to Pedal.'
Swell Pedal.

27 Stops. 1,098 Pipes.

Dedicated on Sunday, December 15, 1912.
Builders: P. Conacher & Co., Huddersfield.

NEW CITY ORGANIST OF HULL.

The Hull Corporation Property Committee recently recommended the City Council to appoint Mr. Berkeley Mason organist and musical director at the City Hall from January 1, 1913, at a salary of £100 per annum. The duties include the arranging of concerts. Mr. Mason has for some years been well known in Hull and district as an accomplished pianist, and he has been invariably called upon to act as accompanist to artists of national reputation at the principal concerts. A short time ago he was appointed organist and musical director of Queen's Hall Wesleyan Mission, and on January 6 he gave a recital in the City Hall, which, in one respect at least, was a revelation, as showing how effectively an expert in pianoforte technique can manipulate a modern concert organ.

Dr. Slater has recently resigned his appointment as organist of Calcutta Cathedral, after twenty-seven years' service. During this time he arranged the music for a great many State services, and composed a Jubilee Anthem for the Queen's Jubilee in 1887, and a Te Deum when the Prince of Wales visited India. Dr. Slater had a large teaching connection, which included the families of three Viceroys of India.

During the rebuilding of the organ in Ripon Cathedral full advantage has been taken of the opportunity by giving, besides the regular services, unaccompanied recitals of vocal music. A very memorable occasion was celebrated on Friday, December 13, 1912, when a series of Motets was sung by the highly-efficient Cathedral Choir, under the conductorship of the organist, Mr. C. H. Moody. A long and deeply-interesting selection was given, and the wide scope embraced is shown by the following list: 'Rejoice in the Lord,' John Redford; 'In divers tongues,' Palestrina; 'Sing joyfully unto God' (six voices), William Byrd; 'Hosanna' (six voices), Orlando Gibbons; 'My soul, O praise the Lord thy God,' J. S. Bach; 'Why rage' (eight voices), Mendelssohn; 'The surrender of the soul to the Everlasting Love,' Cornelius; 'A crown of grace for man is wrought' (five voices), Brahms; 'O Lord, my God,' S. S. Wesley; and 'The cherubic hymn,' Tchaikovsky. This is truly splendidly representative, and reflects the very greatest credit on all responsible, of whom the chief were the Precentor (the Rev. E. H. Swann), and the organist (Mr. C. H. Moody). The fine singing of the choir, of which the boys' voices are such a feature, attracted much remark, and Ripon is undoubtedly doing all that is possible to make the music of her Cathedral worthy of the high purpose to which it is dedicated.

Spohr's Oratorio, 'The Last Judgment,' was performed by the choir of St. James's, Whitehaven, on December 13 and 20, under the direction of Mr. George Tootell, organist and choirmaster of the church. The soloists were Master J. Lindon, and Messrs. J. McKee, J. W. Graham, and A. S. Graham. Mr. Tootell conducted at the organ.

Selections from Handel's 'Samson' were sung in the Baptist Chapel, Quorn, on Sunday afternoon, December 15, to a large congregation. The soloists were Madame Addison, of Nottingham, Messrs. F. Stork and T. Patrick, of Leicester, who efficiently sustained their respective parts. The choir ably acquitted themselves. Mr. H. H. North presided at the organ.

'The Messiah' was given in Consett Wesleyan Church, on December 18, under the direction of Mr. W. G. Lowrie, with Mr. J. E. Palliser at the organ. The soloists were Miss Dorothy Forster, Miss Ada Elliott, Mr. J. E. Jordon, and Mr. William Henry.

The eleventh annual concert of the Victoria Park Wesleyan Methodist Church took place on December 21, under the direction of Mr. Alec Morgan. Part-songs and anthems were given, accompanied at the organ by Mr. Allan H. Brown and at the pianoforte by Mr. W. F. Fenton-Jones. Organ solos were given by Mr. Brown.

The 'Last Judgment' (Spohr) was given at Hinckley Parish Church on Sunday, December 22, 1912, under the direction of the organist, Mr. Paul Rochard. The soloists were Masters Arthur Perrin and Albert Kirby, and Messrs. Walter Chambers and Augustus Kemp. Mr. Rochard played the organ, which was supplemented by six drums.

At the Halifax Place Chapel, Nottingham, on December 22, a selection from the 'Messiah' was sung under the direction of Mr. E. M. Barber. The soloists were Miss Warner and Madame Parkin, Messrs. Pearson and Asher. Mr. C. E. Blyton Dobson was at the organ.

A successful performance of 'Elijah' was given at Chapel Street Congregational Church, Blackburn, on Sunday evening, December 22, by a choir of about eighty voices. The occasion attracted many listeners, and although the seating capacity of the church is 1,500, many were unable to gain admission. The principals were Miss Lillie Moffat, Miss Giggall, Mr. E. Dean, and Mr. A. Walmsley. Mr. Thornborough, the organist and choirmaster, conducted, and Mr. Wilson presided at the organ.

On Sunday evening, December 23, 1912 (Russian Calendar), at 6 o'clock, Sir Frederick Bridge's 'The cradle of Christ,' a canticle for Christmas, was sung by the choir of St. Saviour's Church, Riga, Russia.

On Sunday evening, December 29, the choir, assisted by friends, gave selections from the 'Messiah,' conducted by Miss Mona Hudson. Miss Ethel Lord presided at the organ. This was admittedly one of the best musical evenings given by the choir, and great credit is due to Miss Hudson for her untiring efforts.

At the Barony of Glasgow Parish Church, on Sunday, December 29, 1912, a musical service was given, when carols by H. A. Chambers, W. G. Alcock, and F. J. Sawyer were included in the scheme. Solos were also given by Messrs. T. J. Salkeld and P. Howie, and Mr. A. Dinsdale, the church organist, played the organ.

Dr. Vaughan Williams's Carol Fantasia, and Christmas music by Sullivan, Gounod, &c., were given in Chigwell Church by the choir, augmented by the Ladies' Choir and some members of the Loughton Choral Society, on January 5. Mr. Henry Riding conducted, Mr. F. Simmons was the principal violinist, and Mr. E. Cuthbert Nunn was the organist.

A successful performance of Sullivan's 'Festal Te Deum' and a miscellaneous selection was given at Chagford Wesleyan Church, on January 16, with the assistance of an orchestra under the direction of Mr. C. D. White. The principals were Miss Beatrice Holman and Mr. J. S. Perry. Miss Jackman officiated at the organ.

The degree of Mus. Doc. Cantuar. has been conferred upon Mr. E. H. Thorne, the organist of St. Anne's, Soho.

The annual dinner of the Incorporated Guild of Church Musicians (founded in 1888) was held at the Holborn Restaurant on January 20, Mr. George H. Jellicoe presiding.

A recital of the organ music of Karg-Elert will be given on the Norman & Beard organ in the new concert-room at the Royal Academy of Music by Dr. A. Eaglefield Hull, on Wednesday afternoon, February 26. The recital will be preceded by a short account of the composer and his works. Dr. H. W. Richards will be in the chair.

The post of City organist at Wellington, N.Z., is vacant. Particulars are given in our advertisement columns (*see* page 75).

ORGAN RECITALS.

Mr. Allan H. Brown, Royal Albert Hall—Finale in B flat, *Wolstenholme.*
Mr. F. Kitchener, St. Mary's Church, Cairo—Fantasia on 'St. Ann's' tune, *Silas.*
Dr. Caradog Roberts, Carmel, Trecynon—Fantasia in E flat, *Saint-Saëns.*
Mr. Guy Ambrose, St. Vedast, Foster Lane, E.C.—Suite Gothique, *Boëllmann.*
Mr. J. M. Preston, Christ Church, Gateshead—Sonata in D minor, *W. T. Best.*
Mr. W. E. Belcher, Preston Parish Church—Finale from Sonata on 94th Psalm, *Reubke.*
Dr. William Prendergast, Winchester Cathedral—Largo and Fugue in C, *Russell.*
Mr. E. Emlyn Davies, Bistre Parish Church—Prelude and Fugue in G major, *J. S. Bach.*
Mr. Wilfred Arlom, Norwood Baptist Church, Adelaide—'Clair de lune,' *Karg-Elert.*
Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Carillon in B flat, *Wolstenholme.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey—Fantasy Prelude, *Charles Macpherson.*
Mr. C. E. Blyton Dobson, Nottingham Central Mission—Sonata No. 1 (first movement), *Harwood.*
Mr. George Tootell, Christ Church, Cockermouth—Sonata No. 7, *Rheinberger.*
Mr. Paul Rochard, Hinckley Parish Church—Toccata and Fugue in D minor, *J. S. Bach.*
Mr. W. Wilson Foster, St. John's Church, Keswick—Choral Preludes on 'Rockingham' and 'Dundee,' *C. H. H. Parry.*
Mr. Albert Orton, Walton Parish Church—Sonata in F, *Silas.*
Mr. J. A. Meale, Wesleyan Central Hall—Allegro Pomposo from Sonata in D, *John E. West.*
Mr. W. Cary Bliss, Queen's Hall—Fantasy, *Harvey Grace.*
Mr. H. J. Timothy, Holy Trinity Church, Stroud Green—Fantaisie in D minor, *Merkel.*
Mr. E. V. Pickersgill, St. Oswald's Church, West Hartlepool—'Pastel,' *Karg-Elert.*
Mr. Gordon Guild, Pear Tree Church, Southampton—Toccata and Fugue in D minor, *Bach.*
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Ballade No. 2, in G minor, *A. W. Pollitt.*
Dr. G. R. Sinclair, Canterbury Cathedral—'Clair de lune, *Karg-Elert.*
Dr. Rogers, Bangor Cathedral—Variations and Fugue on an original theme, *Hollins.*
Mr. Sydney L. K. Crookes, City Hall, Glasgow—First Sonata, *Guilmant.*
Mr. Nelson V. Edwards, Colne Parish Church—Sonata da Camera, *Peace.*
Mr. Herbert Gisby, St. Magnus-the-Martyr, London Bridge—Meditation, *Gisby.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. George Dixon, organist and choirmaster, All Souls', Clapton.
Mr. W. J. Smith, organist of the Episcopal Church, Falkirk, N.B., to be organist of the Cathedral, Fredericton, New Brunswick.
Mr. E. Douglas Tayler, organist and director of the choir, Grahamstown Cathedral, S. Africa.

Reviews.

Charles Dickens and Music. By James T. Lightwood. [London: Charles H. Kelly.]

Mr. James T. Lightwood has delved with considerable success in piecing together the tangled skeins in the musical references to be found in the various works of Charles Dickens. Few English novelists have made more extensive use of music to illustrate character and create incident than Charles Dickens. We get quite an early Victorian atmosphere in reading of the popular songs of that epoch as chronicled by Dickens, and it may be added that these musical references are of the highest historical interest—reflecting, as they do, the general condition of ordinary musical life in England during the middle of the last century.

We may smile at the effusions of Silas Wegg, Captain Cuttle, Mrs. Micawber, young Wilkins Micawber, and Dick Swiveller, but it is helpful to have pointed out by such a cicerone as Mr. Lightwood the genuine sources of the snatches of songs quoted by these worthies. As to some of these sources, Mr. Lightwood is not altogether correct. For instance, the origin of 'Jim Crow' is inaccurate, and so is that of 'Yankee Doodle.' Neither is it true that the hymn-tune 'Belmont' is derived from Sam Cowell's 'Ratcatcher's daughter'—a glance at the historical edition of 'Hymns Ancient and Modern' is sufficient to disprove such a statement. The tune of 'Believe me, if all those endearing young charms' is certainly Irish, while 'Oft in the stilly night' was as certainly composed by Stevenson. 'Buffalo Gals' is not an original Christy Minstrel song! It was composed by Henry Russell, just as 'The moon behind the hill' is another pseudo-Christy song.

'Oh no, we never mention her' was not composed by Bishop; it was supplied to Bayly by Crofton Croker. 'Isle of the brave and land of the free' is merely a variant of the concluding line in 'The star-spangled banner.' It is almost certain that 'Lovely Peg' is Arne's well-known song, to Garrick's words, in praise of Peg Woffington. 'My heart's in the Highlands' appeared in the 'Scots Musical Museum' in 1790, sixteen years before Captain Fraser's unsatisfactory volume, and is really an Irish air known as 'The strong walls of Derry,' which was printed in 1740. A similar origin must be sought for 'Over the water to Charlie.'

Taken all round this is a charming book, and is one that is sure to find favour with all lovers of Dickens. It will form an indispensable *vade mecum* for those who intend giving readings from Dickens, and will be especially welcomed by the members of the Dickens Fellowship.

Les Musiciens Célèbres: Haendel. Biographie critique. Illustrée de douze planches hors texte. Par Michel Brenet.

[Paris: Henri Laurens, Editeur.]

It is gratifying to find such an admirable volume as the present from the pen of the distinguished French critic, M. Michel Brenet. In a commendably brief *Avant-propos* we are given the *raison d'être* of the book; and the author acknowledges his indebtedness to the works of Schoelcher, Chrysander, and Streatfeild, as also to the writings of MM. Volbach, Robinson, Romain Rolland, and others.

Within the compass of 126 pages, M. Brenet gives an excellent summary of the great Saxon's biography, and a critical appreciation of his operas, oratorios, concertos, &c. The genius of the French language lends itself particularly to striking criticism, and we are presented with a pen-picture of Handel as follows: 'Il est l'homme des chœurs monstres et des *Hallelujahs* écrasants, le poète musical de le Bible, un des prophètes de Jéhovah. Il subjugue plutôt qu'il ne charme, et l'admiration qu'il inspire se mèle de cette crainte sacrée dont les peuples sont saisis en écoutant le langage des oracles ou en assistant aux phénomènes redoutables de la nature. Il parle, et nous cédons à son éloquence; mais les replis secrets de son cœur et de sa pensée nous sont fermés.'

M. Brenet does not shirk the question as to Handel's 'borrowings,' and quotes from M. Romain Rolland as to the two questions—namely, of art and of morality. Suffice it here to say that the author seems inclined to whitewash Handel, and he avows that the mighty oratorio composer 'transfigured and rendered unrecognisable' the very themes he 'lifted' from other composers. To add to the value of the present work there is a full bibliography and a catalogue of Handel's works. Moreover, there are fine portraits of Handel (including the statues at Halle and Westminster Abbey), and ten facsimiles of autographs, as also views of Chiswick, Vauxhall Gardens, Covent Garden Theatre, and the Foundling Hospital. The name of the composer is spelled 'Haendel' throughout, but British custom inclines to the form 'Handel,' especially as the composer became a naturalised British subject. It may be added that M. Elie Poirée is the general-editor of the valuable series 'Les Musiciens Célèbres.'

The Virgin's lullaby. By Ivor Atkins.
Serenade. By Percy Pitt.
Todes Sehnsucht. By J. S. Bach, with pianoforte accompaniment freely arranged by F. Korbay.

[Novello & Co., Ltd.]

Mr. Atkins has deftly caught the spirit of the words of the ancient carol which he has set as 'The Virgin's lullaby.' His music expresses plaintiveness and religious simplicity, but its ingenuousness does not extend to the texture, which is wrought with subtle art.

Mr. Percy Pitt's 'Serenade' is similarly consistent with its text. It has charming accompaniment, suggestive of serenading, and a warm vocal outline. The words, which are given both in French (François Coppée) and English (Paul England), express the old, incomprehensible desire on the part of poets for amorous lingering in the woods during early spring. The music is, however, jubilant and hopeful, and the song is sure of effect.

Mr. Korbay, in bringing the accompaniment of Bach's 'Todes Sehnsucht' ('Come, kindly death') up-to-date, has steered between undue elimination of self and undue elimination of Bach. In this particular case the beauty of the music lies chiefly in the vocal curve—which, of course, remains. Mr. Korbay's version is a consistent and effective piece of music.

The Story of Music. By W. J. Henderson. (New edition.)

[Longmans, Green & Co.]

Mr. W. J. Henderson's 'Story of Music' was first published twenty-three years ago. It purported to give, within a very little space, a survey of the main periods and tendencies of ancient and modern music. In this new edition (the 12th) the author has done something, but hardly enough, to bring the volume up-to-date. He does indeed tell the student something of the work of the later Verdi and of contemporaries like Strauss, Puccini, and Debussy. The information he gives about these is not copious, but it is reliable and capably expressed. The omissions, however, are notable. In his preface Mr. Henderson says: 'Only the works of those who have created new things in musical art and opened up paths to be trodden by their successors have to be studied in this book.' It is hard to see why, on these lines, there should be no chapter dealing with the modern song, and why the name of decided creative geniuses like Hugo Wolf should be omitted. And whatever economy of plan Mr. Henderson may have imposed upon himself, a book upon musical history cannot be so useful as it might have been if it excludes all mention of people like Brahms and the representatives of the modern Russian, Scandinavian, and Finnish schools. Within its limits, however, the book will be found serviceable to students who are anxious to make acquaintance with the rudiments of musical history.

Allegretto Grazioso, from the fourth Symphony. By Antonin Dvorák. Arranged for the organ by Reginald Goss Custard.

[Novello & Co., Ltd.]

The name of Mr. Goss Custard is a sufficient guarantee that the arrangement is in all respects effective, and that nothing impossible is demanded of the player. So much cannot always be said of this class of work, and thanks are due for the skilful manner in which this charming music is brought under the hands of the organist.

BOOKS RECEIVED.

Mozart's Operas. A critical study. By Edward J. Dent, Pp. xv. + 432. (London: Chatto & Windus.)

The Edinburgh Review—January, 1913. Containing an article, 'New light on Beethoven,' by H. Heathcote Statham. Price 6*s*. (London: Longmans, Green & Co.)

The Choir. A plea for beauty and refinement in Church music. By C. J. Viner. Pp. 36. Price 2*d*. (Southbourne-on-Sea: W. Harris.)

Correspondence.

'HIAWATHA' IN CANADA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with a statement made by me in your December issue that Coleridge-Taylor's 'Hiawatha' had not as yet been heard in the prairie provinces of Canada, Mr. Vernon Barford, of Edmonton, has called my attention to the fact that the 'Wedding-feast' was given in that city in 1911. Being in England during the Coronation season, I was not aware of a performance so much to the credit of the Northern capital. But when deploring the lack of an adequate presentment of Coleridge-Taylor's *chef d'œuvre* I had in mind the entire Trilogy of which the second and third portions more particularly convey the prairie atmosphere, while the first is the more characteristic of the Indian racial qualities. 'Hiawatha's Departure' was performed in Winnipeg, in a

highly efficient manner, at the first Canadian Festival in 1903, conducted by Sir Alexander Mackenzie, and selections from the earlier work (notably 'Onaway, awake') have been more or less well rendered in the newer provinces since then; but a complete hearing of the Trilogy still awaits its opportunity.

Annie Glen Broder.

Mr. Claude Hughes, of Alberta, has also written to us to correct Mrs. Broder's statement. He says that the 'Wedding-feast' was performed at Alberta on May 18, 1911, with a choir of over 200 and an orchestra of forty-five. During this year the organization will perform 'A tale of Old Japan.'

MUSICAL CRITICISM IN PARIS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—While thoroughly agreeing with the comments of 'A Parisian' in the *Musical Times* of January on the unfairness and indifference of the French Press as regards musical criticism, I should like to point out that the Paris *Daily Mail*, for which paper I have the honour to be musical critic, prints unbiassed reports of almost every important concert given in Paris, irrespective of the amount of advertising done by artists. This is a new departure which was only inaugurated at the opening of the present season, so it may possibly be of interest to British musicians contemplating appearing in Paris to know this.

Yours faithfully,

C. Phillips Vierke.

A correspondent possessing bound volumes of the *Musical Times* from 1881 to 1896 wishes to find a purchaser.

Obituary.

We regret to have to announce the following deaths:

Mr. J. W. Turner, tenor-singer and opera-manager, who died at his residence at Yardley, Birmingham, on January 17. He was born at Sutton-in-Ashfield, Nottinghamshire, in 1847, and was therefore about sixty-six years of age. Although he at one time deputised for Mr. Sims Reeves as a concert-singer, it was with popular operas, such as 'Maritana,' 'The Bohemian Girl,' and 'The Lily of Killarney,' that he was most widely identified. He had a most successful career as an opera-manager, even on the commercial side, and his power to cater for the melody-loving public proved that—under some circumstances at least—there exists a popular demand for opera.

Auguste Van Biene, on January 23, the well-known violoncellist of the stage, who composed 'The broken melody' and acted and played in it over 6,000 times. He was born in Holland in 1850, and came as a child to London, where he earned a livelihood from violoncello playing in the streets until he was discovered by Sir Michael Costa.

Herr Heinrich Germer, the well-known pianoforte teacher and musical editor, at Niederlössnitz, Dresden, in his seventy-eighth year.

Canon John Julian, the well-known authority upon hymns and their history, at Thirsk, on January 22.

Herr Anton Schott, once a famous tenor, who passed away at Stuttgart, in his sixty-seventh year.

Mrs. Millar-Craig, at Edinburgh, on January 17, after a short illness.

In our last issue we recorded the death of Mr. Albert B. Bach, of Edinburgh. We have now to announce, with much regret, that his wife, Madame Marie Bach, died early in January. We are obliged to hold over our notice on the late Mr. Bach's career.

COLERIDGE-TAYLOR MEMORIAL CONCERT.

ROYAL ALBERT HALL, NOVEMBER 22, 1912.

The accounts of this concert show that the gross receipts were £1,434 9*s.* 4*d.*, and the expenses £435 13*s.* 9*d.*, leaving as net profit £998 15*s.* 7*d.* Most of the receipts were from sales of tickets, but in addition to the generous support given to the concert by the members of the general committee and other musical friends, donations to the amount of £328 11*s.* 6*d.* were received. The following is a list of the donations of £5 and upwards:

	£	s.	d.
Messrs. Novello & Co.	105	0	0
Miss R. E. Stephenson	50	0	0
Mrs. Muriel Goetz	20	0	0
Carl Stoeckel, Esq.	20	0	0
Madame Melba	10	10	0
Dr. Collard	10	0	0
Messrs. Ibbs & Tillett	9	10	0
Leamington Choral Society	5	10	0
Sir Herbert Tree	5	5	0
Mrs. Chandless	5	5	0
Messrs. J. Curwen & Sons, Ltd.	5	5	0
Th. Dyer Edwards, Esq.	5	5	0
C. Rube, Esq.	5	5	0
The Earl of Pembroke and Montgomery ...	5	0	0
L. B. Lovell, Esq.	5	0	0
Messrs. Schott & Co....	5	0	0

THE MUSICAL WORKS OF DR. ETHEL SMYTH.

FOREIGN APPRECIATION.

In connection with the performance of works by Dr. Ethel Smyth, which recently created a sensation at Vienna, Herr Bruno Walter, who conducted them, thus expresses himself in the leading Austrian musical journal, *Der Merker*:

'I consider Dr. Ethel Smyth a composer of absolute originality and great significance, certain of a permanent place in musical history. Genuine musical productivity being a thing so rare, one is entitled to wonder whether this originality is partly derived from sex. If we had a hundred female composers, we might be able to detect some quality their work had in common, and distinguish it from that of male composers; but as it is our ears are wholly untrained to the perception of sex characteristics in music, and I am therefore unable to say whether there is anything inherently feminine in Ethel Smyth's work, though myself I am firmly convinced that an integral part of her melodic charm derives from this source. It is easier to speak of national traits; anyone can distinguish between German and Italian work, for instance, and Ethel Smyth's music seems to me to be typically English. But the greater the artist the more will qualities of sex or nationality be merged in individual genius, and in her case the gift is so powerful, the thematic invention so original, and the temperament so deep and warm, that such questions are beside the mark.

'I know "The Wreckers," the choruses "Sleepless dreams" and "Hey, Nonny No," and a quantity of songs. Recently, when performing the choruses, and "On the cliffs of Cornwall," I was glad to note the profound impression these works made on the Viennese public. And I believe their future success is assured and will be permanent; for hard as it is for genuine originality to make its way (what is really new must always repel at first), the best pioneer in Ethel Smyth's case for the eventual triumph of her strange thematic and harmonic invention is the really great and deep inspiration which feeds the stream of her melody, the irresistible persuasion of stormy passions, able, or rather compelled to utter themselves in music. This sort of inward necessity is a force bound in the end to prevail, and I have a feeling that Ethel Smyth is well on the road to full recognition.'

Come, ye Saints.

ANTHEM FOR EASTER.

Words by THOMAS KELLY (1769—1854). Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Largamente, maestoso.

ff

reduce Org.

dim.

SOPRANO. *p*

Come, ye saints, . . look here and won - der; See the

ALTO. *p*

Come, ye saints, look here and won - der; See . . .

TENOR *p*

Come, ye saints, look here and won - der;

BASS. *p*

Come, ye saints, look here and won - der;

p

Also published for Voices in Unison in NOVELLO'S OCTAVO ANTHEMS, No. 1019, price 3*d*.
The two accompaniments are interchangeable.

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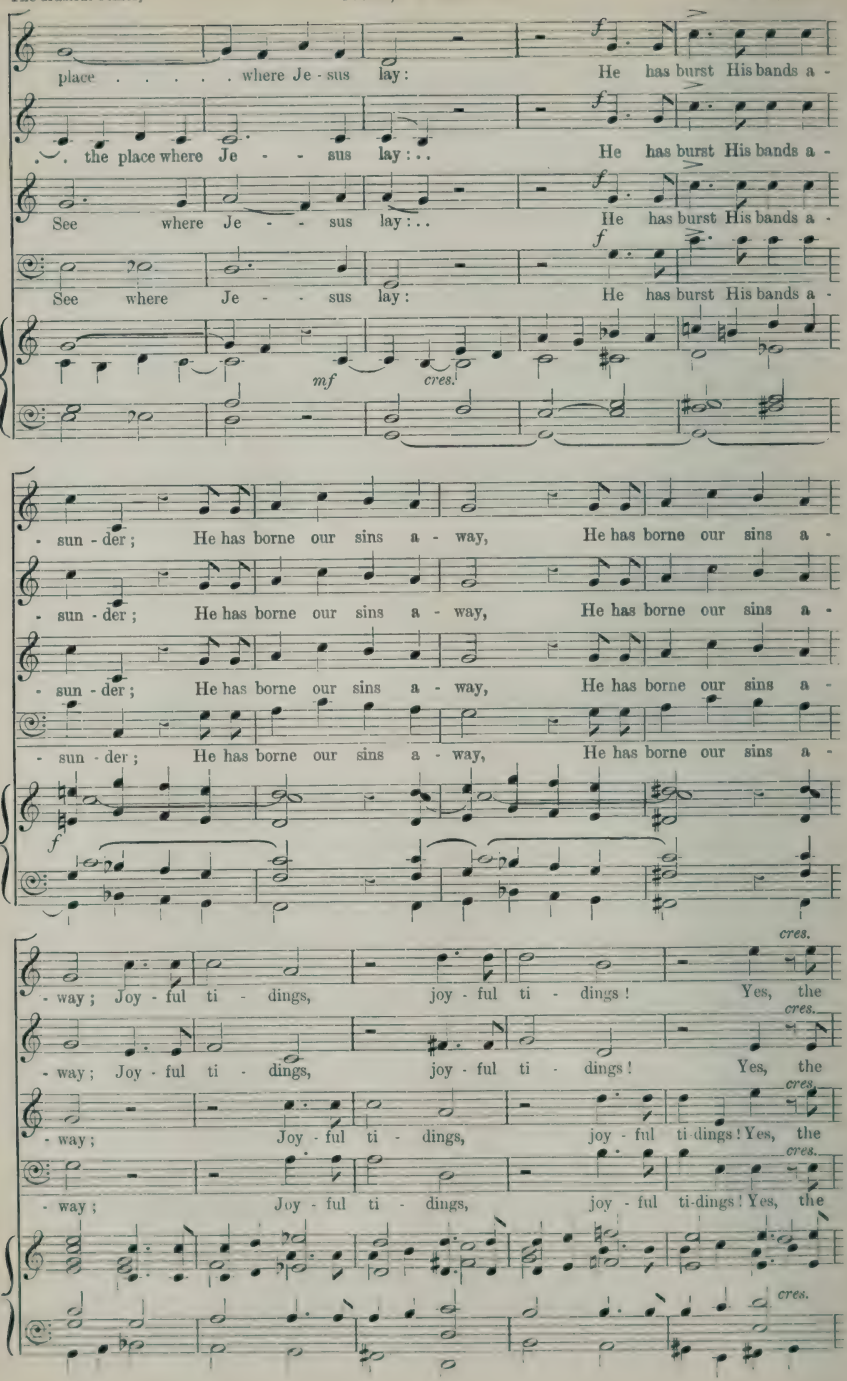
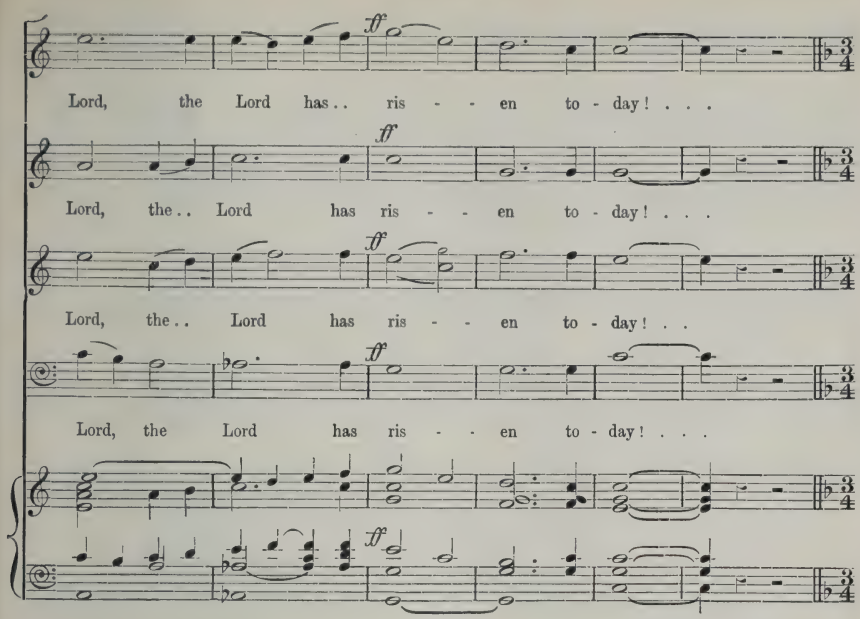
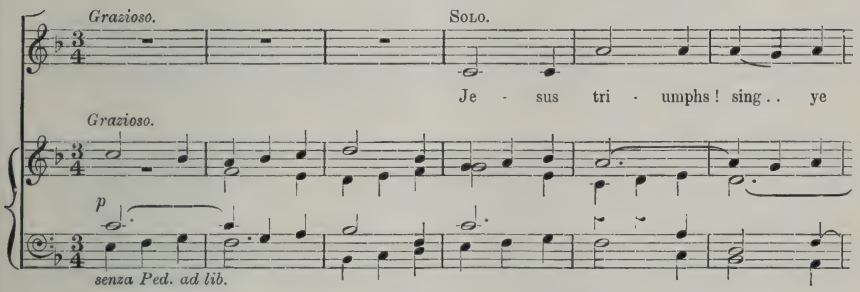
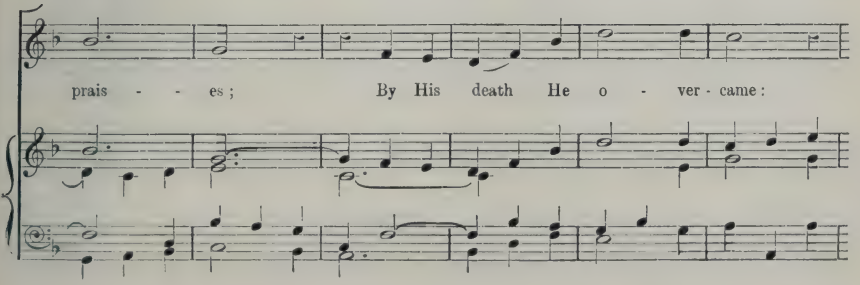

place . . . . . where Je - sus lay: He has burst His bands a -
. . the place where Je - - sus lay: . . He has burst His bands a -
See where Je - - sus lay: . . He has burst His bands a -
See where Je - - sus lay: He has burst His bands a -
f
mf
cres.
- sun - der; He has borne our sins a - way, He has borne our sins a -
- sun - der; He has borne our sins a - way, He has borne our sins a -
- sun - der; He has borne our sins a - way, He has borne our sins a -
- sun - der; He has borne our sins a - way, He has borne our sins a -
f
- way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the
- way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the
- way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the
- way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the
cres.


ff
Lord, the Lord has . . ris - - en to - day! . . .
ff
Lord, the . . Lord has ris - - en to - day! . . .
ff
Lord, the . . Lord has ris - - en to - day! . .
ff
Lord, the Lord has ris - - en to - day! . . .
ff


Grazioso.
SOLO.
Je - sus tri - umphs! sing . . ye
Grazioso.
p
senza Ped. ad lib.


prais - - es; By His death He o - ver - came:

Thus the Lord His glo - ry rais - es, Thus He fills His

foes . . with shame: Sing . . ye prais - es, sing . . ye prais - es!

Ped.

Prais - es to . . the Vic - tor's name. . .

poco rall.

senza Ped.

Poco meno mosso.

maestoso.

f

Je - sus tri - umphs! sing . . ye prais - - es, By His

maestoso.

f

Je - sus tri - umphs! sing . . ye prais - es, . . By His death

maestoso.

f

Je - sus tri - umphs! sing ye prais - - es, By His

maestoso.

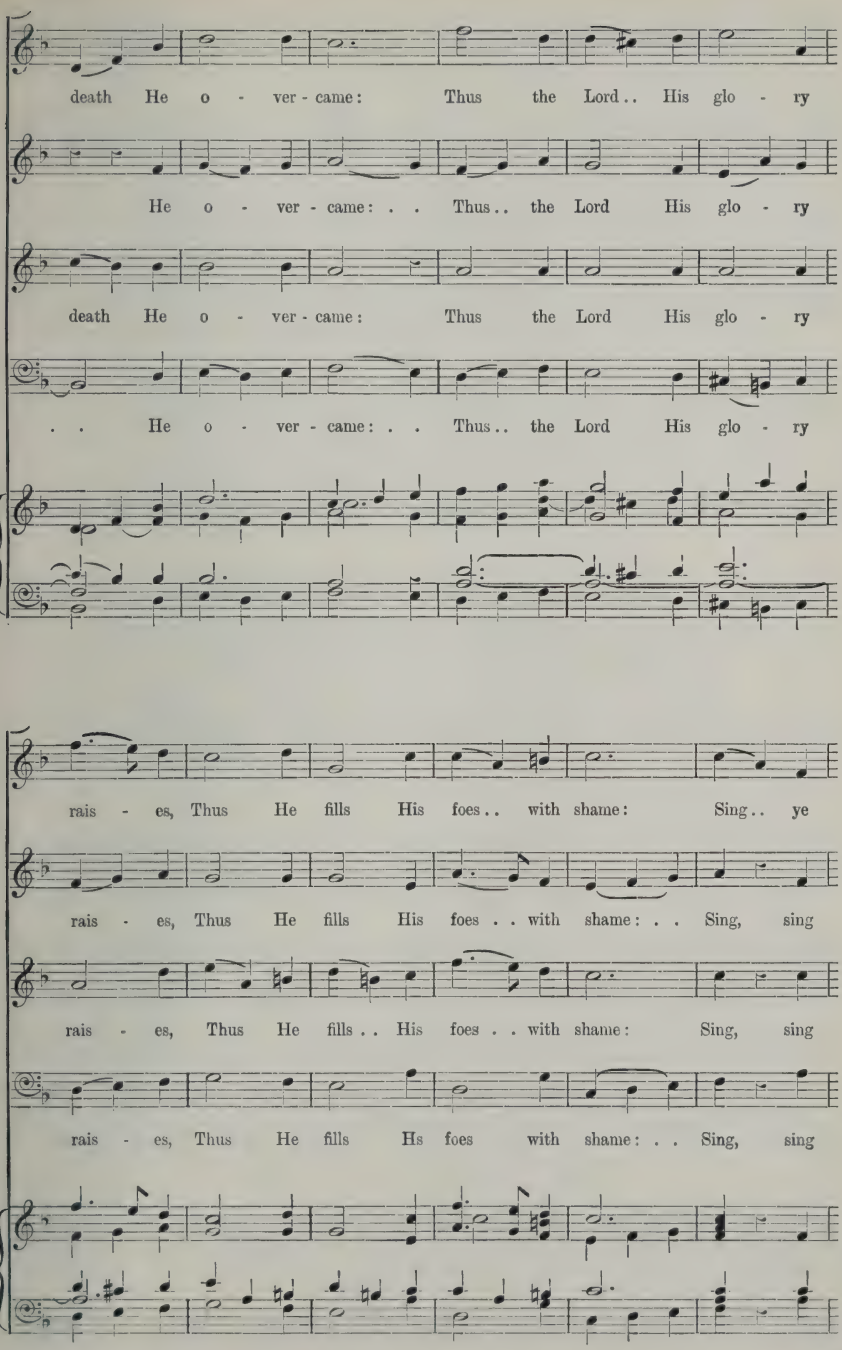
f

Je - sus tri - umphs! sing ye prais - - es, By His death . .

Poco meno mosso.

f maestoso.

Ped.



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prais - es, sing.. ye prais - es! Prais - es to . . the Vic - tor's name.

prais - es, sing, sing prais - es! Prais - es to the Vic - tor's name.

prais - es, sing, sing prais - es! Prais - es to the Vic - tor's name.

prais - es, sing, sing prais - es! Prais - es to the Vic - tor's name.

cres. *cres.*

Lento e molto maestoso.

f

Je - sus tri - umphs! count - less le - - gions Come from

f

Je - sus tri - umphs! count - less le - - gions Come from

f

Je - sus tri - umphs! count - less le - - gions Come from

f

Je - sus tri - umphs! count - less le - - gions Come from

Lento e molto maestoso.

f

heaven to meet.. their King; Soon, in yon - der bless - ed

heaven to meet.. their King; Soon, in yon - der bless - ed

heaven to meet.. their King; Soon, in yon - der bless - ed

heaven to meet.. their King; Soon, in yon - der bless - ed

re - - gions, They shall join.. His praise to sing:

re - - gions, They shall join.. His praise to sing:

re - - gions, They shall join.. His praise to sing:

re - - gions, They shall join.. His praise to sing:

Songs e - ter - nal, songs e - ter - nal Shall thro' heaven's high arch - es

Songs e - ter - nal, . . songs e - ter - nal Shall thro' heaven's high arch - es

Songs e - ter - nal, songs e - ter - nal Shall thro' heaven's high arch - es

Songs, . . . songs e - ter - nal Shall thro' heaven's high arch - es

ff

ring. A - - men, A - - men. . . . . .

ff

ring. A - - men, A - . men. . . . . .

ff

ring. A - - men, A - - men. . . . . .

ff

ring. A - - men, A - - men. . . . . .

ff

ff

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INCORPORATED SOCIETY OF MUSICIANS: ANNUAL CONFERENCE.

The Conference held at Birmingham on December 30, 31, and January 1, 2, 3, was perhaps the most momentous in the history of the Incorporated Society. The central topics of discussion, opened by Mr. William Wallace in his paper on the copyright question and that of the registration of teachers, dealt with matters that seriously affect the body of English musicians; and the Conference was distinguished by a series of concerts, given in conjunction with the Musical League, that decisively established the importance of the British school of composers. In addition to the concerts and papers there was a programme of business meetings and social functions, the success of which again revealed the enthusiasm and solidarity prevailing among the members of the Society.

The duties of chairman at the various meetings were carried out by Mr. Landon Ronald, Dr. Cummings, Mr. Allen Gill, and Mr. Monteith Randell. The proceedings included a special service at St. Martin's Parish Church, and an organ recital at the University by Mr. C. W. Perkins.

It was decided to hold the next Conference in London.

Below we give reports of two of the papers read, and of the four concerts. We regret that pressure of space and the necessity for full consideration prevent us from dealing this month with Mr. William Wallace's important paper entitled 'The musician and personal responsibility.' We defer a report until our next number.

THE ADVANCE OF CONDUCTING AND ORCHESTRAL PLAYING.

Mr. Landon Ronald, drawing from his wide knowledge and experience of matters orchestral, gave an interesting address on this topic, in which he summarised the requirements of a conductor and of the present state of orchestral playing in this country. He said that only in recent years had great conductors been recognised in England as worthy to be ranked among the most eminent in the musical profession, and that even to-day there were many people 'unable to differentiate between the man who wags a stick and the artist who inspires all those around him to feel as he feels and to do what he wills.' Fortunately, he said, the great vogue of orchestral music was teaching the public to understand the conductor's art. There were still some who believed that conducting was the last resort of the musical failure. He (Mr. Ronald) would endeavour to prove that this particular branch of art required more study and more natural gift than almost any other except composition.

Mr. Ronald outlined the history of conducting in this country, from the first experiments of Spohr with the baton at the Philharmonic concerts in 1820 to the final establishment of the method under the régime of Sir Michael Costa. He then described the essential qualifications of a great conductor. He said: 'First, he must be an all-round, thorough musician. Secondly, he must know the scores of all the works he conducts extremely well, and if possible by heart. Thirdly, he must have a good knowledge of the possibilities and distinguishing features of all the instruments. Fourthly, he must have an accurate ear and a good memory. Fifthly, his beat, besides being clear and decisive, must indicate in an intelligent manner the different effects he wishes produced. Combined with these are other natural gifts which are essential, such as magnetism, poetic feeling, a strong sense of rhythm, and above all, personality and temperament. Perhaps I should explain that in using the word personality, I mean that a conductor must be not only master of himself but of those under him, and must possess an indescribable something which impresses both his orchestra and his audience with a sense of complete mastery immediately he takes his place at the conductor's desk.'

Mr. Ronald remarked that great composers had possessed these natural gifts, but had failed as conductors owing to their want of control over the mechanical side of the art. Beethoven gave way to confused gesticulation; Schumann was similarly wanting in collectedness and clearness; Wagner probably suffered as a composer from his nervous, excitable nature. Mendelssohn and Liszt were great composers and great conductors, but the combination, Mr. Ronald said, was rare. He gave instances of famous conductors of the past and present who had composed nothing of importance.

Coming to the subject of orchestras, Mr. Ronald said that neither in the constitution of the orchestra nor in the art of orchestral writing had any real advance been made since the time of Wagner.

As regards orchestral players, Mr. Ronald said: 'We find an improvement in the Britisher that is as unique as the astounding strides that music has made in every branch in this country during these twenty short years. To Hans Richter falls much of the credit for the advance in the playing of the British orchestras, through imparting to them his noble and dignified readings of the various masterpieces he conducted. But in an almost equal measure we have to thank Sir Henry J. Wood for the progress made. He possesses a unique gift for training an orchestra and for conveying to them clearly his meaning.'

Mr. Ronald then paid a tribute to the powers of the London Symphony Orchestra, which were unequalled by any orchestra he had heard or conducted, although his experience embraced the greatest orchestras in Germany, Holland, Austria, and Italy.

He then concluded with some advice for young aspirants to conductorship. They should not shirk an apprenticeship such as comic-opera or seaside bands afford; and when they came to serious conducting they might 'begin with Strauss, Debussy, Tchaikovsky, and even some of Wagner, but let them beware of Bach, Beethoven, and Brahms until the very end of all things, and only when they have been years at the game, and when they are sufficiently master of themselves to forget their technique.'

THE FORMS OF GREGORIAN CHANT.

The following is a brief résumé of a paper on this subject by the Rev. H. Bewerunge:

The Common Prayer of the early Christian Church was taken over, in its main features, from the Jewish Church. The singing of psalms, accordingly, constituted the main substance of the musical service, and from this practice of singing psalms most of the more important forms of the developed Gregorian Chant took their origin.

The earlier method of singing the psalms—which, in the Western Church, seems to have been used exclusively for nearly four centuries—consisted in this, that a soloist sang the verses of the psalm one after the other, while the congregation joined in after each verse with a kind of refrain. From this refrain—or response—of the congregation, a psalm thus sung was called a Responsory. As to its musical shape, the refrain, being congregational singing, must have been simple, while the soloist's portion probably showed a fair amount of elaboration at a very early period. In the Jewish service this singing of the psalm verses seems to have been characterised by a monotone rendering with ornamental figures at the end of phrases. The same feature is found in Gregorian Chant. These ornamented cadences, in course of time, showed two differentiated types, one based on the accents of the words, the other based on a literary form, which was in favour down to the end of the 5th century, and is now known by the name of Cursus. This form consisted in a peculiar arrangement of long and short syllables, one of the principal arrangements consisting of a word of three long syllables (with the option of the last syllable being short) preceded by a word ending with a long and a short syllable, *e.g.*, *corde curremus*. After the 5th century this cursus underwent a change, inasmuch as the quantity of the syllables was neglected, and only the order of accents attended to. Thus instead of *corde curremus* we get, *e.g.*, *nostris infunde*. On this form, too, a number of melodic formulæ were founded.

The responsorial singing took place normally after the readings from scripture. Thus we find it after the Lessons of Matins and after the Epistle of the Mass. The whole psalm that was sung there originally, was, in the course of time, shortened, until only one verse remained. The form then was: Refrain—Verse—Refrain. At the same time, and probably as the cause of the shortening, there was a melodic elaboration of the refrain, presumably owing to its being transferred from the congregation to a choir of trained singers. In the Mass, at the Gradual, this change took place between 450 and 550.

The lecturer then went on to deal with the Responsorium, the Tract, the Antiphon or Antiphonal Chant, Mass Antiphon, the Offertory, and other forms of the use of Gregorian idioms.

THE CHAMBER CONCERTS.

The leading feature of these two concerts was one which of all the events of the Conference provoked the least contest of opinion. We refer to the playing of the London String Quartet (Mr. Albert Sammons, Mr. Thomas W. Petre, Mr. H. Waldo Warner, and Mr. C. Warwick-Evans). On all hands it was agreed that its purity, unanimity, and refinement, and warmth of expression could hardly be excelled by even the most famous Continental organizations.

At the first concert, which was given at the Grand Hotel on the evening of January 1, the programme opened with Mr. J. D. Davis's fluent and scholarly Quartet in G minor, which gained great favour with the audience. Later in the evening they were joined by Mr. E. Howard-Jones in a superb performance of César Franck's Pianoforte quintet. Between the two concerted works Mr. Howard-Jones played four pianoforte solos—'Noel' by Balfour Gardiner, 'Night fancies' by B. J. Dale, 'Le gibet' by Ravel, and 'Jardins sous la pluie' by Debussy. Ravel's harmonies proved too ingenious for many in the audience, who incompletely suppressed their disapproval during the performance of the music. Miss Alice Lakin sang a group of tasteful songs, two by 'J. S.' and two arranged by herself. The accompanist was Mr. S. Midgley.

The second Chamber concert, given at the Grand Hotel on the afternoon of January 2, opened with Dohnànyi's Quartet in D flat—the composer's masterpiece in chamber music and a work of which the London Quartet have made a special study. They certainly extracted its emotional content to the last drop, without overdoing the hysterical element. The remainder of the programme consisted of native music. Miss Mabel Moss, who has had a German musical education, accompanied the interpretations given by Mr. Mostyn Bell of four of her settings of German verses. They showed talent for the writing of refined and gently interesting music rather than for finding the musical expression of the poems. Upon this followed three short works for string quartet. Mr. H. Waldo Warner's Fantasy in D minor bears many signs of his intimacy with the string quartet style; its texture is elaborated without detriment to clearness, and its expression is reticent without loss of strength. Mr. Balfour Gardiner's String quartet in one movement (brought out at the Musical League, Liverpool, Festival in 1909) had a frank, rhythmic, and melodic *entrain* which bridged the gap between Mr. Warner's serious music and Mr. Percy Grainger's hilarious 'Molly on the shore.' This last work was readily encored.

THE CHORAL AND ORCHESTRAL CONCERTS.

On the afternoon of January 3, a choral concert of exceptional interest was given. It was a remarkably bold enterprise on the part of the Musical League and the Incorporated Society to import a choir of four hundred voices from Liverpool in order to give a performance of Granville Bantock's Choral Symphony 'Atalanta in Calydon.' As already explained in our columns, this importation did not imply any want of confidence in the choral resources of Birmingham itself. It was simply that as the three Northern choirs—namely, the Liverpool Welsh Choral Union (Mr. H. Evans), the Manchester Orpheus Choir (Mr. Walter Nesbitt), and the Gitana Birkenhead Choir (Madame Maggie Evans)—had already recently combined in order to give performances of Mr. Bantock's very difficult work in Manchester and Liverpool, there was, as it were, at call, a well-rehearsed and highly-capable choral unit that would afford Birmingham folk and their musical visitors an opportunity of making the acquaintance of a much-talked-of work by one of Birmingham's foremost citizens—an opportunity that might not occur again for years, if at all, so far as regards most of the audience. Bantock's 'Atalanta in Calydon' has at least one supreme distinction: it is unquestionably the most complex work for unaccompanied choral singing that has ever been composed. As in connection with the two performances given at Manchester and the one at Liverpool we have already described the peculiar construction of the work, we need do no more now than refer to the manner of its performance at Birmingham. As to this, it should be said at once that it was an extraordinary technical achievement, and again proved the marked capacity of Mr. Harry Evans in dealing with intricately divided resources. There are numerous places in the work where a rhythmic or a tonal hitch would have meant disaster. But it was not merely that the performance exhibited technical skill: it was an interpretation. Some of the climaxes—which make such exceptional physical demands on the singers—were superb. The tone of the choir rather lacked deep senority in the bass section, but the sopranos were brilliant. It transpired that many of the male members were unable to leave their employment. The impression of the work made upon the large audience that filled the Town Hall was mixed: some openly declared their inability to find much to admire in the composer's treatment of Swinburne's poem and their dissatisfaction with the music, and others were greatly impressed by its originality, breadth, and intimate expressiveness.

The programme of the concert included Brahms's Rhapsody for alto solo and chorus, in which the solo was well sung by Miss Myra Dixon and the chorus by the Manchester Orpheus Glee Society under Mr. Walter Nesbitt. The choir also sang Elgar's 'Reveille' with considerable effect, but not so thrillingly as we have before heard this choir sing this remarkable piece. It was sung accompanied. The Gitana Choir, under Madame Maggie Evans, sang 'The exiles' (Laurent de Rillé), 'Sound sleep' (Vaughan Williams), and 'The Spanish gipsy girl' (Lassen), and displayed excellent training and expressiveness.

The evening concert was chiefly orchestral. It included light works by British composers, and served to show that there is in our midst considerable imagination and constructive ability, and power to write for an orchestra. The following is the full programme:

Festival Overture .. .. *Arnold Bax*
Prelude to Act IV. of 'Othello' (first performance) .. *H. A. Keyser*
Overture to a Comedy .. .. .. *Balfour Gardiner*
'Three Songs of Unrest' (Mr. Frederic Austin) .. *Frederic Austin*
Be not afraid (unaccompanied Motet in eight parts) .. *J. S. Bach*
The Birmingham Festival Choir, conducted by Mr. A. J. Cotton.
Suite—'Beni Mora' .. .. *G. Von Holst*
Song—'Cap and Bells' (Miss Carrie Tubb) .. .. *E. L. Bainton*
Six Variations and an Epilogue on 'Down among the dead men' *Julius Harrison*
Comedy-Overture—'Doctor Merryheart' (first performance) *Havergal Brian*

We cannot give space to a detailed criticism of this feast of new music. It must suffice to record impressions briefly. Mr. Bax's Overture was undoubtedly very effective alike because of its material and its use of the orchestra. The composer is one who appears to think his music in terms of the orchestra, and this may be said also of Mr. Balfour Gardiner, Mr. Julius Harrison, and Mr. Gustav Von Holst. Mr. Keyser's Prelude showed imagination, but it was difficult to realise the purpose of some of the music. Mr. Frederic Austin's songs, as might be expected from such an artist, showed thought and reflection of the moods of the poems, but it seemed to us that they would be more effective with a contralto voice than even when Mr. Austin himself sings them. Mr. Von Holst's picturesque Suite caught the fancy of a good part of the critical audience, but at the same time others, more strictly brought up, seemed shocked at the naughtiness of some of the harmonies, which probably would not parse according to, say, Goss. One of the best items in the programme was Mr. Harrison's 'Variations.' But the Epilogue is surely too long? It dwarfs the preceding matter. 'Dr. Merryheart' is an essay in tone-poem construction rather than an Overture. It contains many interesting features, but it imposes a difficult task on the listener, who is expected, apparently, to trace the musical illustration of many incidents of a fantastic story. One may easily lose count and admire the appropriateness of the music that accompanies the death of the dragon, and after all find that it is intended for a procession of heroes. Probably only Mr. Gerald Cumberland (who wrote the notes) and the composer really know.

The Bach motet was very steadily conducted by Mr. Cotton and finely sung by the choir. It gave such satisfaction that by desire it was repeated at the end of the concert. The conductors were Mr. Balfour Gardiner, Mr. Von Holst, and Mr. Julius Harrison.

This closed one of the most successful gatherings ever held in connection with the Incorporated Society, and incidentally it showed the utility of the Musical League.

OXFORD HOUSE CHORAL SOCIETY.

Early last year we put on record two strikingly expressive performances of 'The dream of Gerontius,' given by this Society at Bethnal Green and at Queen's Hall. They were an example of what is possible in the hands of a master choral conductor with unpromising material, for the East-End lacks the natural gift of voice and the tradition of choral style. Mr. Cuthbert Kelly has trained his singers into producing a most satisfying tone, and he has given them a high tradition. On Saturday evening, January 11, the Oxford House Choral and Orchestral Societies gave a performance of 'The Music Makers,' which made it clear that the powers of interpretation shown in the 'Dream' were no passing phase. The singing expressed enthusiasm for the poem and for the music; there was enthusiasm in the *pianos* as well as in the *fortes*. There was an intimacy in the reading that more than compensated for the lack of those climaxes of sound which a large choir and full professional orchestra can afford. With Miss Muriel Foster as the contralto soloist there was nothing lacking to give the performance full expressive significance. The remainder of the evening's programme consisted of solos contributed by Miss Foster and Mr. Hubert Eisdell, and of orchestral music, including Ambroise Thomas's 'Mignon' Overture. The audience showed unmitigated enjoyment. Mr. Kelly is to be congratulated on the artistic success of his labours and on the keenness with which it is appreciated.

DR. COWARD'S CHOIR AT THE 'COLISEUM' (LONDON).

The engagement for one week, December 30, 1912, to January 4, 1913, of this highly-trained small choir of about forty-five picked choralists at the Coliseum Music Hall, was a great success. Performances were given twice each day. There were some elements of doubt as to whether the fine programme of glees, madrigals, &c., announced would make an effective appeal to music-hall frequenters, who come mainly for amusement. Happily it turned out that the immense audiences of over three thousand persons that assembled on every one of the twelve occasions were very appreciative; but it would not be right to say that they were drawn solely by the repute of the Choir and a love for choral music, for the liberal policy that distinguishes the Coliseum management provided a remarkable number of other attractive 'turns.' As might be expected, under all the circumstances, the chief successes were gained in the lighter pieces, such as 'You stole my love' (Macfarren), 'Bells of St. Michael's tower' (Knyvett-Stewart), 'A Franklyn's dogge' (Mackenzie); but other pieces that made a more expressive appeal, such as 'Moonlight' (Faning), and an 'Indian lullaby' (Vogt), and the trio for female voices, 'The Nightingale' (Weelkes), were also well received. Some selections from Elgar's 'Bavarian Highlands' Suite, accompanied by the orchestra, were also welcomed. If the Choir comes again, as may be hoped, we think it would be well to add some of the harmonized versions of folk- and traditional-songs that have been made by our best composers in recent years. Audiences are quick to respond to something they know. It is scarcely necessary to add that the execution of the Choir was always distinguished by the highest finish.

London Concerts.

ROYAL CHORAL SOCIETY.

The Carol concert held on December 23 was in every way successful. The choir sang with enthusiasm under Sir Frederick Bridge's direction, and the programme evidently appealed greatly to the audience. Among the most popular numbers were 'In dulci jubilo,' Sir Frederick's own 'Ring out with jocund chime,' 'God rest you merry, gentlemen,' 'The first Nowell,' Barnby's 'Holy night, peaceful night,' and Stainer's 'Sweet Christmas bells.' The soloists of the concert were Miss Alice Wilna, Miss Edith Leitch, Master Jack Morgan, Mr. Joseph Reed, and Mr. Frederick Ranalow. The usual New Year's performance of 'The Messiah' took place with full effect at the Albert Hall on January 1, under the direction of Sir Frederick Bridge. The solo parts were taken by Miss Esta d'Argo, Madame Ada Crossley, Mr. Lloyd Chandos, and Mr. Robert Radford.

ROYAL PHILHARMONIC SOCIETY.

The following was the programme at the concert given at Queen's Hall on January 9:

Symphony in C major ... ... *Schubert.*
Prelude to Act 2, 'Die Meistersinger' ... *Wagner.*
Comedy overture, 'The Pierrot of the Minute' ... ... *Bantock.*
Symphonic suite, 'Scheherazade' *Rimsky-Korsakoff.*

M. Safonoff conducted, and the fact that he was to do so attracted a large audience. The Symphony was interpreted with impressive power, and was especially made interesting on its rhythmic side. Bantock's dainty Overture, which calls for virtuoso-playing on almost every instrument in the orchestra, was also admirably executed. But the outstanding feature of the concert was a most fascinating performance of Rimsky-Korsakoff's Suite. Here the conductor showed supreme control. The audience was spellbound.

QUEEN'S HALL ORCHESTRA.

The inclusion of Gustav Mahler's Symphony in E minor (No. 7) in the programme of the concert given on January 18, drew an overflowing audience. The performance was said to be 'In Memoriam,' the distinguished composer and conductor having died in 1911 at the age of fifty-one. Mahler's compositions have not been heard much in this country. One reason for this fact is that the most important of his works demand exceptional executive resources, and are of great length. This means much rehearsal and consequent expense, and behind it all there is the uneasy doubt as to whether the game is worth the candle. We are greatly indebted to the Queen's Hall Symphony Concerts directors for their enterprise in affording on this occasion such a favourable opportunity of considering the latter question. The Symphony is in three main sections, which are divided into seven movements. Guitars, mandolines, hand-bells, and other instruments not usually found in orchestras, are employed, and the work takes eighty minutes to perform. As an analysis of the Symphony is not possible here, it must suffice to summarise impressions, which in our case it must be said were much mixed. The opening section had some splendid moments, and others that were difficult to follow. Both the 'Nachtmusik' sections showed fancifulness and delicate colour, and to us—at this first hearing at least—were the most attractive features of the whole work. The final section, Rondo-Finale, presented many harmonic extravagances that painfully jarred and distracted. One could, however, feel a sort of subconsciousness of power and ardent vitality. On the whole the work induced the feeling that its thematic material was not of great musical value, and that most of the effects that compelled admiration were derived from treatment and skilful orchestration. The other items of the programme were the 'Waldweben' music from 'Siegfried' (Wagner), the 'Scottish Fantasia' for violin (Max Bruch), played by Herr Kreisler, and 'Die Meistersinger' Overture.

A memorable performance of 'The Messiah' was given by the Alexandra Palace Choral and Orchestral Society under Mr. Allen Gill's direction on January 4, in the presence of a vast audience. The capacity of this organization for large but well-graded effect has probably never been better exhibited. The solo parts were given by Miss Perceval Allen, Miss Helen Blain, Mr. Ben Davies, and Mr. Robert Radford.

The Beecham Orchestra, fresh from its successful German tour, returned to the Palladium on Sunday, January 12, and gave a concert that put Delius's 'Brigg Fair' and Dr. Vaughan Williams's 'In the fen country,' side by side, to their mutual advantage. Mr. Percy Grainger's 'Mock Morris' and songs given by Mlle. Victoria Fer added further attraction to the occasion.

The new concert-version of Planquette's melodious and deservedly popular comic-opera 'Les cloches de Corneville,' recently issued by Messrs. Joseph Williams was performed at Queen's Hall on January 16, by the Central London Choral and Orchestral Society, under the direction of Mr. David J. Thomas. The audience was well-pleased with the spirited and bright-toned singing of the choir and with the work of the soloists, among whom Miss Carrie Tubb earned chief honours.

Warmth of expression and choral unity characterized the performance of 'Hiawatha' by the People's Palace Choral and Orchestral Societies on January 18, under Mr. Frank Idle's direction. The complete cycle was given, and a large audience displayed keen interest. The soloists were Madame Annie Walker, Mr. Ivor Walters, and Mr. Julien Henry.

RECITALS.

The first recitalist of the year was Mr. Cecil Baumer, the young and capable pianist, who appeared at Æolian Hall on January 4. His own second Sonata for violin and pianoforte proved a scholarly work and testified to the composer's fluency in musical design. Miss Mary Law was the violinist. Senhor Vianna de Motta gave commanding pianoforte interpretations at Bechstein Hall on January 8. His programme included Liszt's Variations on Bach's Chorale 'Weinen, Klagen' and Mozart's Variations on a theme from Gluck's 'Pilgrim of Mecca.'

M. Safonoff, the famous conductor, was heard at Bechstein Hall on January 15 as a pianist, in which capacity he earned considerable repute in his younger days. He co-operated with M. Beloussof, a violoncellist of great expressive powers, in the performance of three Beethoven Sonatas.

The much-heralded Daniel Melsa, violinist, made his first appearance in England at Steinway Hall on January 15, and showed that the reports of his brilliance were largely based on truth. His programme gave no opening for exceptional powers of interpretation, but it sufficed to exhibit an advanced technique and a refined, sensitive style. Another violinist new to London, M. Alexandre Sébald, chose to distinguish his recital at Bechstein Hall, on January 17, by performing Paganini's twenty-four Caprices for violin alone. He certainly justified the stress laid upon the technical side of his attainments. Miss Floriel Florean gave an evening of South African Folk-Songs at Bechstein Hall on January 21.

Recitals have been given by Miss Catherine Robertson (vocalist), Mr. Maurice Warner (violinist), Mr. Claud Gascoigne (pianist), and Mr. Rowsby Woof (violinist), Miss Erna Schulz and Mr. Louis Edger (violinist and pianist), Herr Georg von Lalewicz (pianist), and Miss Tara Wallace (violinist).

OTHER CONCERTS.

The most momentous feature of the Twelve o'clock Concert given at Æolian Hall on January 9 was the performance, by the Misses Verne, of Reger's Variations and Fugue for two pianofortes on a theme by Beethoven. The most pleasant was Miss Edith Clegg's singing. The next concert of the series, on January 16, provided the rare pleasure of hearing Brahms's Trio for horn (Mr. A. E. Brain), violin (Miss Marjorie Hayward), and pianoforte Miss Mathilde Verne), finely played. Mr. Mostyn Bell contributed songs.

Miss Dorina Zingari, appearing at Steinway Hall on January 14, showed greater capacity as composer, pianist, and orchestral conductor than is usually expected in a girl of sixteen.

The Geloso Quartet, a new body from Paris under the leadership of Mr. Albert Geloso, made their first London appearance at Bechstein Hall on January 20, and revealed exceptional powers in a performance of César Franck's Quartet. They also produced a musicianly Quartet written by Mr. B. Holländer.

An excellently managed and popular series of concerts is in progress on Saturday evenings, at the Central (Wesleyan) Hall, Westminster. On January 18, the principal items in the programme were supplied by the Band of H.M. Irish Guards, conducted by Mr. Charles Hassell.

Mr. Russell Bonner has just concluded a series of twelve weekly pianoforte recitals at the Metropolitan Academy of Music, Forest Gate. At the last recital, the programme was selected by the vote of the audience from the 133 pieces played at the previous recitals. The public choice was as follows: Prelude, Rachmaninoff; Sonata Pathétique, Beethoven; 'Spring Song,' 'Duetto' and 'Bee's Wedding,' Mendelssohn; 'La Campanella,' 'Liebestraume' and 'Tannhäuser' March, Liszt; 'Papillon,' Grieg; Fantasia in D minor, Mozart; and Rhapsodie in B minor, Brahms.

Suburban Concerts.

The Richmond Philharmonic Society gave their first concert of the twenty-third season on December 12 at the new Drill Hall. There was a crowded audience which much appreciated a concert performance of Gluck's 'Iphigenia in Aulis.' The soloists were Miss Clytie Hyne, Miss Violet Webb, Mr. Joseph Reed, Mr. Constantine Morris, and Mr. Wilson Brazier. Dr. C. E. Jolley conducted.

The Pinner Choral Society gave an interesting concert, under the direction of Mr. Claud Powell, at Love Lane Hall on December 14, with a programme in which the choral section consisted of Bach's cantata, 'The sages of Sheba,' six carols, and other Christmas music. The efficient and expressive singing of the choir and the excellent work of the soloists, Mr. Courtenay Morris, Mr. Claud Powell (vocalists), Mr. Claude Pollard (pianist), and Mr. Morton Stephenson (violoncellist), combined to provide a highly attractive evening's entertainment.

The Munro Davison Choral Society gave a concert on December 16 last, at the Northern Polytechnic, Holloway, and the programme included Elgar's 'Black Knight' and some madrigals and part-songs. The solo vocalists were Miss Maude Willby and Mr. Albert Maiden. The fascinating 'Floral Dance' (Kate Mors) was given by nine contralto pupils of the conductor, who arranged part of the delightful accompaniment as a 'village band' for six male voices. The accompanists were Miss Maud Crouch and Mr. Herbert Hodge; Miss Jessie Bristol being solo-pianist. Carols and other examples of Christmas music were given at a free recital on Sunday, December 22, and owing to the almost total failure of the lighting, the music was listened to in an impressive twilight by a large and attentive audience. The solo-work of Mrs. Hollis, Miss Amy Knightly, and Mr. C. V. Waddington, delighted the audience.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave a concert at Streatham Hall on December 17. The programme included works by Bach, Beethoven, Coleridge-Taylor, Tchaikovsky, and Hamerik. The solo artists were Miss Violet Perrin, Mr. Harold Wilde, and Mr. Mark Hambourg, and Miss Ethel Robjohns and Miss Gladys Daniel played the solo parts in the Bach Concerto for two violins.

The best concert that Harpenden Musical Society has yet given took place at the Public Hall on December 17, when Stanford's 'The Revenge' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' were the chief works in the programme. Choir and orchestra numbered nearly one hundred, and many passages in both works were given with fine effect. The choir were heard separately in Balfour Gardiner's 'Cargoes,' and 'Night,' by Frances Dover, which received its first performance, and the orchestra played four pleasant 'Orchestral pictures' by Harold E. Watts.

Stanford's 'The Revenge' and Coleridge-Taylor's 'A tale of Old Japan' were performed by the Putney Wesleyan Choir in the Lecture Hall, Putney, on January 9. The soloists were Miss Mabel Todd, Miss Alice Booth, Mr. Harold Wilde, and Mr. Laurence Gray. The accompaniments were played by a small string band led by Mr. Edward O'Brien, and assisted at the pianoforte and harmonium. Mr. John Curran conducted.

A performance of Coleridge-Taylor's 'A tale of Old Japan' was given at the Borough Hall, Greenwich, on January 18, by the South London Philharmonic Society. The principals were Miss Lily Bruin, Miss Viola Doré, Mr. Frost Lambert, and Mr. George Baker. The choir and orchestra performed with much expression. The second portion of the programme included vocal solos and duets. Mr. W. T. Ward (of the Queen's Hall Orchestra) played movements from Mendelssohn's Violin Concerto, and the concert, which was conducted by Mr. W. Bruin, concluded with a Choral Fantasia on 'Tannhäuser.'

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The most prominent features connected with the musical life of Birmingham in 1912 were the successful inauguration of the Midland Competition Festival in May last, the Triennial Musical Festival, and the visit of the Quinlan Opera Society; but in addition to these the past year was specially noteworthy on account of the visit of the most renowned virtuosi and vocalists now before the public. Choral music was well represented by our premier choral Society, the Birmingham Festival Choral Society, and by our amateur choral bodies, the Choral and Orchestral Association, the Midland Musical Society, and the Choral Union. Orchestral music and chamber music also found adequate representation, and in the way of miscellaneous concerts the number almost exceeded past records.

Before the close of the year two Town Hall Concerts were given, one by the Birmingham Choral and Orchestral Association on December 21, and the other by the Birmingham Festival Choral Society on Boxing Night. The former revived Thomas Anderton's Cantata, 'Yule-Tide,' written for the Musical Festival of 1885 (which was especially rich in the production of new works, for on that occasion were brought out Gounod's 'Mors et Vita,' Dvorák's 'Spectre's Bride,' Stanford's 'The Three Holy Children,' Cowen's 'Sleeping Beauty,' and Prout's Symphony No. 3). In addition to 'Yule-Tide,' the programme also contained Coleridge-Taylor's Cantata 'A tale of Old Japan,' which was heard here for the second time, and which again created an excellent impression, much care having been bestowed on its preparation by Mr. Joseph H. Adams, the conductor of the Society. The solo parts were well sung by Madame Aston, Madame Marguerite Gell, Mr. Walter Ottey, and Mr. Sidney Stoddard. The work presented by the Birmingham Festival Choral Society consisted of the fifty-seventh annual Christmas performance of Handel's great epic, the 'Messiah.' Dr. Sinclair secured a remarkably impressive interpretation, in which the choir achieved first honours. The principals were Madame Mary Conly, Miss Phyllis Lett, Mr. J. Stewart Wilson, and Mr. Hamilton Harris, with Mr. C. W. Perkins at the organ.

At the beginning of January the Incorporated Society of Musicians held their annual conference here, assisted by the Musical League in the framing and execution of the concert programmes. A detailed account of the proceedings will be found on p. 113.

The Birmingham Amateur Opera Society, who have rendered such excellent service in the past, were once more associated with the annual conversazione of the Midland Institute, providing as usual the musical entertainment, which this time consisted of a revival of Basil Hood and Edward German's comic opera 'Merrie England,' originally produced at the Savoy Theatre in 1902. The large lecture theatre of the Midland Institute was again the locale, the concert-platform having been transformed into a miniature stage, in a way to meet all requirements. Six performances were given in all, namely on January 13, 14, 15, 16, 17, and 18. Mr. Franklyn Mountford had admirably prepared the work, and conducted a performance of all-round excellence, particularly gratifying being the splendid singing of the chorus and the fine playing of the orchestra. The cast of principals included some clever amateurs of considerable experience.

Mr. Wilfred Ridgway, a young local pianist of the 'Sturm und Drang' school, gave a pianoforte recital at Queen's College on January 16. He possesses remarkable power and makes plenty of use of it, to the detriment of musical expression; in the way of technique he achieves remarkable effects.

Mr. Joseph Cousin, of Little Hulton, has obtained the diploma of Fellow of the Royal College of Organists. The son of a miner, employed at Lord Ellesmere's colliery, he showed marked musical ability at an early age and obtained the L.R.A.M. diploma for pianoforte-playing when a boy.

BOURNEMOUTH.

A firm hold on public favour is still being retained by the weekly Symphony and Popular Concerts, the audiences during the Christmas season ranging at a high level numerically. Two exceptionally good performances at the Symphony Concerts were those of the fifth Symphonies of Beethoven and Tchaikovsky; in both cases the fine playing manifested the great care that Mr. Dan Godfrey had taken in the preparation of the music, and our conductor was nobly backed up by his instrumentalists. Kalinnikoff's Symphony in G minor, Dvorák's F major Symphony, which to the disappointment of many was substituted for Sibelius's latest Symphony, and Brahms's second Symphony have also figured in recent programmes. Many interesting works in other forms have also been presented, those calling for special mention being Weingartner's 'Joyous Overture' (first performance in England), an orchestral version by Steinberg of Bach's Chaconne (also the first performance in this country), Percy Grainger's 'Molly on the shore' and Mock Morris for strings, and Dr. Walford Davies's new Suite (suggested by the poesy of Wordsworth). Turning to the soloists, pride of place must be given to the delightful performance by Messrs. Philip Levine and Cedric Sharpe (lately scholars of the Royal College of Music) of Brahms's Double Concerto for violin and violoncello; and reference must not be omitted to the performances of Hans von Bronsart's Pianoforte concerto, Lalo's 'Symphonie Espagnole' for violin and orchestra, Grieg's Pianoforte concerto, and the Mendelssohn Violin concerto, by Mrs. Davan Wetton, Mr. Anton Maaskoff, Miss Myrtle Meggy, and Miss Leila Doubleday, respectively.

The Monday 'Pops.', too, have afforded us many enjoyable and by no means uninstructive afternoons. For instance, the first of the concerts to deal with the rise and development of various musical forms was given on December 16, when a very pleasant programme illustrative of the 'evolution of the dance' was essayed. A Grieg concert on December 23 was succeeded on December 30 by the twelfth concert of the series, which was designed to trace the 'evolution of the overture' (operatic); this proved to be one of the most successful of the season's concerts. The example chosen to exemplify the modern operatic overture was 'The Wreckers,' by Ethel Smyth (1906). This scheme, at the same time, well reflected the various types of musical thought and feeling as expressed in Formalism, Neo-Hellenism, Romanticism, and so on. The details of the remaining concerts of the series up to the date of writing are as follows: January 6, Scandinavian music (Norwegian Carnival, by Svendsen; 'Hamlet' Overture, by Gade; Norwegian Folk-song, by Halvorsen; 'Romance' for violin and orchestra, by Svendsen, played by Miss Gwenydd Powell, a local performer; Swedish dances, by Max Bruch; Overture, 'The Vikings,' by Hartmann; Norwegian Rhapsody, by Svendsen). It was a mistake, of course, to include the Bruch numbers in this programme, as they were alien to the avowed purpose of the concert. January 13, Italian music (Minuet for strings, by Boccherini; 'Anacreon' Overture, by Cherubini; 'William Tell' Overture, by Rossini; 'Dance of the hours,' from 'La Gioconda,' by Ponchielli; 'Lustspiel' Overture, by Busoni; 'Danza Piedmontese,' by Sinigaglia). At the twelfth Monday 'Pop.' Mr. Mauritz Speelman, one of the best musicians in the orchestra, played Rögister's Fantasie for viola and orchestra very charmingly. The supply of chamber-music items has comprised Brahms's Clarinet sonata in E flat (Mr. H. Oney and Mr. Montague Birch); duets for harp and pianoforte—(*a*) 'Scène de ballet,' by de Paz; (*b*) 'Le Soir,' by Chaminade (Miss Jacoba Wolters and Mr. Montague Birch). The foregoing artists are members of the Municipal Orchestra. On January 6 Miss Louise Hugsmann played pianoforte solos, and at the fourteenth concert Miss Ivy Gray, Mr. Algernon Holland (of the Municipal Orchestra), and Mr. S. Cöelho very effectively disposed of three movements from Rubinstein's Pianoforte trio in B flat.

Of the miscellaneous events, not a few have been noteworthy, such as the orchestral concert at which Miss Kathleen Parlow appeared. At this concert, a more than usually promising vocalist, Miss Gladys Moger, also appeared. Then, too, the three days' visit of the Imperial Russian Ballet in 'Scheherazade' (Rimski-Korsakov) and 'Sylphide' deservedly created quite a sensation. Last but not least we

chronicle the visit paid by Mr. Percy Grainger on January 11, this clever young musician experiencing something akin to a triumph with his performance of Saint-Saëns's Pianoforte concerto in G minor. Mr. Grainger also chose Bournemouth as the venue for the first performance of a new composition of his, a Romance for orchestra and harp solo, the composer conducting. Melody predominates, and it is of a very expressive nature. The results are obtained in a simple and unaffected manner, and the music is unfolded without pretentiousness or fuss.

BRISTOL.

On January 14 Mr. Percy Heming, who is a capable bass vocalist, gave a recital at the Victoria Rooms and afforded pleasure to a numerous audience. Miss Joyce Savage, pianist, assisted, and Mr. G. Herbert Riseley discharged the duties of accompanist efficiently.

The annual Ladies' Night of the Bristol Madrigal Society on January 16 attracted a large audience to the Victoria Rooms, and under the able direction of Mr. D. W. Rootham a carefully arranged scheme chiefly of the older madrigals was interpreted by a choir numbering 105 voices. The President of the Society (Mr. P. Napier Miles) was absent through illness, and his place was occupied by Mr. J. Barrett, one of the vice-presidents. Compositions which had not been sung in public by the Society for at least twenty years were given, and included the following: 'See where with rapid bound' (Marenzio), 'Hope of my heart!' (Ward), 'Shall I abide this jesting?' (Alison), 'O say what nymph' (Palestrina), 'Fine knacks' (Dowland), 'Here on the waters' (Lotti). These were all interpreted admirably, and the audience testified their appreciation. Elgar's 'My love dwelt in a northern land' was given with great charm, and so gratified the hearers that it was re-demanded. A short time ago Mr. Henry Daniel, one of the vice-presidents of the Society and a member for over fifty years, died, and as a tribute to his memory the choir sang Mendelssohn's 'In the bosom joy and grief,' which was an especial favourite with him.

DEVON AND CORNWALL.

THE THREE TOWNS.

Pupils of Plymouth High School went somewhat out of the usual school music course in presenting at their annual concert a 'Masque of the Seasons' in costume, the musical numbers of which were odes, songs, and hymns, collected and introduced with much ingenuity. A further distinction was the attempt to produce the Masque under conditions of Greek drama; the costumes were draped in Grecian style, and the chorus occupied a platform in front of the stage, the performers ascending and descending by steps and mingling at intervals with the audience. Miss Potter, head-mistress, was responsible for the performance, which was highly creditable.

On December 28, the Plymouth Guildhall Choir gave their annual performance of the 'Messiah,' conducted by Mr. H. Moreton, borough organist. With the exception of occasional weakness in entry, the chorus-singing was excellent, though the holiday season interfered with the attendance of members and consequently with the balance of the parts. The principals were the Misses Doris Carter, Joan Ashley, Messrs. J. Perry, and J. Farrington. Mr. M. Alexander led the band.

Faithful to their intention of producing a new modern work at each of their annual recitals, Dr. Harold Lake (pianist) and Mr. Percy Lowman (violin) on January 14 at Plymouth played for the first time in England a Sonata for the two instruments by M. Crickboom, a Belgian, pupil of M. Ysaye and second violin player in the Ysaye Quartet. The work was unconventional in form and the themes were numerous and often fragmentary, but not without a sense of continuity. The almost unbroken use of minor tonality (D minor, B minor, and D minor) and the insistence on the tone of D gave the work a distinctive quality. There was throughout a suggestion of Debussy, without any actual reminiscence. The vocalist of the occasion was Miss Eileen Buck.

OTHER DEVONSHIRE TOWNS.

On December 17, 1912, the Exeter Orchestral Society, of which Dr. Wood is conductor, confined their attention to works for strings only. Among the new pieces were Percy Grainger's 'Mock Morris'; two 'Bagatelles,' by Percy Fletcher; a Mexican Serenade by Lachlan Maclean; and Ernest Austin's Variations on the 'Vicar of Bray.' An arrangement of the Andante and Presto from Mendelssohn's Octet (Op. 20) was also played, and Miss Mabel Pugh gave Bach's Concerto in E with the band. Miss Phyllis Archibald was the vocalist. On January 4, Torquay Municipal Orchestra gave a Wagner concert, with Madame Blanche Marchesi as vocalist.

The Wednesday Symphony Concerts have become a well-established feature of the propaganda, and are exceedingly popular. The conductor, Mr. Basil Hindenberg, is an enthusiastic and conscientious musician, and his interpretations are serious in purpose and enlightened by inspiration and intelligence. A Festival in April is being discussed. The Buckfastleigh String Band took part in a concert in the town on January 11, when musical plays and miscellaneous items completed the programme.

Aveton Gifford Glee Party contributed to a concert on December 31, for charitable purposes, and concerted music was played by Miss Pellow, Mr. Denton, and Mr. and Mrs. Reeves. In the evening of Boxing Day the choir of the Wesleyan Church in the same village sang a cantata, 'The Galilean,' to a large audience. At Newton Abbot, on January 9, two concerts were arranged by Mr. J. W. Furler, at which the Newtonian Male Quartet sang pieces, one of the most successful being 'Drink to me only with thine eyes.' Others who contributed to the programme were Mr. Furler (violin), Miss Janie Crews (pianoforte), Mr. C. G. Pike ('cello), these three artists being associated in Mendelssohn's Pianoforte trio in C minor; Miss H. Furler (accompanist), Mr. Frank Webster (tenor vocalist) and Miss Olive D. Vicary (contralto), Mr. L. Bearne (organ), and Mr. H. V. J. Watts (pianoforte). A Welsh male-choir of railway workers from Neath visited Newton Abbot on January 11, and gave excellent proof of their gifts. Newton Brotherhood Band took part in the programme.

Three performances were given on January 14 and successive dates by Paignton New Opera Company, recently organized, of the opera 'Erminie' (Jakobowski). Mr. F. L. Harris, conductor, obtained excellent results both from the chorus and principals, and from the band, which latter was led by Madame Kate Cornish. Ashburton Operatic Society repeated 'The Pirates of Penzance' on January 15, the singing of Miss Fifine de la Côle being the chief element in the success of the performance, which was accompanied and directed by Mrs. Herring Mason. Between the acts, songs were sung, and Mr. Walter Herring Mason played Haydn Wood's new composition for violin, 'La vie de Bohême.'

CORNWALL.

A choir and band of seventy performers sang part-songs and choruses at Torpoint on December 17, under the direction of Mr. Arthur Greet. Old members of the Paul Hill United Methodist Choir, numbering forty-five voices, gave a concert under the baton of Mr. T. P. Pollard on December 26, Miss L. A. R. Taskis accompanying. The newly-formed choral Society at St. Ives, trained by Mr. Ernest White, made their first appearance on December 26 in a programme of miscellaneous choruses, and showed that they had started in the right way. On December 31 Pool Excelsior Male Choir gave a concert of choruses and part-songs. Bodmin Vocal Quartet took part in a concert at Fowey on January 1; and Goldsithney Wesleyan Choir sang a number of choruses and part-songs on January 3 under the baton of Mr. J. Rees, accompanied by Mr. M. G. Phillips. Fowey Church Choir gave their services on January 8 in a concert at Lanreath, singing quartets, solos, and choruses. The first appearance after an interval of years was made by Padstow Choral Society on January 15 in a performance of 'The Prodigal Son.' A small band assisted, and Mr. Baker conducted a creditable interpretation.

Camborne Town Band report the purchase during the past year of new instruments to the value of £50, leaving a balance in hand of £5.

H.R.H. The Prince of Wales has given a trophy for competition among the bands of Cornwall at the next contest at Bugle. Mr. W. Uren is the bandmaster at Camborne. St. Keverne band gave a concert on January 1.

The programme of an organ recital given in St. Michael's Church, Newquay, on December 29 by Miss Wood included pieces by Best, Mansfield, Mendelssohn, Calkin, and Batiste. A new organ, built by Hele & Co., of Plymouth and Exeter, was opened on January 10 with a recital by Mr. John Hele and Mr. Alan Thorne. Marazion Ladies' Class sang pieces by Brahms and Schubert.

The musical play, 'The Wave Song,' which was produced at Liskeard last season, was repeated there on December 18. The author and composer, Mr. A. Venning, is a resident at Liskeard, and presided at the pianoforte. The performance was excellent, and the music made a good impression, the motif of the 'Wave Song' being clearly definable throughout the play. A crowded audience at Delabole listened to an interesting performance of the operetta 'Bold Robin' on December 26.

DUBLIN.

At the Royal Dublin Society the chamber-music recitals since the Christmas vacation have been given by the Motto Quartet (who played the Schubert Quintet, with Mr. Clyde Twelvetrees); M. Edouard Risler, who came specially from Paris for this recital, and whose beautiful playing was greatly appreciated; the Wessely Quartet, who joined forces with Dr. Esposito in Fauré's Quartet for pianoforte and strings; and Dr. Walter Alcock at the organ.

The Quinlan Opera Company concluded a successful four-weeks' season on Saturday, January 18. 'Louise,' their principal novelty, was played three times; 'Tristan' only once; 'Hoffmann' four times. Miss Evelyn Parnell sang 'Traviata' twice with great popular success. The company intend giving 'The Ring' in May next.

During the month concerts of miscellaneous character have been given by Miss Lily Christie and Miss Molly Keegan—both prize-winners of Feis Ceoil who have continued their studies in London.

The syllabus for the Feis Ceoil to be held in the week commencing May 19 next has just been issued. The adjudicators include Miss Fanny Davies, Mr. Charles Victor, Signor Edgardo Lèvi, Mr. Sidney Nicholson, Mr. Rawdon Briggs, and Mr. J. Ord Hume.

On December 6, 1912, the University of Dublin Choral Society, under Dr. C. G. Marchant, revived Schumann's rarely-heard 'Paradise and the Peri' at the first concert of this, their seventy-sixth season. Madame Borel sang the music of the Peri, and Mr. D. Jones the tenor solos.

GLASGOW.

The Western Amateur Orchestral Society, ably conducted by Mr. John Mactaggart, gave a very successful concert on December 19, playing with considerable effect Dvorák's 'New World' Symphony, and Mr. William Wallace's tone-poem, 'The passing of Beatrice.' At the Choral and Orchestral Union's concert on Christmas Day, Schubert's Symphony in C had the place of honour on the programme, which also included Tchaikovsky's Suite, and the Overtures to 'Ruy Blas' and 'The bartered bride.' Miss Carrie Tubb, as solo vocalist, made an excellent first appearance at these concerts.

A popular item at the Saturday Popular Concert, on December 28, was a new orchestral suite, 'Cinderella,' the work of a local musician, Mr. G. T. Pattman, the organist of St. Mary's Cathedral. The composition, which is nicely conceived and daintily scored, was at once received with favour by the audience.

The custom of giving special musical services in the churches at Christmas seems to be growing, and it is worthy of note that the works of Bach are beginning to find their way into the programmes, although 'The Messiah,' as a whole or in part, still maintains pride of place. The Choral Union, under Mr. Verbrugghen, gave their time-honoured performance of 'The Messiah' on New Year's Day and a 'popular' performance of the same work on January 16. The Young Men's Christian Association Choir, conducted by Mr. R. L. Reid, gave their annual 'Messiah' concert on January 3.

At the Choral and Orchestral Union's ninth Classical Concert on January 2, Mr. Philip Halstead, a clever Glasgow musician, was the solo-pianist in Schubert's 'Wanderer' Fantasia, with orchestra. The Symphony was Beethoven's No. 8, and the lighter music included Grieg's 'Peer Gynt' Suite and Dvorák's 'Carneval.' The programme of the tenth Classical Concert on January 7 offered some striking contrasts, as for example the Overture to 'Œdipus at Colonos,' by Bantock (given for the first time here), and Haydn's 'Oxford' Symphony, Strauss's 'Also sprach Zarathustra,' and Schubert's Overture to 'Rosamunde.' The playing of the Scottish Orchestra at this concert reached possibly its highest level. The main feature of the eleventh concert on January 14 was the remarkably fine playing of Mr. Arthur de Greef, the Belgian pianist, in Grieg's Pianoforte concerto in A minor and Saint-Saëns's Pianoforte concerto No. 2, in G minor. Mozart's 'Jupiter' Symphony and Liszt's Symphonic-poem 'Orpheus' completed the programme.

The Wagner Centenary was celebrated at the Popular Orchestral Concert, on January 18, in an orchestral programme wholly drawn from the master's works, but the vocal numbers were songs by Mozart, Korbay, and Cowen! Similarly at the Scottish Celebration Concert, on January 25, the orchestral programme was quite suitable to the occasion, but the vocal items were by Verdi and Dunkels! Such anomalies seem inexplicable. It is unfortunate, too, that the management did not include a Wagner centenary concert in their classical series.

At the monthly meeting of the Glasgow Society of Organists, held on January 11, Mr. Sydney L. K. Crookes gave some reminiscences of his personal association with Alexandre Guilmant.

GLOUCESTER.

The Gloucester Choral Society gave their second concert of the season at the Shire Hall on December 17. The chief items in the programme were S. Coleridge-Taylor's 'Bon-Bon Suite' for baritone solo, chorus, and orchestra—words by Thomas Moore; and Hubert Bath's 'The wedding of Shon Maclean,' a Scottish rhapsody for chorus, soli (soprano and baritone), and orchestra. Both of these works were new to Gloucester, and received splendid interpretations. Mr. Charles Knowles, who was responsible for the baritone solos in both these works, made a welcome reappearance. Miss Dorothy Silk, who sang the soprano solos in 'Shon Maclean,' also gave a beautiful interpretation of Max Bruch's 'Ave Maria.' The band, composed chiefly of members of the Gloucestershire Orchestral Society, was ably led by Mr. W. H. Reed. Mr. A. P. Porter was at the organ, and the whole was under the careful conductorship of Dr. Brewer.

LIVERPOOL AND DISTRICT.

The Philharmonic Society rang out the first half of their season, on December 17, with Max Bruch's fine choral work, 'The lay of the bell,' which was first heard in Liverpool under the composer in 1879, shortly before he was appointed resident conductor of this Society. The work is well worth re-hearing, for it is melodious and scholarly, and contains some finely-wrought choral numbers somewhat in the Mendelssohn manner, although Bruch has a style of his own in the weighty simplicity of his choral writing and absence of undue vocal difficulty. To some who heard it after an interval of thirty-three years, the work revived old memories not unpleasantly. Schiller's poem is full of natural human interest, and Bruch's music is extremely suitable and often powerful, especially in its masterly orchestration. Under Sir Frederic Cowen's direction, the performance had commendable if not outstanding choral merit. The sopranos and tenors were somewhat weak in tone and attack. Mr. F. Ranalow delivered the important bass airs and narratives with sonority and judgment, and with him were associated as principals Miss Carrie Tubb, Miss Teresa Amalfi, and Mr. Maurice D'Oisly.

It is generally agreed that the seventh concert, on January 7, was one of the most successful miscellaneous concerts ever given by the Philharmonic Society. To Sir Henry Wood is due the credit of the choice and performance of an exhilarating programme in which the powers of the splendid orchestra, led by Mr. Rawdon Briggs, were exploited to the full. It contained Chabrier's picturesque 'Rhapsodie España,' Balfour Gardiner's irresistible 'Shepherd Fennel's Dance,' Saint-Saëns's melodious Violin concerto No. 3 in B minor (skilfully played by M. Achille Rivarde), and third Symphony in C minor, Op. 78, which Sir Henry Wood presented for the first time here with great and immediate success. The reception of this work was a striking popular tribute to the thoroughness, enthusiasm, and inspiration of Sir Henry's method. The organ was in the able hands of Mr. Branscombe, and the pianoforte players, of which two are required, were Mr. Albert Orton and Mr. W. A. Roberts. The American baritone, Mr. Charles W. Clark, sustained his high reputation with the Prologue from 'Pagliacci' and 'An jenem Tag,' from Marschner's 'Hans Heiling.' Bach's 'Choral Sanctus' No. 2, in D, as a finale, came rather as an anticlimax to what had gone before, as the performance did not achieve distinction.

The news of the intended retirement of Sir Frederic Cowen from the conductorship-in-chief of the Liverpool Philharmonic Society, which he has held since 1896, in succession to the late Sir Charles Hallé, has occasioned general and sincere regret.

The programme of the fourth Akeroyd Symphony Orchestra Concert on January 14 contained Schumann's second Symphony and some acceptable old-world music. The chief feature of the evening was the first appearance here of the prodigy boy-pianist, Master Solomon, who played Liszt's 'Hungarian Fantasia' with the orchestra. The clever boy is evidently being well-trained, and it is to be hoped that the flame of his genius will burn steadily to manhood.

The Sunday Society continues to provide commendable entertainments on Sunday evenings in St. George's Hall, for a very numerous class of supporters. The present season is the twenty-seventh of the annual series which the Society has held since its foundation in 1886. Theirs is a creditable record of good work, carried on in the face of very strong opposition now long-since outlived. In the conductor of the orchestra, Mr. John Lawson, the Society has an able and enterprising official, to whom it would appear that much of the credit is due for the high-class programmes and excellent performances. For example, on December 22, a very large audience listened with attention and evident appreciation to Mackenzie's Overture, 'Britannia,' the Allegro from Stanford's 'Irish' Symphony, an orchestral selection from German's 'Merrie England,' and Mr. Julian Clifford's melodious Pianoforte concerto in E minor, which the composer himself played with skill. The singer was Madame Eva Warren.

At the second concert of the Brodsky Quartet on January 11, a novelty was provided in Verdi's String quartet in E minor, an interesting example of the great Italian's strong personality in an unusual medium; César Franck's fine Quintet (in which the able pianist was Mr. Fred Blundell); and the Mozart Quartet in F (K. 590).

The second half of the Rodewald Concert Club's season commenced in the 'Bear's Paw' music-room on January 13, when Mr. Vivian Burrows again displayed his virile powers as a violinist. Miss Gladys Lederer gave pleasure by her singing, and Mr. Herbert Blenkarn was a tactful accompanist. An interesting recital was given in the Yamen Rooms by Mr. Fred Blundell (pianoforte) and Mr. T. B. Sidebottom (violin) on January 15

At the Repertory Theatre, 'Fifinella,' which is described as a 'Fairy Frolic in three acts and some pantomime,' was produced on December 26, and since has been received with popular favour. This whimsical and amusing piece is designed by Messrs. Barry Jackson and Basil Dean, with lyrics by the former. The incidental music, composed by Mr. Norman Hayes, is distinctly good of its kind, and is effectively scored.

Commencing on December 23, the Moody-Manners Opera Company completed a highly successful four weeks' season in Kelly's Theatre. Full houses were almost invariably the rule, and testified to Mr. Manners's enterprise and wisdom in providing adequate representations of well-known works at popular prices, ranging from a fourpenny gallery to half-a-crown stalls. 'Elijah' on the stage continues a favourite 'opera,' rivalling in favour the well-worn 'Faust,' 'Lily of Killarney,' and 'Bohemian Girl.' Mr. Manners also revived Gounod's 'Romeo and Juliet' and Saint-Saëns's 'Samson and Delilah.'

A performance of the 'Messiah' was given in the Auditorium by the Port Sunlight Philharmonic Chorus and Orchestra on December 19, conducted by Mr. Seddon. The vocal principals were Miss Louise James, Miss Eunice Grounds, Mr. Albert Holt, and Mr. George Parker, with Mr. J. E. Matthews as leader. The large choir included volunteers from the leading choral Societies in Liverpool and neighbourhood. According to the printed programme the aim of the Society is to 'perpetuate year by year the most sublime oratorio ever written, and to do honour to the name of its immortal creator.'

At the concert of the Oxton and Claughton Orchestral Society, held in the Birkenhead Town Hall, December 21, Tchaikovsky's 'Romeo and Juliet' Overture, and Grieg's 'Peer Gynt' Suite were played under the careful direction of Mr. J. E. Matthews. The Society continues to uphold a high standard. It was unwise, however, to play Mendelssohn's Violin concerto, with a young soloist at present unequal to the task. An interesting selection of tenor songs was sung by Mr. Roland Jackson, ably accompanied by Mrs. A. C. Bamford.

The Waterloo Amateur Operatic Society, one of the best local amateur organizations of its kind, gave three good performances of Sullivan's 'Iolanthe,' with orchestra, in the Waterloo Town Hall, under the able direction of Mr. George F. Mason.

MANCHESTER AND DISTRICT.

Although the results of the Hallé Treasurer's appeal to the guarantors and subscribers will probably not be known before the end of the season, indications are not wanting that the response will not be such as he would desire. During the year-end recess two letters from guarantors appeared in the columns of the *Guardian*, and very plainly told the executive that it was quite useless to appeal for help to the outside public and yet retain the same control as before; if the public pays it must have a voice, or voices on the governing body. On this point there appears to have been divided opinions and a hesitating pronouncement even at the special meeting last December. If the executive is unwilling or unable to realise this very elementary fact the sooner it perishes the better; the idea of asking public-spirited citizens to help in the financing of a privately-controlled society not unnaturally leads to responses accompanied by restrictive conditions. There is only one way out of this dilemma, and so far the executive has hesitated to permit this admission of supplementary public opinion. The logic of facts, however, is inexorable, and the end of the season must witness a definite re-modelling of the whole business. Everyone realises that Balling has a difficult task on hand. He is finding it impossible to adhere to his bold scheme of new works; the reason can only be conjectured, but he has been compelled to jettison some of his cargo. At the time of writing there remain but five orchestral concerts, at which there appears small likelihood of ten or a dozen promised works being performed. Other Societies here and elsewhere find it possible to adhere to the programmes outlined at the beginning of the season, but, apart from the choral nights, hardly one Hallé programme this season has been in accordance with the prospectus published last October.

The tale of recent Hallé concerts is soon told. Mendelssohn's 'Midsummer Night's Dream' music in its entirety, and the 'Messiah,' call for no comment. The early New Year concert (January 9) brought Achille Rivarde in the Beethoven Violin concerto and Bach Chaconne, Balling introducing a Roger Ducasse Suite that proved to be little more than modernised Délibes; really, after hearing the work of the young English school at Birmingham on January 3 and 4, and comparing it with that of Mandl, Bleyle, Klose, Charpentier, Volkmann, and Ducasse, played here by Balling since October, it must be said that these Continental men are not in the hunt either in freshness of ideas or in their expression. As Balling heard all the Birmingham

novelties, no doubt he too came to pretty definite conclusions on this matter. On January 16 he played a Suite of four 'Musical Pictures' by J. H. Foulds, one of the 'cellists of the Hallé band (his father was formerly leading bassoon player here). Inspiration has been drawn (the composer frankly explains) from four paintings: (1) by William Blake (hung in the Whitworth Gallery here) called 'The Ancient of Days,' (2) a Brunet, 'Colombine,' seen in the Paris Salon of 1906, (3) a sketch, 'Old Greek legend,' by the artist Martin, and (4) Boutigny's 'Tocsin,' a picture of martial life in a small mediæval French town. Here were first-rate ideas, expressed with compelling power, freshness of thought and outlook both in design and colour. Heard immediately after a paltry and dreary Volkmann Symphony, it proved indeed 'refreshing fruit.' The 'Zarathustra' reading which followed showed Balling's conducting in its finest light; although the work had not been rehearsed very much it had a freedom and élan not hitherto discernible in Hallé interpretations. Busoni's absence, owing to serious illness, was a great disappointment, doubtless shared by his admirers also in Liverpool and Bradford. Miss Doris Woodall (vocalist), appeared in his place.

Both the Speelman and Brand Lane orchestral Saturday 'Proms.' go on their way rejoicing in crowded houses. The composition of the audiences must afford the liveliest satisfaction to those who can look ahead five or ten years; people are going to these Saturday 'Proms.' who would not look twice at a Hallé programme. The situation is very analogous to that of the Competitive Festival movement; there it has been clearly demonstrated that the great B.P. won't 'shy' at music drawn from what we call the 'classics' any more than it will from that of the moderns. A Liszt Pianoforte concerto (E major) was so rapturously encored the other Saturday night that the pianist (Miss Morvay) was convinced the crowd wanted the whole affair again, and besought Sir Henry Wood to allow her to play it a second time in its entirety! The pity is that years ago the Hallé executive did not realise the potentialities of 'feeding' their Thursday audiences by themselves entering the field of popular Saturday programmes, and thus fostering the desire for the better and bigger orchestral works suitable only at a Hallé concert. Others have now exploited this field, and naturally will endeavour to keep their own clientèle. Six years ago there was only one orchestra in Manchester. Now we have three!

NEWCASTLE-ON-TYNE AND DISTRICT.

Swedish, Russian, Danish, Scottish, and Northumbrian folk-songs were sung unaccompanied at the Classical Concert Society's meeting on January 10 by the Folk-song Quartet—Misses Beatrice Spencer and Florence Oliver, and Messrs. Louis Godfrey and A. Foxton Ferguson. Their singing was well-balanced and expressive, the whole aim of the vocalists being to make their ensemble more important than mere personal display, and to present their material in the most finished way possible. They also sang charmingly four songs from Dr. Ernest Walker's dainty 'England's Helicon' and Brahms's 'Liebeslieder Walzer.' The latter were accompanied by Messrs. E. L. Bainton and W. G. Whittaker, who also contributed two pianoforte duets, the first three movements of Schubert's Grand Duo, Op. 140, and Brahms's 'Variations on a theme of Schumann.'

SHEFFIELD.

The newly formed Sheffield Musical Association was responsible for an interesting concert-lecture, given in the Montgomery Hall on January 14. Dr. McClure chose for his subject 'The growth of the Overture.' His admirably compiled and delivered address was partly historical, and for the rest, analytical, his remarks in the latter connection being excellently illustrated by a string orchestra.

Another concert-lecture given two days afterwards dealt with the subject of 'Wagner and Music-drama,' the lecturer being Mr. J. A. Rodgers. The development of Wagner's harmonic and melodic idiom was the particular line followed by the speaker. A number of well-sung musical illustrations embraced the whole of the Wagner stage works from 'Rienzi' to 'Parsifal.'

The St. Andrew's Choral Society which Mr. O. C. Owrid enthusiastically conducts gave a successful concert on January 18. Coleridge-Taylor's 'Hiawatha's Wedding-feast,' and Handel's 'Acis and Galatea' found the choir in confident mood and well-prepared condition. Their migration to a larger hall has braced up both membership and singing.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AYR.—On December 19 the Ayr Choral Union, assisted by the Scottish Orchestra, gave a very praiseworthy performance of Parry's 'Blest Pair of Sirens' and Elgar's 'Banner of St. George,' under the conductorship of Mr. Wilfrid E. Senior. The second part of the programme (purely orchestral) was conducted by Mr. Mlynarski, of the Scottish Orchestra. The Town Hall was filled to overflowing by a most enthusiastic audience.

CARLISLE.—The Choral Society, at their annual concert on January 16, gave the first performance in this city of 'A tale of Old Japan,' which attracted a large and appreciative audience. An excellent interpretation of the work was secured under Mr. Darley's conductorship by the principals and choir. The former were Miss Lilian Dillingham, Miss Margaret Birch, a native of this city, Mr. John Collett, and Mr. William Hayle. An Entr'acte for strings by Mr. H. V. French, a local amateur, was received with great favour, and Mr. Theo Crozier (also a local musician) roused enthusiasm with his violin-playing.

CHICHESTER.—The fourteenth concert of the Chichester Orchestral Society took place on January 20, and again exemplified the high efficiency which this body has attained under the enthusiastic guidance of Mr. F. J. W. Crowe. Schubert's 'Rosamunde' Overture, Elgar's 'Sursum Corda,' Mendelssohn's 'Hebrides' Overture, and Tchaikovsky's 'Casse Noisette' Suite were the chief orchestral numbers. Miss Isobel Hirschfeld played the first movement of Rubinstein's fourth Pianoforte Concerto, and Mr. Dalton Baker sang songs by Mr. Easthope Martin, accompanied by the composer.

CHRISTCHURCH (N.Z.).—At a concert of the Musical Union, given on November 26, Beethoven's 'King Stephen' Overture and Larghetto from the second Symphony, Mendelssohn's G minor Pianoforte concerto (with Miss Rima Young as soloist), and the first two movements of Schumann's Pianoforte quintet, were the chief features of the programme. The conductor of the orchestral pieces was Mr. W. S. King.

HANLEY.—The performance of 'The Messiah' given by the Glee and Madrigal Society on December 19 surpassed, in the opinion of many, all this choir's previous achievements in the interpretation of the work. It was notable for purity of voice-quality, fluency of vocalisation, and power of sustaining tone. Some legitimate individual effects in Mr. John James's reading of the score added attraction and interest. The solo parts were well sustained by Miss Eva Rich, Miss Florence Taylor, Mr. Frank Mullings, and Mr. Robert Burnett. Mr. Ernest Hammond was at the organ.

HOLSWORTHY.—Smart's 'The bride of Dunkerron' was effectively performed by the Holsworthy Philharmonic Society on December 12, under the direction of Mr. H. H. Bennett. Excellent solo-singing was provided by Mlle. Fifine de la Côte, Mr. Orlando Joliffe, and Mr. John Prout. Mr. John Furse, junr., assisted at the organ and Mr. Cecil Cooper at the pianoforte.

HUNSTANTON.—The Choral Society opened their twenty-fifth season on December 17, with an excellent performance of Coleridge-Taylor's 'A tale of Old Japan,' under the direction of Mr. B. Roden Hilder. The choir sang with

efficiency and refined expressiveness, and provided an appropriate choral background to the solo singing of Miss Beryl Freeman, Miss Florence Atkin, Mr. Hubert Eisdell, and Mr. Neville Barber. The remainder of the programme included contributions by the orchestra, the four solo singers, and the Rev. Canon Cary-Elwes (violoncellist).

Hythe.—The twenty-seventh concert of the Choral Society took place on January 15, when Dr. A. T. Froggatt conducted attractive performances of a number of madrigals and part-songs, including Palestrina's 'In good truth, when I am fondly loving' and Max Bruch's 'Morning song of praise.' Mr. Norman MacDonnell sang, and two movements from Tchaikovsky's Trio in A minor, Op. 50, were played by Mr. Alfred T. Dixon (violin), Mr. W. Trowell (violoncello), and Dr. Froggatt (pianoforte).

Johannesburg.—The Choral and Orchestral Society gave an excellent miscellaneous concert on December 13, under the direction of Mr. F. W. Peters, at the Wanderers' Hall, in the presence of an audience of 3,000. The choir and orchestra were heard together in 'The heavens are telling,' from 'The Creation,' Elgar's 'Land of hope and glory,' with Miss Edith Cowley as soloist, Coleridge-Taylor's 'The Viking's song,' and Gould's 'The fisher-mother's song.' The orchestra also contributed separately. The other soloists were Miss Blodwen Hopkins and Mr. Charles Sparrow.

Keswick.—A concert of exceptional interest was given on January 10, by Miss Helen Marshall's Ladies' Choir. Brahms's four Trios, Op. 17, were given with their full accompaniment for two horns (Messrs. F. and Otto Paersch) and harp (Mr. Charles Collier). The choir also gave Ernest Walker's 'The song of Proserpine,' Coleridge-Taylor's 'Encinctured with a twine of leaves,' Vaughan Williams's 'Sound sleep,' Elgar's 'The snow,' and other part-songs. Action-songs were given by St. John's School Choir. Miss M. Ballantyne was at the pianoforte.

Lancaster.—On December 11, Mr. Aldous's Choir gave a very successful concert in the Town Hall. They maintained their high reputation in part-songs with which they had won honours at recent musical Festivals. Bantock's six-part Nocturne, 'The nightingale is silent,' Mackenzie's eight-part song, 'My soul would drink those echoes,' Cornelius's six-part song, 'I can but love thee,' and Sibelius's 'Impromptu' for female voices were among the best features. Mr. Charles Tree sang, and Miss Sybil Keymer played violin solos. Mr. J. W. Aldous conducted.

Leamington.—'The Messiah' was given as an extra concert on January 2 by the Leamington Choral Society. The principal vocalists were Miss Nellie Judson, Miss Aimée Parkerson, Mr. Frank Mullings, and Mr. Joseph Ireland. Mr. H. Gibbon conducted.

Melbourne.—The annual Students' Concert of the University of Melbourne Conservatorium of Music took place at the Town Hall on December 10. Four pianists, three violinists, two organists, and five vocalists appeared—in most cases contributing concerto movements and operatic arias with orchestral accompaniment—and part-songs were given by Miss Harrington's class. Professor Franklin Peterson, director of the Conservatorium, conducted.

Milford-on-Sea.—The 'Hymn of Praise' was performed by the Choral Society on January 8. The soloists were Mrs. Polson, Miss Margaret Wood, and Mr. Frank Major of Winchester Cathedral Choir. Owing to an important gathering at Lymington the audience was not as large as usual, but those that came expressed themselves as highly gratified with the performance. A competent orchestra, consisting of amateurs led by professionals, played the accompaniment and the Symphony. The conductor was Mr. Abdy Williams.

Norwich.—'Confero,' a fairy operetta in three acts written by Mr. H. Jostling Bryant (librettist) and Mr. Ernest Harcourt (composer), was produced with such success in October that four performances have been given in Norwich, and arrangements made for its repetition in Great Yarmouth on January 30, and Cromer on March 24 (Easter Monday). The principals and chorus number forty players, and the accompaniments are supplied by a small orchestra and pianoforte. The performances are given under the composer's direction.

Penrith.—The third biennial Festival, which took place on November 20 and 21, was again an event of exceptional interest and importance to the locality. The presence of a professional orchestra of fifty-four performers, and of Sir Henry Wood as conductor, gave special significance to the opening concert, at which the pièce de résistance was Elgar's 'King Olaf,' the choral body concerned being the Penrith Musical Society. The choir sang with every shade of expression, and revealed the executive ability they have attained at the hands of their regular conductor, Mr. Godfrey Brown, now retired. The same concert provided performances of popular orchestral numbers. The vocalists of the occasion were Miss Carrie Tubb, Mr. John Booth, and Mr. John Prout. At the second concert the choir were conducted by Mr. Brown, who officiated in this capacity for the last time. The choral numbers were Bruch's 'Morning song of praise,' Bantock's 'On Himalay' and 'Awake, awake,' Morley's 'Fire, fire my heart,' and Barnby's 'Sweet and low.' A small orchestra, also under Mr. Brown's direction, contributed Grainger's 'Mock Morris' and other works, and solos were given by Miss Alys Bateman, Mr. Plunket Greene, Mr. Parlovitz (pianist), and Herr Johannes Wolff (violinist). At the close of the first half of the programme a presentation was made to Mr. and Mrs. Godfrey Brown.

Perth (N.B.).—Coleridge-Taylor's 'A tale of Old Japan' was excellently performed by Mr. Richardson's Choral Society on December 18, and both the work and its presentation were received with marked approval. The choir of 120 and the orchestra of forty contrived to make the most of the abundant expressive possibilities of the music. The solo parts were ably sung by Miss Doris Carter, Miss Christian Keay, Mr. William Davidson, and Mr. A. C. Richard. The orchestra played German's 'Gipsy suite,' and the vocal soloists, with Miss Ruby Bramhill (harpist), helped to provide a miscellaneous programme. Mr. Richardson conducted.

Southport.—In the Cambridge Hall on Friday, December 13, the Southport Choral Society gave for their first concert an excellent all-round performance of Coleridge-Taylor's complete 'Hiawatha,' preceded by the same composer's 'Eastern Dance,' from the 'Nero' Suite. The band and choir alike entered *con amore* into the spirit of the work, which was enthusiastically received by a large audience. The solos were in the capable hands of Miss Mary Leighton, Mr. Gwynne Davies, and Mr. Sidney Wilde. Mr. J. C. Clarke conducted.

Wigan.—The Wigan and District Philharmonic Society recently gave an enjoyable concert, in which their singing of difficult unaccompanied part-songs and the excellent work of Miss Alys Bateman, Mr. Plunket Greene, Mr. Parlovitz (pianist), and Mr. Johannes Wolf (violinist) made up an excellent programme. Under Mr. Edgar C. Robinson's direction the choir gave expressive interpretations of Elgar's 'Weary wind of the west' and 'Go, song of mine,' Bantock's 'On Himalay,' and Tomkins's madrigal, 'The Fauns and Satyrs tripping.'

Foreign Notes.

ALTENBURG.

Siegfried Wagner's opera, 'Der Bärenhäuter,' was recently given for the first time at the Court Opera.

ANTWERP.

The event of the season has been the visit of Dr. Richard Strauss, who conducted a programme of his own compositions at the second of the Nouveaux Concerts on December 16. Among the works heard were the Prelude to 'Guntram,' the closing scene from 'Salome,' some songs with orchestra, and the tone-poems 'Till Eulenspiegel' and 'Don Quixote.'

BERLIN.

The two concerts given by Mr. Thomas Beecham and his orchestra were highly successful. The programme of the first concert included Frederick Delius's 'Brigg Fair' and 'Dance Rhapsody,' and Percy Grainger's 'Mock Morris.' At the second concert Delius's 'Paris,' Granville Bantock's 'Fifine at the Fair,' and the symphonic-poem 'Ulalume,' by

Joseph Holbrooke, were played. The Press accorded most generous—in many cases even enthusiastic—praise to the compositions, the conductor, and his excellent orchestra, 'in which,' says the *Signale*, 'every man, though still young, seems to be an artist.'——The famous Russian Ballet has made a number of successful appearances. Besides well-known works in their répertoire, two new ballets, 'Der Feuervogel' and 'Petruschka,' with very interesting music by Igor Stravinsky, were given.——Herr Weingartner concluded his concerts at Fürstenwalde with a performance of Beethoven's ninth Symphony. A public banquet was given in his honour in Berlin, when the élite of all classes of Berlin society were present. Next year ten concerts will be given at Fürstenwalde.——A 'Schauspielouverture' by Erich Wolfgang Korngold was played for the first time at the fifth Philharmonic Concert, under the conductorship of Professor Arthur Nikisch.——Under the direction of Herr Fritz Steinbach, Weingartner's new 'Lustige-Ouverture' was performed for the first time in Berlin at the second concert of the 'Gesellschaft der Musikfreunde.' The programme also included Mozart's Serenade in B flat major for thirteen wind instruments.——At Herr Oskar Fried's third symphony concert, E. N. von Reznicek's symphonic-poem, 'Schlemihl,' a work of considerable complexity, was produced under the composer's direction, and proved interesting.——Hadley's orchestral rhapsody, 'The culprit Fay,' and a Suite by Alfredo Casella, were included in the programme of the third symphony concert given by Mr. Theodore Spiering.——Weber's 'Oberon' has been revived at the Charlottenburger Opernhaus.——An interesting recital, devoted to old Italian duets and airs, was given under the auspices of Dr. Landshoff, when the programme included works by Agostino Steffani, Benedetto Marcello, d'Astorga, Paësiello, Luigi Rossi, Erlebach, Stradella, Bononcini, and Handel. The Loewensohn Quartet produced an interesting new String quartet, 'Hebraikon,' Op. 14, by Paul Ertel. ——Maeterlinck's 'The blue bird,' with incidental music by Humperdinck, was produced at the Deutsches Theater on December 23.——Signor Ferruccio Busoni is giving four orchestral concerts devoted to modern works. At the first of these, on December 28, Max Reger conducted his 'Romantische suite,' Op. 125, and a song with orchestra, 'An die Hoffnung,' for the first time in Berlin. Signor Busoni himself conducted the 'Froschteichszene' from his opera, 'Die Brautwahl.'——A Symphonic Suite, arranged from the same opera, was played at Herr Oskar Fried's fourth symphony concert, when also Herr Fried's music to Verhaeren's poem, 'Die Auswanderer,' was produced.——A new music-drama, 'Wieland der Schmied,' by Kurt Hösel, was produced at the Deutsches Opernhaus. The composer, who has himself written the libretto, has partly used Richard Wagner's sketch of the same subject.——Two symphonic sketches by Leopold von der Pals, Woikowsky-Biedau's Melodram (for reciter and orchestra), 'Die Mette von Marienburg,' and Weingartner's Violin concerto, with Herr Gustav Havemann as soloist, were performed at a symphony concert conducted by Herr José Eibenschütz.——A concert devoted to modern French chamber-music was given under the auspices of the French musical periodical, *S. I. M.* The programme included Florent Schmitt's Pianoforte quintet, Debussy's String quartet, and interesting pianoforte pieces by Deodat de Séverac and Gabriel Fauré.——Professor Georg Schumann, Willy Hess, and Dechert have given performances of the late Wilhelm Berger's unpublished Pianoforte quartet and a Sonata for viola da gamba and pianoforte by Ph. Em. Bach (recently edited by Professor Schumann from a manuscript belonging to the Singakademie).

BONN.

An interesting orchestral Suite, 'Die Fee Ogliana,' by Iwan Knorr, was recently performed at a symphony concert of the Municipal Orchestra.

BOSTON.

Joseph Holbrooke's 'Queen Mab' was given under the conductorship of Dr. Karl Muck at a symphony concert of the Boston Symphony Orchestra on January 4 and 5, and was well received.

BREMEN.

Hans Pfitzner's Overture, 'Das Christelflein,' was played for the first time at the fifth Philharmonic concert.——The most interesting feature of the second chamber-music concert of the Philharmonic Society was the performance of L. Rudolph's String quartet in G minor, Op. 1.——An interesting programme of old works, both for flute, violin, and pianoforte, including a Trio by Locatelli and a Suite by Johann Ludwig Krebs, was given at a concert of the Gerdes-Testa Trio.

BRUSSELS.

At the Théâtre Royale de la Monnaie, Beethoven's 'Fidelio' was recently performed for the twenty-fifth time since its revival last season—a record that does credit to the taste of the Brussels public.——Pursuing their scheme of performing classical operas in their original form (inaugurated last year), Messrs. Kufferath and Guidé have now presented Mozart's 'Magic flute,' under the musical direction of Herr Otto Lohse. At the last concert of the Société J. S. Bach, the secular cantata 'Mer han en neue Oberkeet' was heard with great pleasure. On the same occasion Professor Julius Buths played the Pianoforte concerto in F minor, with string orchestra, excellently.

CHICAGO.

Many interesting works, including Balakirev's 'Overture on a Spanish march theme,' Symphonies in B minor and E flat major by Borodine, a Fantasy on Finnish folk-songs by Glazounoff, Dvorák's 'Dramatic Overture,' a symphonic fantasy, 'Villanelle du Diable,' Op. 9, by Charles Martin Löffler, a Symphony in G major by Ewald Straesser, Widor's 'Choral et variations' for harp and orchestra, and Smetana's symphonic-poems, 'Sarka,' 'Vysehrad,' and 'Vlatava' have been heard at the symphony concerts of the Thomas Orchestra (conductor, Mr. Frederick Stock). ——On December 16, Massenet's opera 'Hérodiade' was given for the first time by the Chicago Opera Company.

COLOGNE.

Verdi's opera 'Othello' was recently revived at the Municipal Opera House.——Erich Wolfgang Korngold's Schauspielouverture, and Delius's symphonic-poem 'Lebenstanz' were included in the programme of the fifth Gürzenich Concert, conducted by Herr Fritz Steinbach.

COPENHAGEN.

Wolff-Ferrari's cantata 'La vita nuova' was given at the Musikforeningen's last concert under the conductorship of Professor Frank Neruda.

DESSAU.

Under the direction of Herr Franz Mikorey, Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Court Theatre.

DORTMUND.

Mahler's colossal eighth Symphony was given for the first time at a concert of the Musikverein (conductor, Professor Janssen).——Handel's Organ concerto in B flat, two Motets by Palestrina, and a Sanctus by Orlando di Lasso, were performed at a concert given by Musikdirektor Holtschneider.

DRESDEN.

At a recent concert given by Professor Georg Schumann and Herr Theo Bauer, the former's new second Violin sonata was successfully produced.——Under the direction of Herr von Schuch, d'Albert's latest opera 'Liebesketten' was given for the first time, with considerable success, at the Royal Opera.

DÜSSELDORF.

Among the compositions recently given at the concerts conducted by Professor Karl Panzner have been Ewald Straesser's Symphony in G minor, Op. 22, a 'Symphonia tragica,' by Draeseke, a new phantasy 'Das Leben ein Traum,' for violin and orchestra, by Dr. Otto Neitzel, and Reger's Romantische Suite.

ELBERFELD.

Heinrich Zöllner's opera 'Der Ueberfall' was lately given at the Municipal Theatre for the first time, and had a very favourable reception.

FRANKFURT.

A solo cantata by Bach, 'Mein Herz schwimmt in Blut' (the manuscript of which was recently discovered at Copenhagen), was performed by Frau Kaempfert for the first time in Germany, at the fourth concert of the Tonkünstlerorchester.

HALLE.

Sgambati's 'Requiem' has been performed by the Robert Franz-Singakademie. At another concert given by the same choir and devoted to smaller choral works, the programme included Humperdinck's 'Wallfahrt nach Kevelaar,' Max Bruch's 'Flucht nach Aegypten,' 'Wanderers Nachtlied' by Karl Klanert, and 'Elfenlied' and 'Christnacht' by Hugo Wolf, all of which were performed for the first time here——Beethoven's rarely heard Triple Concerto for pianoforte, violin, violoncello, and orchestra was played at the third Winderstein concert.

HAMBURG.

Walter Braunfels's overture 'Prinzessin Brambilla' and a Violin concerto by the Danish composer, Hakon Börresen (soloist, Herr Julius Thornberg), were included in the programme of the second concert of the Berlin Philharmonic Orchestra (conductor Professor Nikisch).——Delius's 'Dance Rhapsody' was played for the first time at the fifth Philharmonic Concert, conducted by Herr Siegmund von Hausegger.——Arnold Schönberg's Sextet for strings, 'Verklärte Nacht,' was performed at the second chamber-music concert of the Philharmonic Society.

KIEL.

Georg Schumann's 'Das Tränenkrüglein,' for solo voices, mixed choir, pianoforte, harmonium, and harp was produced under the composer's direction at a concert of the Kieler Gesangverein. Another feature of this concert was the performance of a number of old English madrigals.——Max Reger conducted his 'Symphonic prologue to a tragedy' at the second concert of the Verein der Musikfreunde, on which occasion he also took part with Herr Kunsemüller in a performance of his 'Variations for two pianofortes on a theme of Beethoven.'

KREFELD.

A new three-act opera 'Die Glocken von Plurs,' by Ernst H. Seyffardt, was recently produced at the Municipal Theatre. Shortly afterwards, H. W. von Waltershausen's opera, 'Oberst Chabert,' was given for the first time.

LEIPSIC.

Max Reger's 'Die Nonnen,' Brahms's 'German Requiem,' Bruckner's fourth Symphony, Volkmann's overture to Shakespeare's 'Richard III.' and Sgambati's Symphony in D major have been performed at the Gewandhaus concerts.——Rimsky-Korsakoff's Pianoforte concerto in C sharp minor was played by Miss Eleanor Spencer at the sixth Philharmonic Concert (conductor, Professor Winderstein).

LYONS.

Sylvio Lazzari's opera, 'La Lépreuse,' was recently performed for the first time at the Grand Théâtre, and was favourably received.

MOSCOW.

The first concert of the Imperial Russian Musical Society was devoted to compositions by Glazounoff, the programme including, among other works, his new Pianoforte concerto (soloist, M. Orloff). Rachmaninoff's second Symphony, Scriabine's tone-poem, 'L'Extase,' and Glazounoff's Violin concerto (soloist, Miss Kathleen Parlow), were heard at the second concert.

NAPLES.

The opera season at the San Carlo Theatre opened on December 26. The répertoire includes Wagner's 'Das Rheingold,' Wolff-Ferrari's 'Il Segreto di Susanna,' Pizzetti's 'Fedra' (with libretto by Gabriele d'Annunzio), 'Gli Zingari,' by Leoncavallo, Puccini's 'La Fanciulla del West,' 'Iris,' and 'Isabeau,' by Mascagni, Catalani's 'Wally,' and Verdi's 'Othello.'

NEW YORK.

Mozart's 'Die Zauberflöte,' Puccini's 'Manon Lescaut,' and Wolff-Ferrari's 'Il Segreto di Susanna' have been given for the first time at the Metropolitan Opera House. Wagner's 'Parsifal' has been performed several times.

PARIS.

M. Camille Erlanger's opera 'La Sorcière' (to a libretto by M. André Sardou, adapted from the drama by Victorien Sardou) was successfully produced at the Opéra-Comique on December 16.——On December 22 M. Gabriel Pierné's oratorio 'Saint Francois d'Assise' was given at the Colonne Concert under the composer's direction.——Chausson's Symphony in B flat major and Vincent d'Indy's 'Wallenstein' Symphony have figured in the programmes of the Lamoureux Concerts.——M. Vincent d'Indy's opera 'Fervaal' was given for the first time at the Grand Opéra. It is reported that the work created a profound impression.

ST. PETERSBURG.

A Symphony by the Danish composer, Louis Glass, was performed under the direction of M. Safonoff at the first concert of the Imperial Russian Music Society.——M. Kussewitzsky gave four special concerts devoted to compositions by Tchaikovsky. At his second symphony concert Scriabine's tone-poem, 'L'Extase,' and compositions by Fanelli and Debussy, were heard. Mahler's 'Kindertotenlieder' were sung by Madame Sbrujeva at the first Siloti Concert. On the same occasion Roger Ducasse's Scherzo 'Le joli-jeu de furet,' and Ravel's 'Valses nobles et sentimentales' were performed.

STETTIN.

Richard Strauss's 'Ariadne auf Naxos' was recently given for the first time at the Municipal Theatre, with considerable success.

STUTTGART.

Arnold Schönberg's 'Lieder des Pierrot lunaire,' and the String sextet 'Verklärte Nacht,' have lately been heard here. The latter work found numerous admirers.

VIENNA.

The prize of 10,000 Kronen offered by the Gesellschaft der Musikfreunde has been won by Karl Prohaska with a choral work, 'Frühlingsfeier.' The hundredth anniversary of the formation of the Gesellschaft der Musikfreunde was celebrated recently.——A very interesting and most original Rhapsodie for pianoforte, violin, and violoncello, by Joseph Marx, was recently produced with great success.

ZÜRICH.

Under the direction of Dr. Lothar Kempter, Richard Strauss's 'Ariadne auf Naxos' was given at the Opera for the first time on December 5 with great success.

WEIMAR.

An unpublished Trauerode, 'La Notte,' by Liszt, was performed at the third concert at the Court Theatre, under the conductorship of Herr Peter Raabe.

Miscellaneous.

The following awards have been made at the Royal Academy of Music: the Battison Haynes prize (composition) to Eric Grant; the Hine Prize (composition) to Egerton Tidmarsh, Sydenham; the Westmorland Scholarship (singing) to Raymond I. Ellis, Minsk, Russia; the Potter Exhibition (pianoforte) to Florence Marr, Wimbledon; the Sainton-Dolby Prize (singing) to Elsie Gough, Manchester; the Rutson Memorial Prizes to (tenor) F. Ernest Osborne, Sudbury, Middlesex, and (contralto) Phœbe Cooke, London; the R.A.M. Prize duet for two pianofortes to Harriet Cohen, London, and Vivian Langrish, Bristol.

At the conclusion of the Christmas term of the Royal College of Music the following awards were made: Council Exhibitions to Clara Simons, Annie Rees, and Richard Swan, singing; Olive Fellowes, organ; Margaret Littlewood, violin; Edith Colam, violoncello; the Edmund Grove Exhibition to Lillie D. Chipp; the annual amount (£13) bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves, to Eugene Goossens and Joseph Taffs, jointly; the Lesley Alexander Gift to John K. Snowden, Dove Scholar; the Manns Memorial Prize to Percival R. Kirby; the Leo Stern Memorial Gift for a violoncellist, to Maurice Soester.

Among the noteworthy features of musical life in Lancashire, the fruitful and highly inspired activity of Mr. Arthur W. Speed, of Southport, as a choral trainer and conductor have achieved prominent distinction. He has applied himself with particular enthusiasm to the performance of Elgar's choral works. Since 1904, he has been responsible, either independently or in connection with the Triennial Festival, for three performances of 'The dream of Gerontius,' two of 'The Kingdom,' one of 'The Apostles,' two of 'King Olaf,' two of the 'Coronation Ode,' and one of the first Symphony.

The *Northwestern University Bulletin*, the weekly periodical issued by the University at Evanston, Illinois, gives a record of the work carried on by the school of music under the guidance of the Dean, Dr. Peter Christian Lutkin. This would seem to be notably efficient and eventful. The feature of chief interest is an *a cappella* students' choir that has gained considerable repute under the direction of the Dean. Dr. Lutkin also conducts a choral Society that took part in a recent North Shore (Chicago) Festival. On this occasion Bantock's 'Omar Khayyám' was performed for the first time in the West.

Mr. George Dodds, organist and choirmaster of Elswick Road Wesleyan Church, Newcastle-on-Tyne, has now succeeded Dr. Coward as president of the Free Church Musicians' Union. The new president intends visiting all the centres in the country during his year of office. Mr. Arthur Berridge is now the London secretary, and the headquarters of the Union are established at the Binney Institute, in connection with the King's Weigh House Church, Grosvenor Square. Mr. H. F. Nicholls, of Newport, still fulfills the duties of general-secretary.

The Leeds Symphony Orchestra has been engaged for the series of Leeds Saturday Orchestral concerts, under the conductorship of Mr. H. A. Fricker. The orchestra is composed of many of the most experienced and well-known of Yorkshire artists, and has appeared with distinct success at the concerts of the Leeds Philharmonic Society, and of several prominent choral Societies in the North. It is managed by a limited company, of which Mr. Edward Maude is secretary.

Colston's (Boys') School, Stapleton, Bristol, affords a striking example of the advance made in the outlook on music in schools of this type. At the annual Christmas concert, Coleridge-Taylor's 'A tale of Old Japan' was performed. Since 1904 nine similar works have been given with orchestral accompaniment. The concerts have been provided by the boys aided only by the School staff and old boys. We congratulate Mr. W. S. Calway, the musicmaster, on the success of his labours.

The annual 'Spring' Festival of the London Sunday School Choir will be held on February 22, at the Royal Albert Hall, South Kensington. The choir and orchestra will consist of 1,200 adult performers. Miss Ruth Vincent and Mr. Robert Radford have been engaged as soloists. The next great Crystal Palace Festival will be held on Wednesday, June 18, when choirs totalling 9,000 voices will perform.

The School of Folk-Song and Dance opened at Stratford-on-Avon on December 28 was again held with great success under the directorship of Mr. Cecil Sharp. A large number of students and several distinguished visitors attended.—The English Folk-Dance Society has organized a 'Spring' Session of classes (January 16 to March 21), particulars of which can be obtained from the secretary, 11, Hart Street, W.C.

Parts 1 and 2 of Coleridge-Taylor's 'Scenes from Hiawatha' were performed in a successful manner by the Willoughby Road Wesleyan Choir, Hornsey, on December 18. The soloists were Madame O'Connor, Mr. H. Stuchberg, and Mr. C. H. Cunningham. Mr. George Swidenbank accompanied, and Mr. Charles Rowley conducted.

'The Informal Music Society' has been inaugurated with a music-room at 8, Maida Vale, as its headquarters. Its main object is to secure freedom, in the performance of music, from the distracting influences and conventions that hinder its complete enjoyment in ordinary concert-life. The secretary is Mrs. T. B. Reynolds, 10, Tor Gardens, Campden Hill, W. (Western 501.)

A scheme has been proposed for the endowment of the Royal Normal College and Academy of Music for the Blind, Upper Norwood. Mr. Guy M. Campbell, who has served on the staff of this institution for the last thirty-three years, has been appointed to succeed his father, Sir Francis Campbell, as principal.

In the notice in last month's issue of the concert given by the Stock Exchange Choral and Orchestral Society, we inadvertently omitted to state that the choral items were conducted by Mr. Munro Davison. Mr. Davison, who has conducted the choral branch of this Society during the last fifteen years with conspicuous enthusiasm and ability, has now retired from the post, to the regret of all concerned.

The *Musical Standard* has celebrated its jubilee by reducing its price from twopence to one penny. The size remains as before, and it is stated that the contents will be up to the customary level. The first number was issued on August 2, 1862.

A new operetta by Mr. G. H. Clutsam entitled 'Das Spitzen Hemd' ('The lace chemise') is to be produced at the Kurfürstenoper, Berlin, in February.

A lecture on Bach's Toccatas was given by Mr. Fuller Maitland before a meeting of the Musical Association at Broadwood's on January 21.

Answers to Correspondents.

M. S. S. asks: 'At what time after the author's death does copyright expire? Is it possible for that period to be extended by any means?'

The answer to the first question depends upon the date of publication. If a work is published after July 1, 1912, the copyright will last for fifty years after the author's death. Of that fifty years, the first twenty-five is a period of absolute copyright—and the second twenty-five years is a period during which any one may print the work (subject to Board of Trade regulations) on paying to the proprietor of the copyright a royalty equal to 10 per cent. of the published price of the work—*i.e.*, of the price at which he chooses to publish it. If the work was published before July 1, 1912, and if the copyright continued up to that day, the copyright will still last for fifty years from the author's death, but the period is divided into thirty years and twenty years instead of two equal periods of twenty-five years. The answer to the second question is, No—except by special exercise of the Royal Prerogative.

A. B.—The average metronome rates for the studies and pieces in the Associated Board Higher Division Pianoforte Examination, 1913, may be taken as follows: *List A*—Loeschhorn ♩. = 80; Pauer ♪ = 138; Bach ♩ = 104; Duncan ♩. = 116; *List B*—Loeschhorn ♩ = 126; Heller ♩ = 120; Farjeon ♩. = 76; Burgmüller ♩ = 126; *List C*—Czerny ♪ = 152; Steibelt ♩ = 144; Beethoven ♩. = 69; Spindler 𝅗𝅥. = 72. The quick movements should be taken at a slower tempo than those given above if the technique is inadequate for it.

Fingers.—Everything depends on the 'method' you prefer. The most up-to-date book is Tobias Matthay's 'The act of touch' (Longmans). If this is too heavy to digest begin with his 'First principles of pianoforte playing.' Other excellent works are, 'Technique and Expression' by Franklin Taylor (Novello), and 'The Leschetitzky method' (Curwen).

Clapton.—We have made inquiries, and regret to say that we are unable to trace the authorship of the words of the part-song, 'Home is home, however lowly' (Garrett), which appeared in the *Musical Times*, No. 658.

Melba.—One of the most thorough and reliable is Hans von Wolzogen's 'Guide through the music of the "Ring."'

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1. *Portrait of Sigfrid Karg-Elert.*
2. *'The Lord is risen again.' Short Full Anthem for Easter. By Bertram Luard-Selby.*
3. *Competition Festival Record.*

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

THURSDAY, FEBRUARY 20.

(FIRST POST.)

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STANDARD.

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DAILY CHRONICLE.

Mr. Bantock's orchestral drama, "Fifine at the Fair," is a brilliant contribution to English orchestral literature, original and modern in its ideas and masterly in its orchestral treatment of these. The music is founded upon Browning's poem of the same name, and is divided into a prologue, drama, and epilogue (as in the poem). The first section has given Mr. Bantock an opportunity for his fine powers of musical characterization, and the themes illustrating the nature of the three protagonists (Fifine, the Man, and his wife, Gloire) are very expressive and cleverly handled. The drama opens with a clever tone-picture of the Fair, which is almost one of the best things in the work, this being followed by a "Fifine portrait" of much cleverness. The epilogue music perhaps attracts one more by its cleverness than its inspiration, but here, too, the composer has written some pages glowing with a fine emotion and of much dramatic power.

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THE LORD IS RISEN AGAIN

SHORT FULL ANTHEM FOR EASTER

COMPOSED BY

BERTRAM LUARD-SELBY.

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Andante maestoso.

SOPRANO. *f* The Lord is ris - en a - gain: . . . *f* Christ hath

ALTO. *f* The Lord is ris - en a - gain: . . . *f* Christ hath

TENOR. *f* The Lord is ris - en a - gain: . . . *f* Christ hath

BASS. *f* The Lord is ris - en a - gain: . . . *f* Christ hath

Andante maestoso. ♩ = 84.

mf Gt. (*f Sw. coupd.*)

(*Sw. Reeds, 8 ft.*) *Gt.* *f Gt.* *mf*

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THE LORD IS RISEN AGAIN.

bro - ken ev - 'ry chain, hath .. bro - ken ev - 'ry chain. To Him . . .

bro - ken ev - 'ry chain, hath bro - ken ev - 'ry chain. To

mf

bro - ken ev - 'ry chain, hath .. bro - ken ev - 'ry chain. To

mf

bro - ken ev - 'ry chain, hath bro - ken ev - 'ry chain. To

f

senza Ped. *Ped.*

. . Who gave for us His life, Who for us en-dured the strife, Sing

f

Him .. Who gave for us His life, Who for us en-dured the strife, Sing

f

Him Who gave for us His life, Who for us en-dured the strife, Sing

Him Who gave for us His life, Who for us en-dured the strife,

mf *più f*

prais - es ev - er - more, sing prais - es ev - er - more, sing prais - es, sing

f

prais - es ev - er - more, sing .. prais - es ev - er - more, sing prais - es, . . sing

f

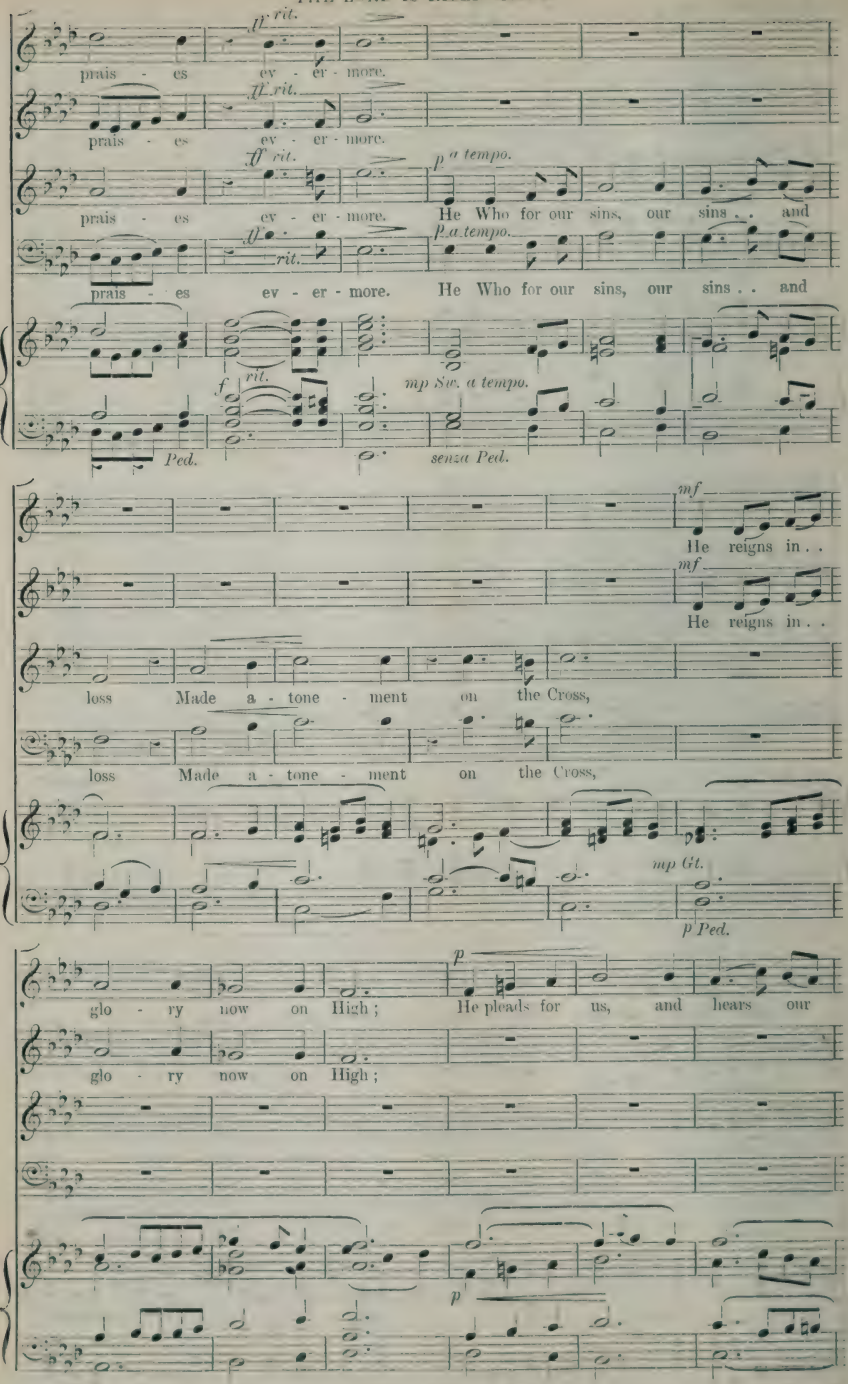
prais - es, sing prais - es ev - er - more, ev - er - more, sing prais - es, sing

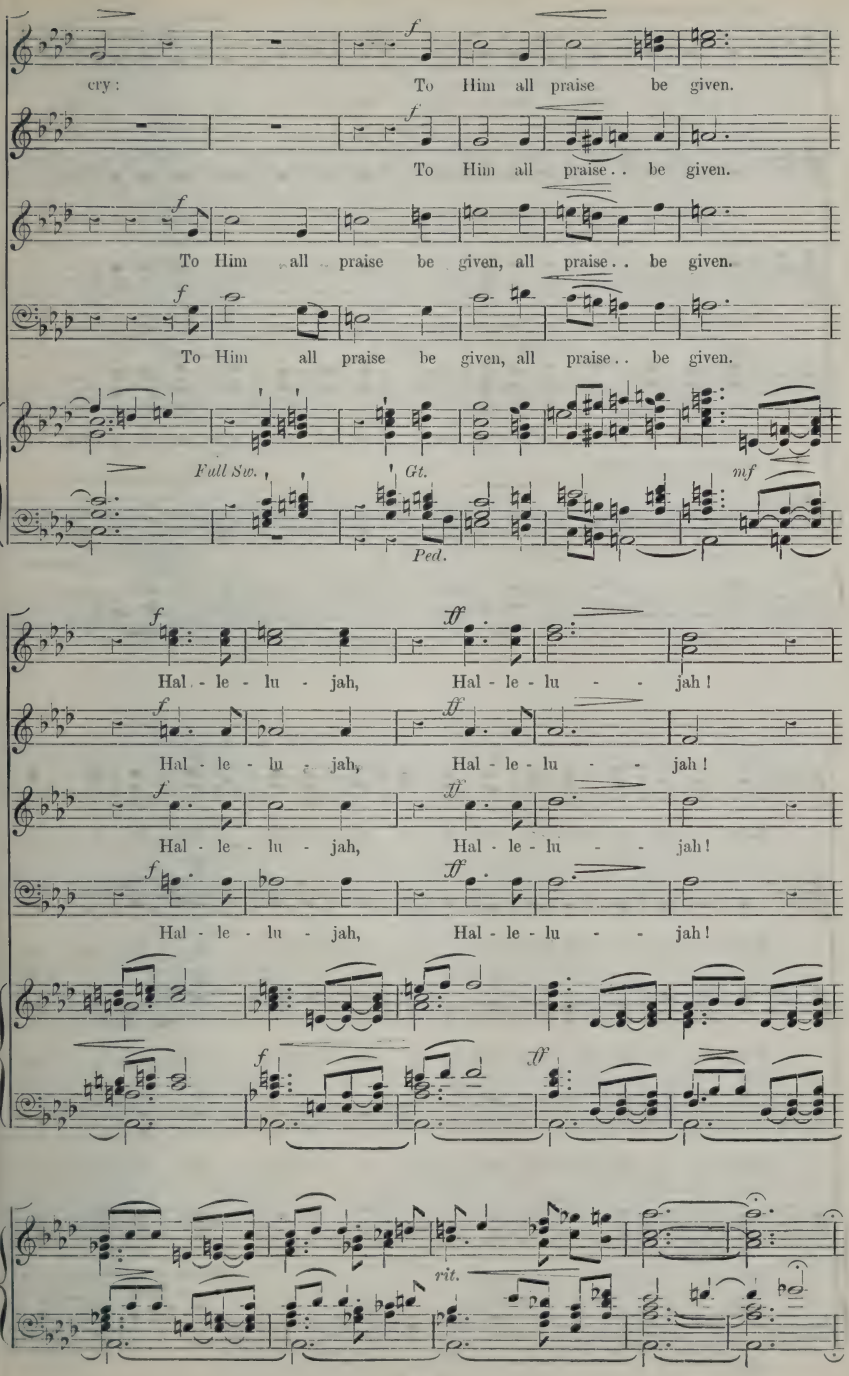
f *f*

Sing prais - es ev - er - more, ev - er - more, sing prais - es, . . sing

mf

senza Ped.


ff rit.
prais - es ev - er - more.
ff rit.
prais - es ev - er - more.
ff rit.
p a tempo.
prais - es ev - er - more. He Who for our sins, our sins . . and
ff rit.
p a tempo.
prais - es ev - er - more. He Who for our sins, our sins . . and
f rit.
mp Sw. a tempo.
Ped.
senza Ped.
mf
He reigns in . .
mf
He reigns in . .
loss Made a - tone - ment on the Cross,
loss Made a - tone - ment on the Cross,
mp Gt.
p Ped.
p
glo - ry now on High; He pleads for us, and hears our
glo - ry now on High;
p


cry: To Him all praise be given.
To Him all praise . . be given.
To Him all praise be given, all praise . . be given.
To Him all praise be given, all praise . . be given.
Full Sw.
Gt.
Ped.
Hal - le - lu - jah, Hal - le - lu - - jah!
Hal - le - lu - jah, Hal - le - lu - - jah!
Hal - le - lu - jah, Hal - le - lu - - jah!
Hal - le - lu - jah, Hal - le - lu - - jah!
rit.

Più lento e con espress.

pp *p*

O Lamb of God, to Thee we pray; Take all our guilt and sin a - way,

pp *p*

O Lamb of God, to Thee we pray; Take all our guilt and sin a - way,

pp *p*

O Lamb of God, to Thee we pray; Take all our guilt and sin a - way,

pp *p*

O Lamb of God, to Thee we pray; Take all our guilt and sin a - way,

Più lento e con espress.

pp Sw. *p*

senza Ped. *Ped.*

cres. *mf cres.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

cres. *mf cres.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

cres. *mf cres.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

cres. *mf cres.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

mf *cres.* *ff Full Sw.*

senza Ped.

Tempo 1mo. *f*

Hal - le - lu - jah! The Lord is ris - en a - gain.

f

Hal - le - lu - jah! The Lord is ris - en a - gain.

f

Hal - le - lu - jah! The Lord is ris - en a - gain.

f

Hal - le - lu - jah! The Lord is ris - en a - gain.

Tempo 1mo. *cres.*

f Gt. *Ped.*

ff *rall.*

Hal - le - lu - jah, Hal - le - lu - - jah! . . A - - men.

ff *rall.*

Hal - le - lu - jah, Hal - le - lu - - jah! . . A - - men.

ff *rall.*

Hal - le - lu - jah, Hal - le - lu - - jah! . . A - - men.

ff *rall.*

Hal - le - lu - jah, Hal - le - lu - - jah! A - - men.

rall. *ff*

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This Supplement is part also of the February issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 55.

THE ROYAL NATIONAL EISTEDDFOD, ABERGAVENNY.—August 4 to 8, 1913.

In our issue for December, 1912, it was announced that Mr. Granville Bantock had resigned his position as adjudicator at this event on the ground that the music chosen as tests was not in his opinion important enough. The arguments on each side were given in our summary of the correspondence that took place. Since this episode Dr. H. Walford Davies has accepted the position vacated by Mr. Bantock, but he has succeeded in inducing the Eisteddfod committee to expand their programme. The music already selected for the chief classes with money prizes will remain, but a 'Supreme Merit Class' without a money prize is to be tried. The test will be Bach's motet for double choir, 'Der Geist hilft unsrer Schwachheit auf' (published by Novello & Co. under the title, 'The Spirit also helpeth us'). This work is in three sections, the first of which is marked Andante con moto, the second is an Allegro moderato, which is succeeded by an Alla breve movement, and there is a final Chorale. The work takes from ten to twelve minutes in performance. We presume it will be sung unaccompanied. On the whole this test will be found sufficiently exacting.

Will the Welsh choirs rise to this occasion? They will gain enormously in reputation amongst musicians if they make this 'Honours' class a success. We await the result with much interest.

We know that Welsh choirs look to prize-money not for profit but to pay the heavy expenses to which they are often put in travelling, but if they enter this new class they will not be any worse off than when they lose at the competitions where there are money prizes. The localities from which they come should do all they can to support the new departure. We suggest, with due respect to all concerned, that as the object of the Eisteddfod is the promotion of artistic culture, which includes the development of the musical faculties of the Welsh race, it would be a gracious act to undertake to pay as much as possible of the travelling expenses of all choirs that compete in this class, no matter how they rank in the competition.

DIFFICULT MUSIC AND METHODS OF MARKING.

In the '*Daily Telegraph*' of January 11, Mr. R. H. Legge, the chief critic of that newspaper, contributed an article on the above topics. In dealing with the second topic he criticised the system of marking printed in our January number. On the 18th a reply appeared from Dr. McNaught. We give Mr. Legge's article, with some small omissions, and Dr. McNaught's letter is given in full.

MR. R. H. LEGGE.

At the time of the last Blackpool meeting I took it upon myself to enter an emphatic protest against the choice of some of the music that was given to the competitors. At least one of the test-pieces had precious little pure music in it that I could find, either in reading the score or in hearing it sung. It was simply a collection of hideous difficulties piled up in a manner better calculated to destroy any embryo musical instincts than to help to develop them. Moreover, at a private rehearsal of the piece in question the conductor of the choir was heard to remark to his forces words to the effect that, though they had worked day and night for many weeks at the conquering only of the notes (they had had no time to try to understand the poem), they had failed to 'get the notes into their voices.' The conductor then added that, even so, he was quite certain (his language was considerably stronger than this) that no other competing choir could accomplish more than his had accomplished.

CHORAL GYMNASTICS.

Now is this kind of thing of any value to anyone? It is gymnastics, not musical exercise. I know that I shall be told that the choirs themselves ask for great difficulties, and that therefore they have to be supplied. But the difficulties must be musical. And are there none in many of the noblest British music that exists, the old madrigals? The manner in which the winning choir sang at sight a madrigal by Stevens at Blackpool was a revelation of all that is beautiful in vocal interpretation to some who had not previously experienced this Festival. The difficulties of madrigal singing are purely musical, and I would go so far as to say that if the other difficulties referred to above are of any practical use, it is the negative use of aiding the judges to decide. If, then, the judges cannot differentiate when the rational difficulties of madrigal singing, or the like, are being overcome, then I would prefer not to change the music but to change the judges! I cannot make myself believe that any possible good can ever be produced by a system that places the conquering of difficulties first among the virtues of a successful choir.

Nor do I think the system of scoring that obtains, according to the *Musical Times*, in the majority of Competitive Festivals to be the best that could be evolved, if I understand the system rightly. For example, let me quote from the same issue of that paper. A list is given of what appears to be a revised form of the marking-sheet. Here are two specimens of the method of marking: 'Choral classes, accuracy, 10 marks; tone, balance, blend, and intonation, 30 marks; attack, pronunciation, enunciation, 10 marks; expression, pace, rhythm, interpretation, 30 marks; general effect, 20 marks; total, 100.' The other specimen is for pianoforte classes, and is this: 'Accuracy, 20; technique, fluency, touch, 30; expression, pace, rhythm, interpretation, 30; general effect, 20.' And so it goes on, in every case more marks being assigned to expression, pace, rhythm, and interpretation than to general effect. Now, in the name of common-sense, what, roughly speaking, is general effect if it is not the sum of expression, pace, rhythm, and interpretation, &c.? Thirty marks are given in the solo vocalists' section to tone, voice, quality and production, and intonation, while only twenty are given again for general effect. This, to take no exaggerated example, seems to place the latest 'find' among beginning sopranos with a heaven-sent voice above an artist of the George Henschel type, whose voice never was the outstanding feature of his art. To put the matter bluntly, a genuine artist of inferior vocal gift has to give way to a person who may not necessarily be an artist at all, but merely the possessor of a glorious voice; which I venture to think is absurd!

AN EXAMINER'S METHOD.

Readers of the paper on which these comments are made will note further that, though the promoters of this system of marking consider it the best because it holds the field,

they are yet not entirely convinced, for they used the expression, 'It is, no doubt, open to criticism.' I have recently had a conversation with a very distinguished musician, who has frequently sat in judgment at various Competitive Festivals, and his system, which he assures me has always worked with perfect satisfaction, is entirely different from that which I have commented upon. My friend says 'I judge entirely on the general effect of the performance as a whole. I never write a single figure or number, but I give a detailed description of each performance, noting the merits and demerits in detail, and giving especial prominence to sense of style and interpretation rather than to technical points.' There, I venture to think, you have the essential difference between Beckmesser, on the one hand, and old Hans Sachs on the other! I have not the space to go thoroughly into the detailed system of this examiner, but surely enough has already been said to show that *au fond* his system is altogether superior to the other, since it aims at a higher power, the art-sense as opposed to the technical equipment.

We all know to what Olympian heights technique has reached nowadays; I doubt, however, if the musical art has advanced proportionately. A point, by the way, that this examiner lays particular stress upon, which seems to be entirely overlooked by the other system, is that of regarding as specially worthy of distinction the singing of vocal solos from memory; and a good point it is, too. I have a number of notes made by my friend during the actual performances he was judging; and, frankly, they seem to me ideal, since they include comments on every side of the performance with a very strong leaning towards the artistic. There is the whole matter. I regret that I cannot see any particular value in the Festivals if they are to become the medium of mere technical display. Another point I would like elucidated is this: Are the judges who use the system I deprecate quite certain that their system has inherent in it a sufficiency of the element of encouragement? To myself, with some experience of Festivals, the method in vogue is more soul-destroying than encouraging. My friend quotes a case in his own experience where, by the system of figure marking, so to speak, a certain singer would have obtained, he says, about five marks in a hundred, and would have gone home broken-hearted. Yet she had real talent and a sense, however small, of style; but she had been abominably badly trained, if training it would be called. 'I commended her for her non-technical gifts, and begged her to get down to the A B C of her work. She went home delighted, and set to work on the lines I indicated, and is accomplishing good work.' I prefer Hans Sachs to Beckmesser; there, so far as I am concerned, I leave the matter for the moment.

Dr. McNaught's reply:

TO THE EDITOR OF 'THE DAILY TELEGRAPH.'

Sir,—The competition festival movement owes much to the constant support given to it by the *Daily Telegraph*. This fact lends exceptional importance to the article on some aspects of the movement that appeared in your issue last Saturday, January 11.

First, your critic condemns some of the choral music used as tests at Blackpool. I agree with nearly all that he says under this head, but in fairness to the able and enterprising Selection Committee (of which I am not a member), I should like to point out that there were sixty-five test-pieces used at the Festival, and that at most only three of these have been questioned. Further, the committee did not compose the music. They simply sought for the works of the most distinguished musicians, and, as it were, said to the best choirs in the country, 'Here is what these well-known composers expect you to sing,' and the choirs bravely, and almost pathetically, wrestled with the barbed-wire entanglements placed in their path:

'Theirs not to reason why,
Theirs but to do or die.'

The fact is, choral music, like all other 'advanced' music, is experiencing the pangs of the birth of a new idiom. Whether the infant will survive may be doubtful. Meanwhile, Blackpool and other up-to-date Festivals are paying liberal maternity benefits.

MARKING SYSTEMS.

The other matter dealt with by your critic invites more difference of opinion. A system of assessing competitors by marks is quoted from the *Musical Times* without reference to the explanatory qualifying remarks with which it is introduced, and it is bluntly assumed that the employment of marks must necessarily be inadequate: 'If,' he says, 'I understand the system rightly.' This is a saving grace, because I feel bound to remark that the application, object, and utility of the plan criticised are seriously misunderstood.

TECHNIQUE AND INTERPRETATION.

Your critic asks whether the system he deprecates has 'inherent in it a sufficiency of the element of encouragement.' It might be enough to point out that inasmuch as over 6,000 competitors almost overwhelmed judges at Blackpool, and that a similar number came to Birmingham last spring, and as many are expected shortly at Morecambe, there are abundant proofs of encouragement. But it is even more to the point to claim that the wonderful developments made at the great competitive gatherings in recent years have been nourished in the school of criticism now challenged.

Then to suggest that 'a genuine artist of inferior vocal gifts has,' on this plan, 'to give way to the possessor of a glorious voice' is to show an absolute lack of experience of the working of this and other similar marking schemes. Fine voices without fine interpretation have absolutely no chance whatever at Blackpool. At the Festival under discussion (October, 1912) the young contralto who, after singing against six others picked from over 500 competitors, won the chief prize in solo singing, displayed little technique, and her voice was not strong or otherwise striking. Yet four judges unanimously awarded her the 'Rose Bowl' (the chief prize) because of her moving temperamental interpretation of one of Bantock's 'Sappho' songs. Your critic says: 'I regret I cannot see any particular value of these Festivals if they are to become the medium of mere technical display.' No more do I, nor, so far as I am aware, does anyone concerned. My experience assures me that the great progress made at these Festivals during recent years has been mainly on the line of subordinating technique to interpretation.

UTILITY OF MARKING.

The idea of marking schemes is to assist judges in their difficult task. It is born of the exigencies of judging at competitions, during which observation must be keen and the registration of impressions rapid and sure; and the record should be in a form that will serve to recall first impressions. Competitors who have worked assiduously for months want to know, not only their weak and strong points, but also how they stand in relation to other competitors. How is this to be done? Your critic praises the plan of an adjudicator who says that he judges entirely on the general effect of the performance as a whole. Yet this judge goes on to say that he gives 'detailed descriptions in each performance, noting the merits and demerits in detail, and that he gives special prominence to sense of style,' &c. There is nothing novel in this. It is precisely what we all do. The report book of the Blackpool event fills sixty closely printed pages of such criticism. Then this most righteous judge quotes to your critic a case, in which he makes the extraordinary statement that only five marks out of one hundred would have been given (presumably by Blackpool judges), and 'yet the girl had real talent and a sense of style, however small.' This statement shows ignorance of the rational application of a marking system. As though other judges could not discern sense of style! I have no hesitation in awarding this judge five marks for his low opinion of the ability of his confreres and ninety-five for his Pharisaism.

Marking systems properly employed provide a refined vocabulary. They are especially useful to judges who have not a ready command of adjectives, or, at all events, suitable ones. Everything depends upon the common sense of the judges who use them.—Yours faithfully,

W. G. MCNAUGHT.

160, Wardour Street, London, W., January 16.

THE OLDEST ENGLISH MUSICAL COMPETITION?

Which is the oldest local English musical competition? Until recently we thought that Workington (Cumberland) was first in the field, but Middlesbrough claims priority. Below we print the announcement of an event held there in 1879. Mr. Thomas, the secretary on that occasion, in sending us the original prospectus, says:

'There were frequent meetings held here between 1865 and 1879, at which I took part as a member of a choir, but, unfortunately, I have nothing in print referring to this.'

It will be noted that the competition is not announced as an Eisteddfod. Do any of our readers know of an older event—that is, one prior to 1865?

Central Temperance Hall,
Middlesbrough.

GRAND MUSICAL CONTEST,

On New Year's Day, January, 1, 1879.

Musical Adjudicator:
BRINLEY RICHARDS, Esq. (of London).

A GRAND CONCERT

Will be given in the Evening, when the Successful Choirs will sing, and Mr. Brinley Richards will play selections from Mendelssohn and a Fantasie on National Airs on the Pianoforte.

Test-Pieces.

Contralto	'Will he come'	*Sullivan*
Soprano	Welsh melody, 'Bugeilio'r gwenith gwin' (Watching the wheat).	
Children's Choir	'Hark! the herald angels sing'	*Brinley Richards*
Bass	'The Cambrian war-song'	*Brinley Richards*
Duet (tenor & bass)	'The chamois hunters'	*J. L. Hatton*
Church or Chapel Choir	'O taste and see'	*Sir John Goss*
Tenor	'Lord, what is man?'	*Handel*
Glee	'Come, live with me'	*Sir William Sterndale Bennett*
Quartette	'God is a Spirit'	*Sir William Sterndale Bennett*

Reading music at sight. First prize, 5*s*.
Best composer of a four-part song, £1 1*s*.

Soprano	'Adieu to dear Cambria!'	*Welsh Air*
Trio	'God be merciful unto us and bless us'	*Joseph Parry*
Grand Chorus	'Rise up, arise' ('St. Paul')	*Mendelssohn*

Secretary, Mr. D. Thomas.

CHESTER.—December 26.

The twenty-fourth Christmas Eisteddfod again provided an interesting contest in the male-voice class. The interest would doubtless have been heightened had more than three choirs put in an appearance out of the seven that entered. The order of the result was as follows:—1st, Warrington; 2nd, Hadley and District; 3rd, Leeswood. The adjudicator was Mr. Harry Evans.

WORKINGTON.—January 1 and 2.

The welcome expansion of this Festival made it necessary to occupy two halls and to engage two adjudicators, Mr. Harry Evans and Mr. C. H. Fogg. There were over 1,200 competitors.

The tests, entries, and results in the choral competitions were as follows:

Male-Voice Choirs.

Test: 'Hymn before action' (Walford Davies).

1st. Workington Wesleyan (Mr. A. Wood).
2nd. Whitehaven (Mr. R. H. Woledge).
Millom (Mr. H. G. Cooke).

Female-Voice Choirs.

Tests: 'It was a lover and his lass' (G. W. Chadwick).
'Hark the merry birds' (Arthur G. Phear).

Millom Vocal Union (Mr. R. R. Johnson).
2nd. Haverigg Madrigal (Mr. H. G. Cooke).
Workington (Mr. A. Wood).
1st. Whitehaven (Mr. H. G. Woledge).

Mixed-Voice Choirs.

Tests: 'Ballad of Semmerwater' (Bainton).
'Old King Cole' (Nicholson).

1st. Millom Vocal Union (Mr. R. R. Johnson).
Haverigg Madrigal (Mr. H. G. Cooke).
2nd. Seaton Choral Society (Mr. T. Dixon).

In the junior choral classes the most successful choir was that of Lamplugh Parochial School. Prizes in the solo divisions were won by Miss May Robinson (soprano and mezzo-soprano), Miss M. L. Cross (contralto), Miss J. Coughlan (tenor), Mr. J. T. Lacklinson (baritone), and Mr. F. E. Dobie (bass). Miss C. Leadbetter (violin, open class), Miss Ethel Young (pianoforte, open class), Maggie Borrowdale (girls' vocal solo), Joseph Waugh (boys' vocal solo).

PITTSBURG (U.S.A.).

A great Eisteddfod on Welsh lines is to be held in this city in July. It is stated that the test in the chief choral class will be 'King Olaf' (Elgar), which means we presume that all the choruses must be prepared, and that some will be chosen on the day for performance at the competition. The first-prize is no less than 5,500 dollars (about £1,100). In the male-voice class the tests are 'Castilia' (D. Protheroe) and 'What care I how fair she be' (Blumenthal). There will be a massed performance of 'King Olaf.'

MORRISTON (SOUTH WALES).

The forty-third annual Eisteddfod, held on Christmas and Boxing Days, attracted a great number of competitors. In the second choral class the prize for the best performance of 'Praise His awful Name' (Spohr) was awarded to the Carmel (Morriston) Choir. In the chief choral class the test-pieces were 'Stone Him to death' (Mendelssohn) and 'How sweet the moonlight sleeps' (D. Emlyn Evans). Pen-y-Graig Choral Society won. The adjudicators were Dr. Caradog Roberts and Mr. W. J. Evans.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

[This list is in addition to that given in our last issue, in which sixty-two Festivals were announced.]

Brisbane.—March 23, 23. Mr. S. T. Little, Box 671, G.P.O., Brisbane.

Belfast.—April 11, 12. Miss Beck, Queen's University.

Perthshire.—May 2, 3, 4. Mr. Ed. Nicol, Paradise Place, Perth.

Ripley.—May 13 (Whit-Tuesday). Mr. S. James, 10 Chapel Street, Ripley.

Dublin (Feis Ceoil).—May 19 to 24. Miss Alice B. Griffith and Miss Margaret O'Brien, 37, Molesworth Street, Dublin.

Bristol.—May 19, 20, 21, 22 and 24. Mr. W. E. Fowler, 'Mascotte,' Tyndall's Park.

Nottingham.—October 18. Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

The first competition organized by the Congleton Male-voice Choir was held in the Town Hall, Congleton, on December 9. It was very successful. Five choirs entered in the children's section, the test-pieces being 'Come o'er the woodland' (Ketèlbey) and 'Sleigh song' (Gustav Ernest), both from the School Music Review, the first prize falling to the Woodcock Wells Choir (Mr. F. Wilmer), and the second to Moorland Juvenile Choir (Mr. A. Bailey). The Talke Glee Singers (Mr. F. F. Bossons) gained the male-voice choir prize. There were also solo-singing competitions for each class of voice. Mr. Charles Jessop and Mr. A. S. Burrows adjudicated.

MIDDLESBROUGH (CLEVELAND AND DURHAM FESTIVAL).—January 1, 2.

The annual Festival held in this busy town was again a conspicuous success. The programme stated that this was the thirty-second annual event held under the auspices of this committee. As noted elsewhere, this Festival can claim to be one of the oldest—if not actually the oldest—in England. The Town Hall, in which nearly all the classes were held, is a handsome one with a commodious arena. The syllabus included classes for pianoforte, violin, vocal solos, and choirs variously constituted. The interest of the public at the competitions—especially those held in the evening—was great. The following were the chief results:

SOLO SINGING.

Soprano, Miss Agnes Elliott; contralto, Mrs. Hough; tenor, Mr. S. T. Edwards; bass, Mr. Tom Morris.

There was some delightful solo-singing in the children's classes. Nellie Aird, South Bank, was first in the girls' class, and Jack Birkbeck (who displayed a singular power of expression) gained that for boys.

Action-songs were well in evidence, and a wonderfully well-prepared piece, performed by the St. Philomena Girls, under Miss Mabel Lockey, was awarded the first place. In the children's choir class the Crescent Road School Senior Choir (Mr. Moses Bell) again won the challenge shield.

The church choir singing was very good. Couldon Wesleyan (Mr. John Teesdale) gave an impressive performance of Goss's 'O Saviour of the World,' and won the first place.

We give the criticisms in full on the Male-Voice Class.

The choirs in each class combined to sing the test-pieces under the conductorship of Dr. McNaught, who, with Dr. Caradog Roberts, adjudicated.

Miss Dilys Jones much added to the interest of the proceedings by performing songs in a very charming manner. Mr. Arthur Wilson was the official accompanist; and under Mr. B. J. Bowen, the hon. secretary, the whole machine moved with perfect smoothness and good-will.

MARKING SCHEME USED FOR CHORAL CLASSES.

	(a) Accuracy of Notes and Time.	(b) Tone, Voice, Quality and Production, Intonation.	(c) Attack, Pronunciation, Enunciation.	(d) Expression, Pace, Rhythm.	(e) General Effect.	Total.
Maximum marks ..	10	20	10	20	20	80

MALE-VOICE CHOIRS.

Tests: (a) 'Need I say how much I love thee' (Robinson).
(b) 'Song of the spirits over the waters' (Schubert).

2nd Prize.—Middlesbrough Apollo Male-Voice Choir.

	(a)	(b)
(a) ...	10	10
(b) ...	18	16
(c) ...	9	8
(d) ...	18	16
(e) ...	18	16
	—	—
	73	66

(a) A nicely blended tone and a sleek execution. Finished style. Balance very good. Attack excellent. Details all attended to. Clean and expressive—no exaggerations. Caught much of the idea of the piece.

(b) A fair pace, inclined to be fast. Caught the solemn, grave mood. *Più andante* too fast—especially in view of what is coming. Execution firm. Attack generally good—exhibited training. Page 7 a trifle obscure. Expansion at *ff* climax fair. Too fast—occasional roughness. Unsteady, page 10, the rhythm not under complete control. Agitated. *Più mosso* had to be too fast to be related to previous passage. The *ff*, page 24, well intended, but rather strained. Some good points of expression on the whole.

Stockton and Thornaby Male-Voice Choir.

	(a)	(b)
(a) ...	10	9
(b) ...	17	16
(c) ...	9	8
(d) ...	17	14
(e) ...	17	15
	—	—
	70	62

(a) Well phrased. Not much sonority. Clear execution. Did not attempt to expand. Smooth musical tone and an agreeable blend. Bass a rich quality. A refined performance and fairly expressive. The end was fair, but not soft enough. On the whole tasteful.

(b) Too loud and too fast! Lost mystery and significance. *Più andante* did not sound right as relation. Inner parts somewhat rough. Vowels not round and loose enough to secure resonance. Page 5, 'Sheer from the towering crag,' capital rhythmic treatment, and the execution clear. *Un poco più mosso* not fast enough. Bass run well vocalised. Pace got right before long. Later the rhythm deficient in suavity. Page 22, very good rhythmic treatment. End movement the same as the opening, too fast. Not moody enough.

1st Prize.—Cleveland Harmonic Male-voice Choir.

	(a)	(b)
(a) ...	10	10
(b) ...	19	18
(c) ...	9	9
(d) ...	19	18
(e) ...	19	18
	—	—
	76	73

(a) A fine tone. Well knit, and the vowels unified. Had agreeable sweetness of blend. Withal a certain tenderness in the delivery that held attention. The moods were so well reflected. Phrase treatment showed uncommon skill. Highly finished.

(b) Rather too fast. Did not suggest solemnity. (This for the instrumental opening.) Certainly an impressive mood was apparent when the choir entered. *Più andante* better a shade faster to relate properly. Magnificent *cres.* Musical at the top of the climax. Tenors rather hard, top page 4. Page 5 too slow for the rhythm. But it was soon urged on. *ppp* finely realised. Deeply impressive interpretation. The imposing bass runs were splendid—very dramatic. Their fine voices a great asset. Tenors later shone admirably. End section nearly right as pace. Much taste shown. *Più mosso*,—great pace but well controlled.

Hartlepool Excelsior Male-Voice Choir.

	(a)	(b)
(a) ...	10	10
(b) ...	16	15
(c) ...	9	8
(d) ...	16	14
(e) ...	16	15
	—	—
	67	62

(a) Subdued and blendful. Noticeable restraint in the treatment. No exaggeration; but scarcely coloured enough—always delicately musical. Well phrased and rhythmically much to praise. Rather monotonous as expression. Piece would bear more variety—and some more feeling for climax. Attack excellent.

(b) Opening much too fast—nearly twice as fast as it should go. A rather jerky treatment of the frequent quavers. *Andante* not a proper tempo relation to the preceding movement. Some good points in the expression here. Later the beauty and grace of the rhythm missed—became mechanical, square. Tone became rough at the 'rugged boulder' bit. Bass run fair. The inner parts not clear. Later the execution was smooth, but without special distinction. The *più mosso* was excellent. Last section, like the opening, was too fast.

No. 6.—North Ormesby Male-Voice Choir.

	(a)	(b)
(a) ...	7	7
(b) ...	14	14
(c) ...	7	7
(d) ...	15	14
(e) ...	14	14
	—	—
	57	56

(a) Long note (minim) at 'love.' Second bar—a great license! Rhythm not well treated. Lacked delicacy. Tendency to ponderousness. So many contiguous notes with strong accent of the same degree. Attack somewhat ragged. F flat missed on page 3. Tone fair—sometimes the blend was very good. The expression was not very successful, but there were some effective bits.

(b) A fair pace. Not much mood. But still showed some appreciation, and the blend was sweet. *Andante* a fair pace. Showed judgment. The tonal attack fair, sometimes not true. The middle voices sometimes hard and rough—spoiled the blend. Shaky on pages 7 and 8—very cloudy. *Un poco mosso* rough—casual. The bass run not bad. The tenors got tired. Their production wrong—strained. Became laboured. Industrious. The *più mosso* good—the best feature.

[The report on the Mixed-Voice Choirs is given in the SCHOOL MUSIC REVIEW edition of the RECORD.]

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HIGHER EXAMINATIONS, 1912.

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DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Madge Artup, Russell Aubrey, Ruth Allcock, Ellen L. Biggs, Mary E. Bottomley, Edith E. Brett, George F. Booth, William D. Dodger, Cecilia G. J. Brittain, Florence L. Beckett, Connie Barton, Norah Burns, Dorothy Boyle, Nellie K. Bourke, Agnes Brown, Francis Bugler, Harry Capewell, Harry B. Collinson, Annie L. L. Cope, Nelly Coates, Elizabeth Cooper, Ethel Cartwright, Mary Coghlan, Eva Cretin, Eva Carson, Gladys I. Childs, Alice M. Carrick, Amy Court, Ivor Evans, Mary Frances, Margaret Grimshaw, Georgina M. Graham, Mary E. Hall, Evelyn M. Hurley, Violet Hampe, Hilda M. Habler, Violet Hall, Muriel E. Johnston, Margaret Jamieson, Winifred J. Kill, †Olive M. Kemp, Mary E. Kilgariff, Estella Kearney, Beatrice M. Leech, Gracie Lupton, Ida Logan, Clare Mahony, Charlie Mulligan, Catherine M. Mackintosh, Mary A. McHitten, Nellie McVey, Isabella Mumby, Lillias B. Page, Margery Peckham, Jane E. Paul, Ethel E. Parker, Elizabeth Plumley, Eileen Payne, *Pattie Robinson, Dora Read, Elizabeth M. Robinson, Mary M. V. Rowe, Florence Robertson, Mabel L. Robinson, Winifred E. Swinnerton, Annie Stubbs, Edith H. Sampson, Ruth Sterland, William A. Sluker, Verlie Spinks, Ruth Thomas, Jessie I. Taylor, Maude Varnam, Cleolina Vincenzini, Arthur J. Vaughan, Emily G. Williams, Dorothy M. H. Waller, Kathleen Ward, Frederina H. L. Watson.

Singing.—Gladys S. Tuite, Edith Yondale.

Organ Playing.—Percy Loud.

* Gold medallist. † Silver medallist.

ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—Isabella Allport, Phyllis Armitage, Caroline E. Ashbey, Beatrice Appelboom, Alice M. Attlee, Daisy A. Ames, Gladys E. G. Allday, Doris A. Adams, Hilda Anderton, Winifred Abey, Ruby Ablett, Annie Allen, Ethel A. Allsop, May C. Brown, Linda A. Booth, Ellen Battaglini, Ethel Brodie, Grace A. I. Blyth, Elizabeth Barnwell, Gladys B. Boulton, Helena M. Brookes, Jane A. T. Blackie, May I. Backwell, Rita F. Brice, Jane A. Bain, Gladys Bourne, Mary S. Burgess, Samuel Backhouse, Carrie Brooke, Alan Brookes, Lillian E. Bishop, Theodore E. Baugust, George A. Birch, Emily B. Burgess, May Boothman, Dorothy Brooks, Martha Bradbury, Annie Birch, Ada A. D. Button, Olive Borlase, George H. Barnsley, Alice I. A. Brookes, Olive Back, Elsie M. Benstead, Jessie A. Belles, Madge Boys, Dorothy Brennan, Bertha Bousfield, Mary Burgess, Muriel Barlow, Victoria L. Brown, Elsie Butler, Daisy Beavis, Irene Brooks, May Blee, Millie M. Beckelman, Elma B. Bullow, Annie Bousfield, Priscilla Coleman, Laura Carless, Frank L. Cookson, Emma L. Carpenter, George H. W. Cautley, Edith S. Campbell, Ethel M. Crates, Hugh Campbell, Doris W. Callaway, Florence E. Cruttenden, Gertrude E. Colclough, Irene E. M. Cox, Catherine W. H. Cockett, Doris M. Clough, Harold Cross, Gertrude A. Cook, Mary A. Chapman, Cuthbert A. Cowie, Greta Carsten, Lily Case, Agnes Currie, Mary M. Carroll, Rita Constantine, Annie B. Cowley, Doris Clark, Gabrielle Connell, Kathleen Carew, Charlotte M. Cook, Ida Cullen, Gladys Cornwell, Inez J. Cast, Agnes Conaghan, Helen S. Craig, Katie M. Constant, Ivy L. M. Colling, Violet Cornish, Florence Crowl, Sarah A. Dickson, Annie Davies, Edith E. Deaville, Florence A. Dook, Bertha Dodson, Leonard W. Dunstan, Minnie Davies, Vera Dickson, Frances N. Davis, Florence Dawes, Pollie Duncan, Lilian Donnelly, Ruby L. Davis, Leila H. Duncan, Alice Donovan, Frances Dunkerley, Holly Dickinson, Ivy F. Dalziel, Catherine M. Davies, Mary K. 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DIPLOMAS IN PRACTICAL MUSIC—*Continued.*

ASSOCIATES (A.L.C.M.)—*Continued.*

VIOLIN PLAYING.—Cecilia E. Ashcroft, Eileen Allen, Thomas L. Caddy, Ada L. Choat, Eileen Donovan, Margaret Davenport, Florence Jobson, Patrick MacMahon, Ruby Short, Marjorie A. Soden, Ursula P. Tierney.

ORGAN PLAYING.—John S. Hardie, Charlotte R. Heel, Richard M. N. Johnson, Samuel W. Leitch, George R. Rodgers, Henry H. Welch.

CORNET PLAYING.—Henry A. Rainbow.

CLARINET PLAYING.—George F. Putt.

ELOCUTION.—John J. Cornwell, Beatrice R. Cass, Gertrude Clarke, Hilda M. Dodd, Ruby C. E. Davy, Elsie Filcock, Constance M. Furness, Mildred L. Furness, Ida M. Graham, Violet G. Graham, Annie Hoare, Hazel I. Hadlow, Georgina M. Robson, Margaret A. M. Skinner, Lilian Talbot, Gertrude M. Topliffe.

TEACHER'S DIPLOMA.

PIANOFORTE PLAYING.—Louie M. Barnes, Teresa V. Flanagan, Katherine Nickalls, Ivy L. Randall.

VIOLIN PLAYING.—Audien Cameron.

SINGING.—S. Isabel Hedley.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.MUS.L.C.M.).

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There were 874 Candidates for Diplomas, of which number 579 passed, 284 failed, and 11 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.MUS.L.C.M.), LICENTIATE IN MUSIC (L.MUS.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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The 194th Students' Concert took place in the Concert Hall of the College on November 26. Wallace's Opera "Maritana" was performed in the Royal Albert Hall Theatre by the College Opera Class on December 20. A Concert by the College Choir and Orchestra took place on February 14, Coleridge-Taylor's "Hiawatha," Parts I. and II., Mendelssohn's Pianoforte Concerto in G minor, and other compositions being performed.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to T. WEEKES HOLMES, Secretary.

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(*Continued from page 152.*)

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VIOLIN.—Catharine L. Dear, Gwendoline M. Rawlins.

SINGING.—Ethel Beamont, Sybil B. R. Martin.

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ORGAN.—Ernest W. Bundell, Arthur K. Putland.

SINGING.—Marie L. Skellorn.

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PREFACE.

The attention which of late years has been given to the valuable exercise of *adding extreme parts to an inner part* has induced the Author to add a new Section, comprising 41 additional Exercises, to Part II. of this work.

In conformity with the plan adopted in the other Sections, these additional Exercises have been—as far as possible—selected and adapted from Standard Compositions.

The whole book has also been carefully revised and corrected, and it is hoped that in its new form it will prove increasingly useful.

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Alberto Visetti

The Musical Times
AND SINGING-CLASS CIRCULAR.
MARCH 1, 1913.

ALBERT VISETTI.

No other branch of musical study arouses keener interest and excites more exasperating discussion than that of singing, using that word in the old comprehensive meaning it enjoyed before 'voice-production' and other differentiating terms were invented. It is remarkable that nearly every voice-producer condemns the method of every other voice-producer. This being so, it is refreshing to dwell upon the work and views of a teacher who, so far as we can ascertain, has no definite physical theory to worry over, but who all the same is probably the busiest teacher of solo-singing in the country.

Albert Visetti was born at Salona (not at Spalato, as stated in Grove's Dictionary and elsewhere) in Dalmatia, on May 13, 1846. His father was an Italian who owned considerable landed property in the district, and his mother was an Englishwoman. Salona in the days of Diocletian was an important city, and as Visetti père had a bent towards archæology he became interested in plans for excavating the buried buildings, and for a time camped with his family on the site of Diocletian's palace. So it happened that the 1846 arrival was born in the Emperor's bath-room. Young Visetti's childhood was a very happy one. His father was a believer in the open air life, and so the family often slept out under the open canopy of heaven. At the age of seven Albert was sent to school at a monastery by the sea near his father's castle. He recalls that two of his duties were drawing water from a well and playing a sort of organ in the chapel. He had never received any musical education at home, but he had decided aptitude in this direction. A donkey used to assist the drawing of the bucket from the well, and Albert devised a scheme by which the animal acted as blower for the organ. One Christmas morning the donkey started braying, and the congregation, which was composed of superstitious peasants who were unaware of the ingenious blowing arrangement, were alarmed at what they believed to be an evil omen. But the priest made the most of the situation by reminding the peasants of the circumstances of the Nativity of our Lord, and suggested that the donkey had possibly been moved to remember what the day was. Afterwards the people came to the monastery in hope of hearing a repetition of the miracle.

When the time came for Albert to choose a profession his father desired him to be trained as a surgeon, and the lad reluctantly went to the medical school at Padua University. But he was soon repelled by what were to him the horrors of the dissecting room, and he abandoned the school. His inclinations towards music were supported by his mother, and eventually his father consented to allow him to pursue a musical career. He soon gained two scholarships, and then entered the Milan Conservatoire. On his way from Venice to Milan he and his fellow-travellers were stopped and robbed by brigands. At the Conservatoire, Visetti studied under Mazzucato and Nava, and ultimately took his degree, his exercise being a cantata 'Il cantico di cantaba,' the libretto of which was written for him by Arrigo Boito, who was a fellow-student. It was also at the Conservatoire that he first became acquainted with Verdi. Soon after leaving the Conservatoire he was appointed conductor of a series or concerts at Nice; and he next went to Paris, where he assisted Auber as organist in the Emperor Napoleon's private chapel at the Tuileries. Dumas père was present one day when Visetti was playing in a salon, and he promised to write an operatic libretto founded on 'Les trois Mousquetaires' for Visetti to set. This promise was fulfilled, and the music was almost completed when the Communards, who—after the great war in 1870-71—had gained possession of Paris, burned down Visetti's house and the score of the opera perished. The distracted state of France at this period induced Visetti to leave that country, and on May 1, 1871, he came to London and has practically lived here ever since. He soon began to be known as a teacher of singing and as a conductor, and his English sympathies derived from his mother were a ready passport to the best circles. Although thus identified with English life, it was not until 1884 that he took out letters of naturalisation and became a citizen of this country. In 1880 the King of Italy made him a Cavaliere of the Order of the Corona d'Italia.

For many years Visetti has been a member of the staff of the Royal College of Music (he was also previously attached to the National Training School of Music from which the College grew), the Guildhall School, the Watford School, Trinity College (London), and other musical institutions.

Kirkby Lunn, Agnes Nicholls, and Phyllis Lett are amongst the most famous of his pupils. He was musical director to Adelina Patti for seven years, and during that period she studied repertory under his direction, and he composed for her the popular song 'La Diva,' which she frequently performed.

From 1878 to 1890 he conducted the Bath Philharmonic Society (it is impossible to say how much the peculiar circumstances of his birth influenced him in this direction), for which he wrote two cantatas, 'The desert' and 'The praise of Song.' In 1904 he visited Canada for the purpose of giving a number of lectures on various musical subjects; and whilst he was in that country his advice was much sought after by budding vocalists.

In an interview reported in the Montreal *Daily Witness* he says:

First of all, you need health. You cannot be a singer without health. Then you need a certain kind of throat. The Italian throat, the German throat, can stand more than the English throat. And if I were giving advice at all, I would say that each person should commence in his own country. You know the silly habit of sending a person to Germany or Italy in the first instance. Perfectly fatal. You

may have the best masters for the piano and the most indifferent masters for the voice. And it is all wrong. You should begin with your own country, with your own tongue. You should have the best masters. And after you have acquired the language of the foreign country you wish to go to, after you know a little about its history and atmosphere —why, then, being sure of yourself, you might go to Italy or to Germany; but to go there first, before there was promise of success, before there was knowledge, that would be quite fatal.

Further, he says:

He would advise everyone who has thought of a musical career to go to London—to the Royal College of Music, or the Royal Academy of Music.

The reason is simple. If you go to France you get French music. If you go to Germany you get German music, and so on. Go to England, and you will get the music of every nation. You will get Russian music, every class and style of music. The reason is that London is the most cosmopolitan city in the world. It attracts by its enormous compulsion, everything of interest and value. You have, in the Royal College of Music, not merely piano playing, but a comprehensive training which gives you everything from the piano to the full orchestral concert. You live in a musical atmosphere all the time. You derive the benefit of the ideas of all the other nations.

Notwithstanding the onerous nature of his teaching engagements, Visetti has displayed great literary activity. So far back as 1878 he translated into Italian Hullah's 'History of modern music.' This was the first English book on music issued in the Italian language, and it is gratifying to know that it has been used largely in Italy as a text-book. He also translated into Italian Dr. Franz Hueffer's 'Musical studies,' and he has written a life of Verdi. Visetti's contributions to magazines and newspapers would fill a large volume. His translation of Sir Hubert Parry's essay on 'Ugliness in music' (the original of which was read at the International Congress, and published in our issue for August, 1911) has enjoyed a large sale in Italy. Even more notable translations —Parry's 'Blest pair of Sirens' and his 'Ode to St. Cecilia'—have been made, and will shortly be issued in Italy. As there are numerous mixed-voice choral Societies in that country, it is probable that these representative works will have considerable vogue. Visetti is a regular correspondent to newspapers in New Zealand, Australia, Italy, and France.

In one of his articles, entitled 'Music, the great healer,' he supports very ardently the idea that music can assist the recovery of health. He says:

Does it not behove all of us who are so blest with the inestimable boon of health to reflect upon the advantages we might be able to give to our less happy fellow-creatures? Let us use whatever power is in our hands for the further research in the cause of music as a means of cure, in the hope that our medical profession will see their way to give some thought to the question: and who can say what the future may bring forth? Is it not possible that one day music shall be known as the great Healer, in addition to the many uses of a new and progressive art?

Visetti is a staunch believer in our native Art, and no one has more stedfastly and successfully advocated the claims of British musicians to recognition on the Continent. Through his efforts the orchestral works of Sullivan, Sterndale Bennett, Stanford, &c., have been performed for the first time in Italy at La Scala, Milan, under Faccio; at Rome, under Mancinelli; at Naples, under Martucci.

Recently he has interested himself in advocating a formal national recognition of Stainer's well-known Sevenfold Amen. He has issued the following plea:

On the occasion of the last rehearsal of the Coronation music at Westminster Abbey, the choir was especially requested by Sir Frederick Bridge to sing the beautiful Sevenfold Amen by Sir John Stainer with every care to ensure perfection of rendering. The result justified the means, for surely never before have the exquisite harmonies of the English master been given with such devotional effect. Since that time it has often occurred to me that this beautiful Amen would form a perfect conclusion to every English church service, and that henceforth the powers-that-be should sanction its use. In this way it should become known as the 'English Amen,' in a similar manner that the 'Dresden Amen' is sung at Dresden Cathedral. Furthermore, it would afford a graceful and permanent tribute to one who did a great deal for our English Cathedral music.

It may be hoped that this excellent suggestion will receive the attention it fully deserves. There can be no doubt that Stainer's beautiful Amen is one of the nation's musical assets worthy to be placed beside Byrd's gem of purest ray serene, 'Non nobis Domine.'

He holds some strong opinions as to the alleged 'crisis in the vocal world,' as evidenced by the admittedly overcrowded state of the musical profession. He agrees that there is undoubtedly a crowd of unemployed, but he considers that most of them are mainly unemployable because they are half-trained would-be professional singers with partially developed voices, ludicrous diction, and a minimum of technique, to say nothing of temperament and insight as to interpretation; all this being the pathetic result of insufficient or improper training. If the public were determined to be satisfied with nothing less than cultured singers, he believes that overcrowding would cease and real art would prevail.

Amongst his numerous interesting reminiscences there are some associated with Gounod. Visetti was with the composer when 'Faust' was performed at La Scala, Milan. He relates the following incident:

Gounod's attention to detail was remarkable. Not being pleased with the realism of the old men's chorus in Act 2, he asked what could be done. So the idea struck me of going to the different almshouses and collecting any vocal *vieillards* that happened at that moment to be stage-struck. I was successful in my quest, and was instrumental in putting on the stage fifteen or twenty débutants of between seventy and eighty. I have heard this chorus many times since, but have always missed the realistic truth of that occasion.

Students will be naturally interested to know what the 'Maestro,' as his pupils are accustomed to call him, has to say upon the technique of the singer's art. Here are some of his *obiter dicta*, culled from various sources. He speaks with scorn of

THE ITALIAN METHOD.

Look at the columns of the newspapers, and you will find scores of names, and wonderful methods advertised; and amongst them, 'Professors' who teach the old Italian method, for this is always safe to draw the unwary, but it means nothing.

The frequency of the lesson was a great factor in the success some famous Italian teachers in the past have had with their pupils. The old masters took but a few pupils, and devoted their whole teaching time to them. That was really the 'Italian method,' about which so much nonsense has been talked and written.

There is too much said about production and method. The voice is made for you; all you can do is to see that the way of Nature is followed.

The following is a 'scale' of the vowels he recommends for study:

A, 4 sounds, as in day, lad, arm, awe. (1 2 3 4)

E, 2 sounds, as in reed, red. (1 2)

I, 2 sounds, as in ride, rid. (1 2)

O, 2 sounds, as in lo, love. (1 2)

U, 2 sounds, as in you, would. (1 2)

The open sounds are ...	(1) *I*	(3) *A*	(4) *A*	(2) *O*
The medium sounds ...	(1) *A*	(2) *A*	(2) *E*	(1) *O*

These should be developed as 'open' as possible.

The closed sounds are ...	(1) *E*	(2) *I*	(1) *O*	(2) *U*

Compound vowels, such as *oi* in 'foil,' pronounced *faw* (long) - *il* (short);

And *ou*, as in 'shroud,' pronounced *shrah* (long) - *ood* (short).

Notice, too, very carefully, that 'closed' sounds do not mean that the throat is to be closed. The word applies to the colour or timbre of the sound. This is a distinction that it is almost impossible to make clear on paper, but let the student sing *ah*, immediately followed by *oo*, and he will at once distinguish the darker—that is, more closed—characteristic of the latter.

Now, as to naming the vowel most suitable for the commencement of study, I am confronted with a serious difficulty. It is generally admitted that the sound *ah*, as in father, is the one best suited to the emission of a pure tone. We are told that the lower jaw drops easily, and the tongue lies flat in the mouth. It is the natural sound, the first sound that a baby guided by nature utters; and, yet, with all these advantages, in the majority of cases it is not suited to the English throat.

JUDICIOUS VOWEL SELECTION.

By practising only on the open vowel *ah*, it is not easy for English students to acquire perfect control of breath and the free play of tongue and lower jaw so necessary for complete development. With many beginners *ah* draws up the larynx and produces a throaty quality. With some voices that suffer from the latter defect, I have found soft practice on the vowel *ee* very efficacious; but great care must be taken not to squeeze the sound or render it too acute; it is a dangerous vowel if used wrongly. Let the shading approximate to the *i* in 'hid,' especially on the upper notes.

THE INFLUENCE OF THE SOFT PALATE.

The soft palate plays a most important part in speaking and in singing; indeed, without it there would be no voice as it is understood in the human being. The roof of the mouth consists of the hard palate in front and the soft palate at the back, and it is the innumerable positions that the latter is capable of assuming during the emission of sound from the larynx that is responsible for speech. An animal cannot speak, it has no soft palate, a hard one being all that nature has endowed it with.

I teach my pupils to say the vowel sounds, *oo*, *oh*, *ee*, &c., naturally—that is, without artificial constraint—and then get them to sing the same sounds with similar lip and tongue positions. Speaking of the latter, too much is talked about making it flat. It is not kept flat while speaking, and nature should be followed when using the voice for singing.

HANDEL AND BACH AS EDUCATIONISTS.

From a vocal and educational point of view, nothing can equal the old oratorios—particularly the works of Handel and Bach. As a study for purity of tone, flexibility and control of breath, they are of the utmost value. And no tricks are possible here; the slightest roughness or faulty vowel pronunciation—or any of the hundred and one pitfalls that the singer must avoid—are immediately laid bare. Remember you will be singing a work that most of your listeners have heard many times, and there are those odious comparisons to be thought of. But do not neglect the study of oratorio on this account, particularly Handel. It will well repay your time and serious attention, for, as someone once said, 'it is the very springtime of song—there is something so imperishably vernal about it.'

DRAMATIC SINGING AND TONE.

In all dramatic singing the brain must be the controlling power; emotional feeling plays a large part in dramatic song, but anything approaching the hysterical must be avoided. As a rule the English singer errs on the side of not 'letting himself go' sufficiently; but my point is that feeling in song, when it is not governed mentally, is apt to lose its effect. And when singing words that require forcible utterance, do not lose quality. Very often I have heard singers with quite good voices give vent to ugly, harsh sounds under the impression that they were being dramatic. Occasionally—very occasionally—an 'ugly' word may require an 'ugly' tone in song, but any departure from a round musical tone is unwarranted.

THE CHOICE OF A SONG.

Here I must impress upon students, when the time comes for them to essay songs, to choose examples of an easy compass, and with a flowing, simple melody. Some of the work of the ultra-modern school, with its constant modulations and unexpected intervals, is not for them. The first songs must be treated as exercises, in which the principles of tone-formation are applied to words. And here I am going to repeat what I said in a former article. Do not tire the voice by singing over a new song. Finger it out at the pianoforte and learn it in that way. And when the melody and the time and the rhythm have been mastered, then it can be sung without damage to the voice. Even the simplest ballad needs preliminary study. There are many points to be observed, breathing places, the division of phrases, and so on. Try to mentally read the melody of every song before going to the pianoforte,—it is excellent practice for your sight-singing, and you will be surprised at the improvement that will show itself after a few months.

An almost invariable fault of amateurs, and a good many professionals as well, is the habit of 'dragging' a song, due to an excess of sentiment and to the prolongation of unimportant words. Always remember that, although every singer may be allowed a certain amount of licence in the rendering of a song—still he is, after all, but the interpreter of the composer, who, it is to be assumed, knows his own mind, and therefore entirely to alter the time of a composition is quite unwarrantable.

THE COLOUR OF THE VOICE.

Avoid an excess of climaxes. If these are frequently piled up one on the top of the other they lose all their significance. How often have I heard a song entirely ruined for the reason that when the singer came to the closing bars, where a dramatic effect was needed, he had completely exhausted all the emotional means at his command, and the final phrases were entirely robbed of their intended effect. Frequent violent crescendos become wearisome, and are totally unnecessary.

ARTISTIC RENDERING.

Guard against 'cheap' effects. One of the worst of these is the habit of slurring intervals. To the uncultured mind this implies a tender sentiment, but to those that understand it is an inartistic device worthy of the street singer. An occasional—a very occasional—slur may be allowed, but I have heard singers who could not sing two notes without it, and then it becomes, like the persistent tremolo, a positive vice. So choose a good ballad, not necessarily difficult because good, thoroughly study its points, then read

the words over aloud, giving due emphasis to those that are important, and forgetting everything but an artistic rendering. 'Production' must not be ever-present in the mind during a song—let your individuality have free play. As I have said, seek for the poet's meaning, and having found it, give your version of it, not necessarily that of the professional singer you heard the day before; you may have discovered something that he missed.

In a paper read before the Musical Association on May 12, 1896, he discusses 'Tendencies of the operatic stage' as they appeared to be drifting at that period. His general conclusion is stated as follows:

Realism is an exaggeration of truth as sentimentality is an exaggeration of sentiment. Realism, if indiscriminately used, is deleterious to any form of art; and, more than to literature and painting, to music, whose essence is the ideal; but, however, realism is a safe starting-point toward the ideal. Man admires and receives his inspiration from heaven, but his feet stand on the solid ground. For so long as composers study human nature they are sure to be true to themselves and to their fellow-creatures; to find the ideal of the real world is—as it has been the case with the 'Nibelungen'—the work of a genius; and we shall now gauge the amount of genius of an operatic composer, no more by the degree of freshness and prettiness of his melodies, no more by the charm of his orchestration or by the cleverness of his counterpoint, but by the degree of truth he can give us freed from what is merely of the earth earthy.

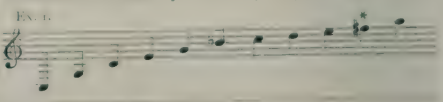
Thus the end of the 19th century sees the realisation of Wagner's musical drama, and, in all appearance, the trilogy, 'Meistersinger,' 'Tristan' and 'Parsifal,' will remain for this century the nearest approach to a rational balance of the sister arts co-operating in the expression of a dramatic action. But after the 19th century, which will be over in four years, there will be a 20th century, and there will be a generation which will have all the advantages of the light and truth bequeathed to them by a hundred years of unequalled work. Will the generations of the 20th century accept the balance of the arts in the musical drama as determined by Wagner? It is very doubtful. Preposterous as it may seem, yet everything points to the possibility that the definite form of expression of a dramatic action which shall answer the feeling of a fresh and unbiassed generation will come out from the form of the modern English popular drama, where, however roughly, the words represent the material part and the music the emotional part of the action.

This aptly-expressed and reasoned opinion will be read with interest to-day, when we are still discussing the why and wherefore and future of opera.

THE HARMONIES OF SCRIABINE.

By G. H. Clutsam.

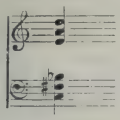
Musical development, during the last decade or so, has been primarily concerned with the elaboration of the resources of harmony. The balance of all the old theoretic essentials has been relentlessly upset, and with it most of the formal consideration that emphasized their functions. Whether the results be considered evolutionary or revolutionary, it is not to be denied—and there is something significant in the fact—that, in either event, many of the innovations have actually taken substantial root, become part and parcel of the modern composer's equipment, and in certain elementary aspects, already achieved the commonplace. The restless striving for the new has been forced by the limitations of expression involved by an adherence to the old diatonic and chromatic systems. They served their purpose for a long period, their contents produced many masterpieces, but their entire comprehension and the sounding of their positive and explicit shallows soon proved a hindrance to any sort of natural progress. Speech had exhausted itself all too early for the youngest of all arts to be considered as having approached maturity. The normal scales, and their obvious harmonies, were impotent in the service of the composer who sought to utter fresh things. Simplicity may be a motherly virtue, but it is only the commercially spirited, the feebly qualified, or the artificially resourceful artist, that dare take refuge beneath its generous wings. The escape from the simple is the finest incentive, as far as music is concerned, to fine art. Of course we can wallow in the complex that has no logical and definite justification. You can even get people to believe in your future if you are clever enough, and they don't understand you. Take the strange case of the composer Arnold Schönberg. His dreary meanderings with impossible combinations of notes, debilitated, palsied, and defenceless, have certainly gained him followers resulting in the establishment of an artistic brotherhood (whose tenets for some reason or other—but entirely illogically—have become associated with the art-theories of the post-impressionistic school of painting); but they possess no possibility of providing material for the composer or the audience of the future. They express nothing, they are not even paradoxical. What can you do with a man who does not hesitate to employ the entire chromatic scale in one chord combination, and probably regrets that a few more notes are not at his disposal? With Debussy, however, a scale satisfactory in every particular was formulated that has been of great value to every creator. Not for itself alone, but for its sympathy with—and extension of—those combinations of sounds that have served the music of the past in such excellent stead. In the 'Prometheus' of Scriabine we have arrived at a similar development to that of Debussy. His combination can be justified to the hilt, although its application at present appears to be somewhat elementary. Perhaps necessarily, as it was in the case of Debussy. It would be pretence to delve into Scriabine's work for its æsthetic import. As an expression of theosophical ecstasy, as a revelation of mysticism the music can only appeal to a congenial and not necessarily musical temperament. An examination of its technical details with their possibilities of absorption into the vast amount of expressive material already to the composer's hand, however, might be instructively considered. Scriabine works on a natural principle that met with a decided compromise at the hands of Debussy. Taking the series of notes that are produced from a fundamental tone by vibratory impulse:



The F is always very flat, theoretically.

he evolves a chord-combination (omitting the fifth):

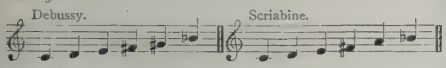
Ex. 2.



which he prefers to call a consonance, overlooking or ignoring the fact that we already have a great part of his series as a dominant and that his extra constituents, which, theoretically, suffer from out-of-tuneness, but which also for all practical purposes must perforce take refuge in our tempered scale, have all the elements and essentials leading naturally to a dominant chord. That is, as from dominant once removed, the capacity for anticipating a resolution. Debussy makes no claim of consonance for his chord, which also, as I have shown in an article on the Tonal Scale in the *Musical Times* some little time ago, is nothing but a direct dominant ninth with sharpened or flattened fifth or *both* in its completeness.

Scriabine, like Debussy, only in a stronger and more virile fashion, also takes his melodic or thematic material from his scale. The essential differences of the two scale innovations are of the slightest:

Ex. 3.



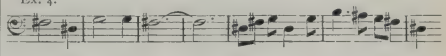
but the skip of the minor third in the Russian's makes a vast difference in the general effect. Inversion, close or extended, gives no variation by distribution to the Debussy scale. Its colour, as a sensation to the ear, is never disturbed. The colour of that of Scriabine is kaleidoscopic, its mutability by transposition almost justifying the composer calling in a light scheme to expressive aid.*

The few examples given in the programme book of the Queen's Hall Orchestra Symphony Concert on February 1, when 'Prometheus' was first introduced to the London public, provide almost all that is necessary in the way of a statement of Scriabine's methods. The easiest and perhaps most logical way to appreciate this scale (Ex. 3) is to commence it after the fundamentals have been discarded; *i.e.*, the last six notes of Ex. 1, although the point, for practical purposes, is immaterial.

Requiring a sensitive handling interpretatively, the full realisation of the work's purport, on account of the many technical difficulties, cannot be said to have been achieved at this performance.

After a beginning on the chord in Example 2 in the depths of the orchestra, the main theme of the work is given to the horns:

Ex. 4.

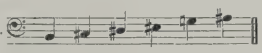


This is derived from the following transposition of the scale:

Ex. 5.

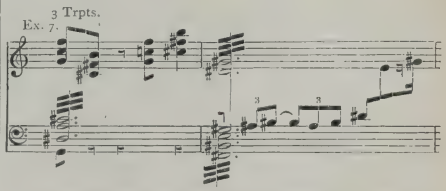
The final bar, for consistency sake, can be considered to emanate from a portion of another transposition:

Ex. 6.



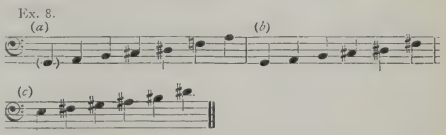
and it is wonderful how consistent on these lines the progress and *Stimmung* of the work are maintained. Take the trumpet call, for instance, that soon follows:

Ex. 7.



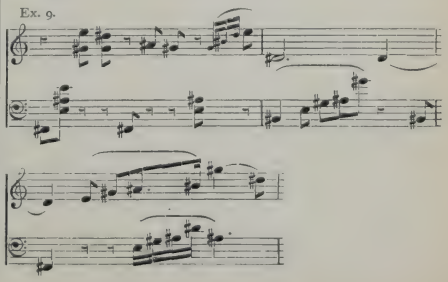
In the first bar the two scales (*a*) and (*b*)

Ex. 8.



are distinctly suggested, the low G as a pedal note being lightly reiterated in the third upper chord. The second bar is obviously from (*c*), and the C (B♯) common to both bars controls the progression most convincingly. On Ex. 8 (*c*) is also based the delightful and fluent melodic passage:

Ex. 9.



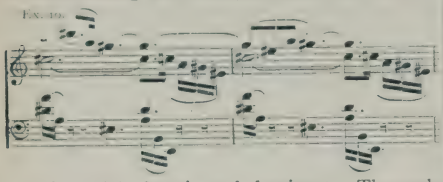
* To those who may be interested, a tabulation of the colour-scheme with which Scriabine illuminates his score is appended. It is presented in the customary circle of fifths:

C	Red.	F♯	Bright blue
G	Rosy-orange.	D♭	Violet.
D	Yellow.	A♭	Purple.
A	Green.	E♭	Steely, with the
E	Pearly blue and the	B♭	glint of metal!
B	shimmer of moonshine.	F	Dark-red.

These colours arrange themselves nearly in spectrum-order. The tones E♭ and B♭ are, of course, out of the scheme, in their uncertain colour; but the import of the indication might easily be understood by those capable of appreciating the balance of the problem. His instrument for producing these colours, like Professor Rimington's colour-organ, has a keyboard. The striking of the note C, for instance, throws a red on a distant white screen. Double notes and chords produce various mixtures of light. The medium is, of course, electricity.

It will be also noticed that any of the constituents of this scale can readily be used as a fundamental and suggest a definite key. Ex. 9, for instance, despite the B♯ is as undoubtedly in B major as the following is in E major, despite the E♯

Ex. 10.



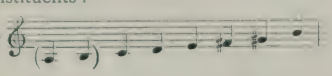
with its pedal of tonic and dominant. The scale is of course in this instance

Ex. 11.

Throughout the work the wonderful scope and vitality given to the resultant chord of the scale by the unusual tone and a-half interval cannot fail to be recognized. The ear speedily becomes accustomed to the derived combinations. The only question remaining is its satisfactory assimilation into our ordinary practical material. As used by Scriabine, we are provided with a vivid splash of colour, but it is in every respect unrestful. The ear is not yet to be denied in the progress of a work its points of punctuation. The full stop in 'Prometheus' comes once only at the end of the work. Keys are certainly touched upon, especially when the dominant major ninths and thirteenths exercise their prerogative, but they are never resolved.

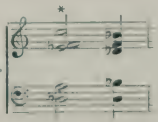
As it appears to me, we are presented—as we were in the case of Debussy—with another beautiful chord that has all the privileges of a dominant in its preparation for a dominant. Take the complete chord in Ex. 2: the F♯ and A can move naturally to G, without alteration of the other parts, forming a dominant ninth. It can also be easily associated with scales generally in use. For instance, a common form of the ascending (and less common descending) minor scale contains all its constituents:

Ex. 12.



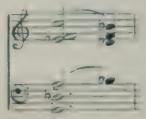
The chord can be associated with this familiar combination:

Ex. 13.



becoming, in its completeness:

Ex. 14.

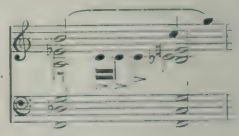


Associated with the tonal scale:

Ex. 15.

such harmonic pleasantries as the following may be evolved:

Ex. 16.



As a matter of fact, the combination is as beautifully satisfactory as it is logical. When Scriabine's complete chord is sufficiently familiar to the ear as an entity—that is, a quasi-consonance—its logical development by suspension, augmentation, or anticipatory appogiatura, opens up an extensive and brilliant field for further experiment. Exigences of space prevent me going further into this matter, but the lines of treatment indicated should provide budding composers with some strange adventures into the unfamiliar.

THE PERPLEXITIES OF THE MODERN MUSIC-LOVER.

By M.-D. Calvocoressi.

It is no uncommon occurrence for music-lovers or students of music, when engaging for the first time in a conversation about their favourite art (and especially about modern music), to discover that their knowledge does not extend in the same directions; that, for instance, a number of works—or even of composers—familiar to the one are to the other *terra incognita*. It is possible to detect even in the works of learned professionals assertions or omissions proving that certain facts or certain doings have escaped their vigilance. This in itself is not a thing to marvel at, as no human being can aspire to omniscience. But the reasons of our many shortcomings in the matter of musical information are instructive enough to deserve notice. As far as I know, they have not yet been enumerated. A few remarks on the subject will help to measure the really formidable difficulties inherent to the task that the earnest music-lover of to-day has to face—difficulties that to his predecessors were unknown.

Comparatively little trouble accrues for him from the enormous and continuous increase in the number of musical works, although of the myriads of works produced a small proportion only is worthy of notice, and although the labour of discovering this small proportion is almost Herculean. However, without overlooking the difficulty of the necessary selection, let us for the sake of argument take it for granted that our ideal music-lover has succeeded in eliminating, from all the music thrust upon him, the nine-and-a-half tenths upon which he would but waste his time and trouble: what will still be a cause of

disheartening perplexity for him is the endless multiformity of the works that he will not have dispensed with.

The list of those works will include, on one hand, the small yet by no means inconsiderable percentage of modern music retained, and on the other hand, the classical works, which, having withstood the test of time, may be said to represent the best only of the older output.

But even in the matter of the classical répertoire, it will be found that his aspirations greatly exceed those of the quondam devotees of music. The progress of culture has resulted in considerable enlargements to the list of ancient works that deserve notice and appeal to our taste. To quote only a few instances at random, we have learned that Monteverdi was a very great musician, and that not to be acquainted with his madrigals, his 'Orféo,' or his 'Incoronazione di Poppea,' is to miss a great deal; that composers like Palestrina, Vittoria, Orlando di Lasso, Peri, Caccini, Frescobaldi, Schütz, Kuhnau, the Couperins, Marc-Antoine Charpentier, Byrd, Gibbons, Purcell, Rust, and many others have as good a claim upon the concert-goer's attention as upon the historian's. We know that Bach is not to be remembered merely as the author of a few fugues, two Passions, and one Mass; and that after Johann Sebastian we must take into account Karl Philipp Emmanuel and other Bachs; that beside Gluck, we must give room to Rameau, and that Lulli deserves not to be under-rated; that the symphonies of the Mannheim school are often worth listening to, and so forth. The music-lover of yore had to cover a far lesser ground; and whereas our wider and deeper knowledge has awakened in us a thirst to know more, there are sufficient reasons for us to believe that as a rule he was perfectly content with what he found within his reach.

To become a connoisseur was, a few decades ago, quite easy: little was required beyond the cognizance of a few historical facts and platitudes; or, at the utmost, a degree of familiarity with the small number of recognised types or forms,—suite, sonata and symphony, cantata, oratorio, opera-buffa, opera-seria, &c. The belief in dogmatic æsthetics and in the unchallenged authority of a few augurs left little room for uneasiness, and almost as little for independent investigation. Nowadays, the old doctrines are shattered, and replaced by better, if more disquieting, notions. Critical standards are establishing themselves. The music-lover of to-day no longer presented with certitudes in compressed form, or finding it no longer possible to believe in the infallibility of art-theories nor of art-judges, is compelled, if not to think for himself, at least to make his own selection among the proffered tenets and opinions. He has been taught, among many other things, that it is not wise to dismiss the output of a Liszt with a mere shrug of the shoulders, and that music has progressed even after Wagner or Brahms. And we may even venture to say that he has learned, or is learning, not to content himself, when puzzled by a modern work, with deploring the decay of art, and believing the artist to be a quack or a driveller.

Let us, then, imagine this well-grounded, open-minded music-lover reasonably conversant with the classical works, and resolved to become equally conversant with the modern music that he has succeeded in selecting as a worthy object of study, and try to appraise the task that lies before him.

The diversity of forms alone will prove a tolerably serious obstacle. The strict formal scheme of the classical sonata, quartet, or symphony, easy to master for the moderately-competent hearer or reader, has given place to what are called irregular forms, to the 'cyclic' form of César Franck and his school, to the free forms of the tone-poem, to the composite forms of Mahler's symphonies. From the technical point of view, there is hardly any common measure between a symphony by Mahler, one by Borodin, one by M. Vincent d'Indy, a tone-poem by Richard Struss, the 'Nocturnes' or 'La Mer' of M. Debussy.

If from instrumental music we pass to dramatic music, we notice as great a diversity. Let us take for instance 'Parsifal,' Moussorgsky's 'Boris Godounov,' Richard Strauss's 'Salome' or 'Elektra,' M. Debussy's 'Pelléas et Mélisande,' M. Albéric Magnard's 'Bérénice,'*: it will be impossible to find anything common, not only between any of these works and the opera of 1850, but between any two of them.

If after having thus summarily alluded to striking and undeniable divergences (of which many kinds are to be found) we turn to their causes, we shall have no trouble in seeing that these causes are many, and for the greater part evident. But to grasp them is of no great practical help in respect of our present concern. Suppose for instance our student to understand that the influence of the properties of material (most suitably adduced in Sir H. Parry's excellent book on 'Style in Musical Art') suffices to account for the fact that between modern orchestral music and modern pianoforte music we observe great and numerous differences in style, whereas there has been a time when even vocal music and instrumental music were written in similar wise: will that afford him great help when, having studied the pianoforte output of some modern composer and turning to the same composer's orchestral output, he finds himself compelled to cover a great deal of new ground? No; it will merely remind him that he is to judge with open mind—and we assume that he should never forget this principle.

So manifold are the directions taken nowadays by musical art, that even the situation of the professional critic—granting him to possess greater experience and more sources of information, and making full allowance for both advantages—is hardly less perplexing than that of the mere

* This work is included among the examples quoted for the reason that several influential and competent French critics believe that it cannot fail to be acknowledged as a masterpiece.

concert-goer. Indeed, the more one knows of what is going on, the more one is tempted to consider the task of investigation as hopeless—and, I must add, the more one is tempted to undertake it and stick to it.

One of the best ways of beginning, and one that will help to avoid going astray, is to map out a rough survey of the existing musical schools—which will again show how more complicated matters are than they were about three-score years ago. Then the contemporary schools of music could be told on the fingers of one hand: now almost every European country has given birth to one more or less distinct school. Many have given birth to several; and some, like France, to three or four, widely different, and almost conflicting. When Schumann wrote, 'it seems as if the nations surrounding Germany were trying to shake off the yoke of German music; Chopin represents his race, Sterndale Bennett England: in Holland Verhulst gives hopes; in Hungary national tendencies are asserting themselves; mention is made of Glinka in Russia, of Hanssens in Belgium; Berlioz stands for France,' he showed most prophetic discernment. And with a few alterations, this sentence of his would actually sum up to-day's situation.

In speaking of modern musical schools as connected with nationalities, my intention is for the present neither to gainsay Mr. Ernest Newman's theory that there is no such thing as nationality in music* nor to acquiesce to it. One may or may not feel inclined to admit that considered from the ethnological or geographical point of view, the surroundings in which composers live exercise no lesser influence than considered from the historical; or in other words, that culture and ideals may differ as widely from country to country as from one century to another, and that corresponding differences may exist between works of art of two countries and between works of art of two centuries. But whilst acknowledging that modern music falls into a number of distinct categories in consequence of differences in purpose or in spirit, in scope, in style, &c., one may for the time being let the question stand, how far these differences result from race idiosyncrasies, or coincide with race differences.

It is impossible, however, to overlook a fact that seems to support Mr. Newman's views. Between composers of certain countries one notices differences as striking as those that upholders of the opposed theory would expect to result only from great differences of race or of epoch.

Taking the very characteristic instances afforded by modern France, let us suppose our music-lover to have studied the works of precursors, beginning with Berlioz, and to have reached those of Chabrier, of César Franck, of M. Saint-Saëns. He will have to deal with the output of the Franckist school, which alone includes works as dissimilar as those of M. Pierre de Bréville and those of M. Magnard—or, to quote two works by the same composer, as M. Vincent d'Indy's 'Symphonie sur un thème Montagnard,' and his pianoforte Sonata; of dramatic composers whose chief aim seems to be to combine symbolism and verism, like M. Bruneau or M. Charpentier; with the so-called impressionist school of M. Debussy and M. Ravel; with prominent young artists like M. Florent Schmitt or M. Antoine Mariotte, who belong to no particular group, but whose individuality is strongly marked.

Turning from French music to Russian, he will find that he cannot dispense with going back to Glinka, whose greater works, almost unknown outside of Russia, will repay study in more ways than one. He must then bestow some time upon the music of Dargomyzhski, make up his mind whether he inclines to side with Tchaikovsky's many admirers or with his few but uncompromising detractors, go deeply into the works of Moussorgsky, Borodin, Balakirev, and Rimsky-Korsakov, which will lay open to him many new problems, and bring him many unsuspected joys. Coming at last to living composers, he will meet with contrasts as marked as those which exist between the music of M. Scriabine and that of M. Stravinsky, both of them leaders of the younger generation. And once again, he will find plenty of work cut out for him.

I do not purpose to enumerate in this article the whole of the material afforded by all schools under the sun. I shall end by briefly considering the present state of things in the Austro-Hungarian Empire, because it is in the study of the output of certain Viennese, Hungarian, or Bohemian composers of to-day that our music-lover will find the most unexpected and most arduous part of his labour to consist.

Mahler's music, for instance, has called forth enough anxiety, enthusiasm, and acrimony to show that, however unsatisfactory it may appear, it deserves at least careful study. Whoever has heard works of M. Arnold Schönberg cannot fail to realise how deeply beset with difficulties is the study of these works. And it would be highly imprudent to make light of the matter: M. Schönberg is a most earnest artist, and the tendencies embodied in his works assert themselves in those of an important group of younger men, like MM. Alban Berg, Anton von Webern, Horwitz, Jalowetz, Egon Wellesz. We may also learn, in a near future, the necessity of reckoning with other composers of the Viennese school.

Great interest attaches to the doings of contemporary Hungarian composers who, successfully striving to liberate Hungarian music from Gipsy and other foreign influences, have succeeded in creating a bright and independent school, a school that is, undoubtedly, the youngest in Europe, and is known as yet by a small minority only. They show themselves very daring, and their music is not of the sort in which one feels immediately at ease, although it will not be found as hard to deal with as M. Schönberg's. But if our music-lover takes up the works of M. Bela Bartok or of M. Zoltan Kodaly, it may safely be predicted that he will be in no hurry to lay them aside.

* See E. Newman, 'Debussy on Nationality in Music' (*Musical Times*, November, 1910); also *English Review*, June-August, 1912.

But it is impossible to hazard conjectures as to what he will or will not retain and cherish after having made himself acquainted with all modern schools. That he ultimately will, in accordance with his own taste, discard a great number of works which are *per se* far from indifferent is certain; and it is as certain that from the remainder he will derive a permanent enrichment to his mind, and a joy for ever. These two points: the difficulties attendant upon a comprehensive study of ancient and modern music, and their compensations, are, I believe, clear to all of us. Of the many questions called forth by the tendencies and achievements of modern musicians, a few will form the subject of an ulterior article.

SIGFRID KARG-ELERT.

By A. Eaglefield Hull.

(Concluded from page 91.)

In summarising Karg-Elert's art, we should accord him first place as a harmonist. His originality and invention in this direction are amply proven by the wonderfully beautiful and absolutely novel progressions of many passages, and especially the cadences in his songs and pieces. Scores of striking effects—such as the mediant pedal in the Finale to his Passacaglia in E flat minor for organ, the marvellous use of tonal harmony in the simple little 'Sonata Exotique' for pianoforte, the luxuriant harmonic texture of the 'Cello sonata, the piquant 'Aphorisms,' &c.,—at once occur to mind. Like all bold harmonic innovators, Reger and Strauss not excepted, he occasionally runs to excess and extravagance. In the last two pages of the second Pastel, Op. 92, his emotions seem to lead him almost up to the loss of coherence, but there are few places indeed like this where the discordant mesh is perhaps not quite satisfactorily unravelled.

As a melodist, he will certainly be disappointing to those conservative listeners who do not regard a part as melodious unless it is diatonic, for Karg-Elert is nothing if he is not modern. As a matter of fact he has a wonderful vein of melody: witness the 'long-breathed' solo in the organ Improvisation in E over a sustained soft pedal in the bass; or take any or the songs, the set of three entitled 'To my child,' or the six fervent ones, 'To my wife.' His love too of single melodious parts without accompaniment proves his undoubted melodic vein; the deeply expressive appeal of many of his recitative-like passages is quite wonderful.

In the directions of rhythm and form he is a bold innovator. Whilst his works up to Op. 50 ran on the lines adoped by Brahms, Schumann, and Grieg, with Op. 51 a drastic change commences in which the composer allows his own needs of expression to mould his forms. In the Pianoforte Sonata of this period and in the 'Aphorisms' we find successful experiments in new rhythms worked out in times which themselves are not ordinary,—11-8, 7-4, 5-8, 5-16, &c. In these works may be seen the first move towards a bolder style of utterance, the climax of which he has now reached with his String quartet, Op. 101, in which each part is a satisfactory piece by itself. Surely a unique composition!

Of even greater moment is the distinct advance he has made in the mere technique of the instruments for which he writes. When once the organ had attracted his attention his imagination exercised itself over a wide field, and the publication of his organ works has come as a revelation to the organ-loving community. When the sum of forces in the present Renaissance of organ-playing comes to be added up, the part played by the compositions of Karg-Elert will be no mean one. His 'Phantasie und Fuge, D dur,' Op. 39*b*, his 'Passacaglia, Es moll,' his "66 Choral-Improvisationen,' the '20 Präludien und Postludien,' the three 'Symphonic Chorales,' the 'Chaconne, Fugue-Trilogy and Choral,' the 'Trois Impressions,' Op. 72, and the 'Drei Pastelle,' Op. 92, are all compositions of the greatest value; and whilst the early 'Passacaglia' consists of a theme subjected to every variety of treatment, it is at the same time dramatic programme music. The later 'Chaconne,' which is obviously influenced by the 'Passacaglia,' gains greatly by its unbroken continuity, and the two long recitative-like passages add considerably to its charm. Some critics might think the ground-bass theme almost too short, but there is no denying the great beauty and originality of the composer's developments of the small phrase, nor the marvellous handling of his climaxes. The addition of the brass and drums for the Finale was, too, a happy thought, but as the cadence is practically the same as that at the end of the 'Chaconne,' one imagines that this gigantic composition, taking half-an-hour in performance, may possibly with advantage be given in two separate parts.

In the 'Choral-Improvisationen' one cannot but marvel at the composer's power of assimilating the form and styles of almost every known organ master up to his own day whilst at the same time expressing his own feelings in a modern way. Schütz, Scheidt, Froberger, Buxtehude, Bach, Mendelssohn, Reger, and even Guilmant are all laid under contribution as models for forms in which to pour his modern feelings; and, just as some passages in his later compositions look much like Reger's works, but feel very different, so in his organ treatments of the Choral he breathes a new life into the old forms in quite a marvellous way. Limitations of space prevent the discussion of his influence on organ registering, but it is undeniable that the dissemination of his works, overflowing as they are with novel suggestions, is already producing almost a revolution in this respect. Of course it goes without saying that Bach has been his chief inspiration, and this in other branches beside his organ music. Witness the Sonata and Partita for violin solo without accompaniment; also the three Sonatinas, Op. 67, the 'Reisebilder' (eight Country Scenes), Op. 7, the two books of 'Poetic Bagatelles,' Op. 77, the 'Aphorisms,' Op. 51, all of which form teaching material delightful alike to master and pupil. More

pleasing little pieces than the 'Morgensonne,' 'Bächlein,' 'In Bachscher Manier,' and the 'Unser lieben Frau,' it is difficult to imagine. In these simple little pianoforte pieces, as in his more difficult ones, his inventive powers are ever working alongside of his musical fancy, and, in consequence, these works abound with novel digital devices and tone-colour effects.

In the field of free arrangements he has claimed a region all his own. A large number of the clavier works of Bach, Handel, Mendelssohn, and Schumann have been adapted to the larger medium of the organ with marvellous insight into the potentialities of organ-playing. He has one mannerism, however, that of preceding an accented note by an ingenious rapid run, a device invented by Wagner and developed by Sinding in order to gain greater rhythmic vitality; but, however, by no means so well-fitted to the more even and powerful tones of the organ. His very latest achievements in the translation of works from one medium to another are his masterly arrangements for the pianoforte of Elgar's two Symphonies.

Modern as are all his present compositions, Karg-Elert is now preparing to go still further and looks forward to producing homophonic works with harmonic streams of a much freer and more independent tonality in place of melodic lines. Typical of his manly and strenuous nature is his view of the great possibilities still lying in the future of the tonal art. 'As a music creator,' he writes, 'I consider myself merely a swimmer, not one who has a "footing." I am fully conscious of the fact that I am only in the midst, or rather at the threshold of a prospect which is still very indistinct, but which becomes clearer and clearer to me with each Opus. Each newly contemplated work appears to me to be on the direct road, but on its completion I cannot help regarding it merely as a fore-study, and I am continually brought face to face with the ardent desire to delete all previous works and re-commence with a new Opus 1.'

To a nature such as this, showing such great capacity for expansion, everything seems possible, and from such a composer who has not yet reached middle age, we may confidently expect great things in the near future.

The following list gives as complete an account as possible of the composer's works up to the present time:

Op. 1. Symphony, Fa dur.
Op. 3. Sonata für Pianoforte und Oboe.
Op. 5. Symphonische Trio.
Op. 6. Lieder.
Op. 7. Reisebilder, Eine Suite für Klavier solo.
Op. 8. Concerto Pathetic, D moll, für Pianoforte und Orchestra.
Op. 11. Acht Lieder verschiedener Dichter.
Op. 12. Sechs Lieder im Volkston.
Op. 14. Drei Sonatinen für Harmonium.
Op. 25*a*. Passacaglia, Es moll, für Kunst-Harmonium.
Op. 25*b*. Passacaglia, Es moll, für Orgel.
Op. 26. Kompositionen für Kunstharmonium.
Op. 26*b*. Duos für Harmonium und Pianoforte.
Op. 27. Aquarellen, 5 charakteristische Stücke für Harmonium solo.
Op. 29. Silhouetten, 7 leichtere Duos für Harmonium und Pianoforte.
Op. 31. Scenes pittoresques, 12 Charakter-studien für Harmonium solo.
Op. 31*b*. Duos für Harmonium und Pianoforte.
Op. 33. Monologe Fünf Stücke für Harmonium solo.
Op. 34. Improvisation für Harmonium.
Op. 34*b*. Improvisation für Orgel.
Op. 35. Poesien, 5 Duos für Harmonium und Pianoforte.
Op. 36. Erste Sonata, H moll, für Harmonium solo.
Op. 36*b*. Interludium für Orgel.
Op. 37. Partita 1, D dur, für Harmonium solo.
Op. 37*b*. Dieselbe Partita, für Kunstharmonium.
Op. 38. Schwabenheimat, Ein Zyklus für Pianoforte solo.
Op. 38*b*. Duo für Harmonium und Pianoforte. (No. 8 of Op. 38.)
Op. 39. Phantasie und Fuge, D dur, für Harmonium und Pianoforte.
Op. 39*b*. Phantasie und Fuge, D dur, für Orgel solo.
Op. 40. Gedichte, 'An mein Kind.'
Op. 42. Madrigale für Harmonium (Kunstharmonium *ad lib.*).
Op. 46. Canzone für Orgel.
Op. 48. Sanctus für Orgel und Violine.
Op. 48*b*. Pastorale für Orgel und Violine.
Op. 50. Erste Pianoforte Sonata, Fis moll, für Pianoforte solo.
Op. 51. Aphorismen, Ein Zyklus von 17 Skizzen für Pianoforte solo.
Op. 54. Sechs Gedichte, 'An mein Weib.'
Op. 56. Zehn Epigramme von Lessing.
Op. 62. Heft I. Vier Gedichte von Melanie Barth.
Op. 62. Heft II. Drei Nixenlieder für Alt.
Op. 63. Impressionen und Gedichte. 3 Hefte.
Op. 65. Festlicher Choral für Orgel, Trumpeten, Posaunen und Pauken.
Op. 66. Drei Leider mit Instrumental Begleitung.
Op. 67. Drei Sonatinen für Pianoforte.
Op. 70. Orchestrale Studien für Harmonium.
Op. 71. Sonata Nr. 1, A dur, für Pianoforte und Violoncello.
Op. 72. 'Trois Impressions' for Organ.
Op. 73. Chaconne, Fugue Trilogy and Chorale for Organ.
Op. 74. First Sonatina in A minor.
Op. 75. Impressions exotiques (Visionen und Naturstimmungen) für Pianoforte.
Also Op. 75, No. 1. 'Funerale' for Organ. No. 2. Choral-Improvisation on 'In dulci jubilo.'
Op. 76. Intarsien, 15 kleine Charakterstücke für Harmonium.
Op. 77. Poetische Bagatellen für Pianoforte.
Op. 78. Zwanzig Praeludien und Postludien für Orgel.
Op. 79. Sinfonische Variationen und Fuge (Harmonium).
Op. 80. Second Pianoforte Sonata.
Op. 81. Kirchliche Chorkompositionen (mit Begleitung).
Op. 82. Das Christliche Kirchenjahr (ohne Begleitung).
Op. 83. Second Harmonium Partita.
Op. 84. Drei sinfonische Legenden für Violine und Orgel.
Op. 85. Drei sinfonische Kanzonen für Orgel.
Op. 87. Drei sinfonische Chorale für Orgel.
Op. 88. Erste Sonata für Violine allein.
Op. 89. Partite 1, D dur, für Violine allein.
Op. 90. Zehn leichte Charakterstudien für zwei Violinen.
Op. 91. Die Kunst des Registrierens für Harmonium.
Op. 92. Drei Pastelle für Orgel.
Op. 93. Gradus ad Parnassum für Harmonium.
Op. 94. Die hohe Schule des Ligatospieles für Harmonium.
Op. 95. Zwei Psalme (mit Begleitung).
Op. 96. Zwielicht Impressionen für Pianoforte.
Op. 97. Pianoforte Sonata, No. 3.
Op. 98. Neugeartete Klavierstücke.
Op. 99. Sinfonische Dialog für zwei Klaviere.
Op. 100. Sonate für Violine.
Op. 101. Streichquartett.

Occasional Notes.

At one of the meetings of the Conference of the Incorporated Society of Musicians, held at Birmingham on December 30 to January 3, Mr. William Wallace read a long paper on 'The Musician and personal responsibility.' In many respects this review of the situation is able and very interesting but it leaves us with the melancholy reflection that the world in which we have to exist is a very reprehensible one. Mr. Wallace is strikingly impartial. Musicians generally are in business matters fools, music publishers are rogues, to say the least of their iniquity. The law is a 'hass,' the Government incredibly obtuse and absurd. No one is spared. He instances the attitude of the profession to the musical piracy scandal as an illustration of apathy. He states that 'not one composer in a position of responsibility considered it his duty to come forward and enter a grave protest against the injury inflicted upon a group of his professional brethren,' and he adds that 'it is difficult to withhold one's scorn from such an attitude,' —but evidently Mr. Wallace does not experience the difficulty. He considers that our leading composers could have put an end to the nuisance in a week.

Mr. Wallace would like to see the organization of an Intelligence Department which should be empowered to speak on behalf of the profession when some measure affecting its interests is brought forward. He says that a striking instance of its being nobody's business to do anything when a serious matter arises, was exemplified by the deplorable inaction displayed by musicians when the Board of Trade appointed its Departmental Committee on Copyright. The composer, whose rights were being dealt with, was not represented on that committee at all. He was 'in the ridiculously unequal position of having his case placed before the committee through the medium of those who were constantly opposed to him—namely, those hereditary enemies of his, the publishers.' Only two musicians ventured to protest, and when the Copyright Bill was in the Committee stage only one (Mr. Wallace himself) ever set foot in the room. Later the 'brazen effrontery' of some publishers in asking composers to make over a substantial portion of their rights in records is denounced. But Mr. Wallace has apparently no opinion to offer on the cases where a publisher spends large sums in making works popular, and thereby creates the commercial value which the record manufacturer, who wants only the popular music, desires to exploit, and may in doing so seriously damage the publisher's admitted interests. It seems, however, vain to suggest to Mr. Wallace that publishers have any moral rights. They are all hopelessly and irretrievably damned.

Another point dealt with by Mr. Wallace was that apparently forlorn hope—the registration of music-teachers. By Order in Council dated February 29, 1912, a Registration Council was constituted and many educational bodies have been elected representatives. There are forty-five members of the Council, and all the musical institutions in the country are represented by one member! Mr. Wallace suggests that if it is not already too late, a drastic step might be taken by the musical bodies named in the Schedule presenting a memorial to the Board of Education, pointing out that as the representation allotted to them is wholly inadequate, they decline to be connected with the Council. Then the profession would have to register itself. But is the profession clear and definite as to what it wants? Has it brought forward a well-considered scheme that deals with the numerous difficulties to be overcome in registering musicians?

A new oratorio, entitled 'The Promised Land,' written by M. Saint-Saëns to a libretto by Mr. Hermann Klein, will be performed for the first time at the Gloucester Three-Choirs Festival. It will be published by Novello & Co. We shall give a full account of this important work in a later issue.

At a recent auction sale of musical autographs in Berlin, some unusually high prices were paid. The list was headed with a manuscript by Handel—a vocal Trio with figured bass, composed at Naples in 1708—which brought over £1,400. Something over £200 was paid for a fragment of a Quartet by Beethoven. A Mazurka by Chopin changed hands at £32, Liszt's 'Rigoletto' Paraphrase was sold for £21, sketches for Haydn's Symphony in D major went at £25. Two letters of Mozart's addressed to his father were acquired by the Musikhistorisches Museum at Cologne, for £85.

The appointment of chorus-master of the Sheffield Musical Festival has been accepted by Mr. J. A. Rodgers, the well-known musical critic of the *Sheffield Daily Telegraph* and the author of a book on 'The New Choralism.' Mr. Rodgers's career has been largely occupied with the duties of a church organist, but it is the wider study of choral music and choral performance that has chiefly attracted his attention, and earned him the reputation of an expert. He was conductor of the Sheffield Glee and Madrigal Society for seven years, and for the past nine years has shared with Sir Henry Wood the conductorship of the Sheffield Amateur Musical Society. For four seasons he has been honorary conductor of the Sheffield Promenade Concerts. Mr. Rodgers is a prominent member of the Yorkshire section of the Incorporated Society of Musicians.

Dr. Charles Harriss has returned from Canada, and is actively engaged in preparing for the visit of two thousand members of the Imperial Choir of London to the Ghent Exhibition at the end of May. The choir will be the guests of the City. The programmes of their concerts will consist of British music

Elgar's Violin concerto has been performed with great success at St. Petersburg and Moscow. Kreisler played, and Kussewitzky conducted.

The continuation of the article on 'Equal Temperament' is unavoidably held over.

'What is that tune your daughter is playing?' 'Which daughter?' asked Mrs. Cumrox. 'If it is the older girl it's Liszt's Hungarian Rhapsody, and if it's the younger girl it's Exercise Twenty-seven.'—*Washington Star.*

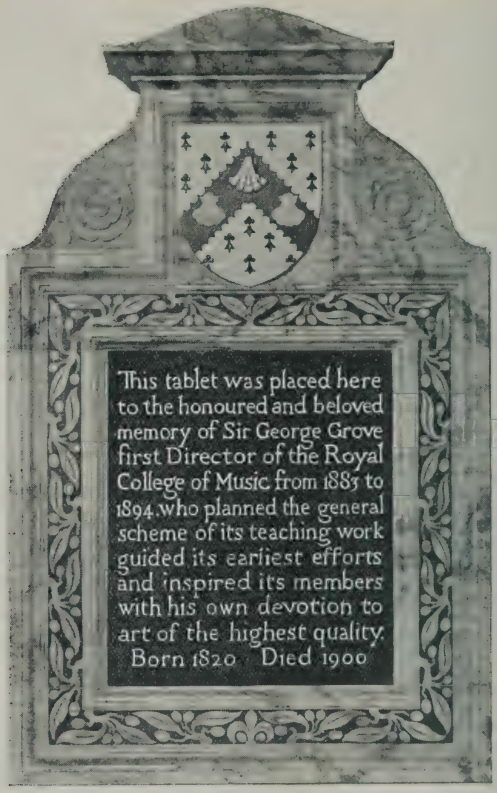
Quint—'So you've written a new song for soprano voice. What's it called?'
Quaver—'Would that I were young again!'
Quint—'Great Scott! You'll never get any woman to sing that.'—*Boston Transcript.*

The erring compositor is a joy for ever. According to a provincial daily a tenor soloist opened his evening's work in 'Elijah' thus:

Ye people mend your hearts,
Mend your hearts, and not your garments.

ROYAL COLLEGE OF MUSIC.

A MEMORIAL TO SIR GEORGE GROVE.



We are glad to be able to give an illustration of the handsome tablet which has been placed recently in the entrance hall of the Royal College of Music in memory of the first Director, Sir George Grove. It is the gift of Sir Hubert Parry, the present Director of the College. The memorial is a companion tablet to one also placed in the hall of the College in memory of Lord Charles Bruce, who was a very highly esteemed and influential member of the original Council of the College. Both tablets are the work of Messrs. Farmer & Brindley, of 63, Westminster Bridge Road.

Another tablet is placed in the hall as a tribute to the work of George Watson, the inscription of which is as follows:

> In memory of George Watson, first Registrar of the Royal College of Music and first Secretary of the Associated Board, whose energy and devotion helped to carry both Institutions through some of the most critical phases of their early existence. Born 1848; appointed 1883; died 1896.

THE BEECHAM OPERA SEASON.

The Beecham opera season has been a most remarkable success from every point of view. Crowded houses have been the rule, but still it is reported on seemingly good authority that even if every seat had been sold for every performance financial success would be impossible. If this is so, it is a fact that should be carefully weighed by those who talk about the prospects of opera with more enthusiasm than knowledge of solid fact. The artistic level of the performances has been high. The best work has undoubtedly been in the performance of 'Der Rosenkavalier,' and apparently the opera has been a great success with the public. The Press criticisms have been remarkably favourable. The newness of the style has not presented the difficulties which might reasonably have been expected to cause hesitation, and it has generally been recognised that Strauss has triumphantly overcome them. What may be called the purple patches—the close of the first Act, the entry of the Rosenkavalier, and the final Trio and Duet—have universally been recognised as among the

greatest things in recent music. Some have even gone so far as to place the Trio above the Quintet in 'Die Meistersinger'—whether justly or not time alone can show. Mr. Beecham's interpretation of the score was in many ways original. In no case was it more original than in just those places where he adopted a tempo very much more deliberate than the composer adopts. Mr. Beecham has complained that English critics are apt to follow 'Teutonic opinion' too blindly, so that one has a little diffidence in pointing out that in this case the fact that the composer is German may affect the argument. The libretto has not been favourably criticised as a whole in this country. Possibly the fact that the interpretation of the music is a little more serious than it is when Strauss himself conducts the opera, may have affected the verdict. The performance was extremely brilliant in its principal features. The Marschallin of Frau Siems, the Octavian of Fräulein von der Osten (the original creators of the parts), and the Ochs of Herr Knüpfer are three almost ideal impersonations, and the Sophie of Fräulein Dux is excellent. The smaller parts are all excellently filled.

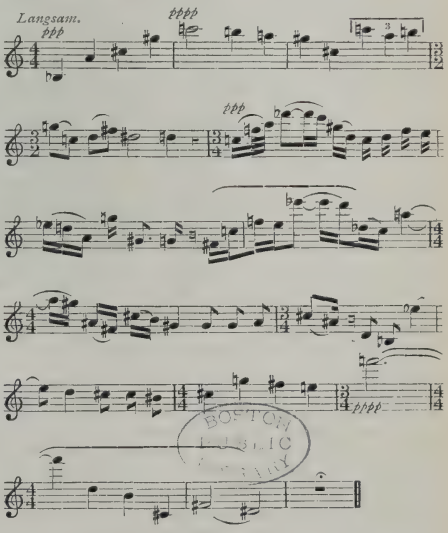
The revivals of 'Elektra' and 'Salome' have also been full of interest. The Salome of Madame Ackté has from the dramatic point of view developed and ripened, till it has become a remarkably absorbing performance; and the Herod of Herr Costa and the Prophet of Herr Weil were satisfactory without effacing the remembrance of previous interpretations. The outstanding feature of the performance of 'Elektra' was the extraordinarily vivid and powerful Klytemnestra of Frau Bahra von Mildenburg—surely one of the most extraordinary things which the operatic stage of to-day has to show. Frau Mottl-Fassbender's Elektra and the Chrysothemis of Frau Petzl-Perard sank into comparative unimportance by its side, although in themselves deserving a good deal of praise. In both these operas Mr. Beecham has allowed the orchestra to run riot more than was necessary—a good deal more than he did two years ago—and in both cases there was not that clearness of detail which is imperatively necessary for a good performance. The want of gradation and climax at the end of 'Elektra' was particularly noticeable to those who had heard the previous performances.

The performances of the Russian Ballet have exercised their usual fascination on large audiences. At the time of writing two of the new works promised have been produced. The first was a remarkably fantastic and imaginative reproduction of 'L'Après-midi d'un Faune,' by M. Nijinsky, which is sure to give rise to a good deal of controversy by reason of its boldness. The skill of his reproductions of the attitudes and poses derived from the earliest period of Greek art is extraordinary. As to that there can be no two opinions; but as to their beauty there is a good deal of difference of view. The fact that the scene had to be repeated seems to indicate that the majority is distinctly in its favour. Stravinsky's 'Pétrouchka' is a work of extraordinary originality, both in music and in design. The passions of the semi-human marionettes are depicted in the orchestra with remarkably dramatic power, and the skill with which he reproduces the hurly-burly of the market-place gives evidence of more than mere talent. The humour of some of his marionette music, especially the love-scene, in which a cornet is accompanied by a bassoon, is of a high order. The miming of M. Nijinsky, in which grotesque comedy and tragedy are combined, is one of the most arresting things which this generation has seen. M. Kotchetovsky as the Moor and Mlle. Karsavina as the Dancer, are extraordinarily clever and attractive, and the whole work is one of the triumphs of the company in the way of artistic decoration and mounting. The popularity of 'L'Oiseau de Feu,' which was produced last summer, is rapidly growing, and the old favourites of the répertoire exercise their wonted fascination.

A. Kalisch.

THE VOCALIST OF THE FUTURE.

The following delightful passage concluding a recent song, 'Herzgewächse,' by the irresistible Arnold Schönberg may, if his theories be correct, afford a perfunctory peep into the vocalisation of the future. The idea is obviously in its infancy. Earlier in the composition the low G♯ appears in the score. Schönberg's soprano, then, is evidently expected to possess a compass of nearly three octaves. The F in alt., *pppp*, is a touch of inspiration. The words are by Maeterlinck, but as they do not assist the music they may be avoided. Anybody can invent the accompaniment by playing any chords at any moment below the vocal line that contain a large proportion or even all the notes of the chromatic scale in judicious extension or simultaneously. Care must be taken to avoid any agreement between the intervals.



Church and Organ Music.

THE PEDAL ORGAN.

By Arthur T. Froggatt.

The second article on this subject contributed by Lieut.-Col. Dixon to the pages of the *Musical Times*, tends to show that the point of difference is not so much the best method of achieving certain results in organ construction, but rather a radical dissimilarity of taste. If this be so, it is of course impossible to find a common ground of agreement. It is generous of Colonel Dixon to draw attention to the fact that the editors of the new critical edition of Bach's Organ Works 'seem to some extent to support' my contention. But there are a few misconceptions in the article which it seems desirable to remove.

Dr. Hopkins does *not* contend that 'the Pedal should possess its own characteristic tone-quality, in addition to the purely bass-forming function.' His contention is exactly the other way about, as already shown. 'What is required of an efficient Pedal organ is not simply a bass to the Great manual stops, neither more nor less, but a Pedal bass to *as many* of the leading stops of *all* the manuals as circumstances will permit.' This great authority regards all else as secondary.

It now appears that when Colonel Dixon referred to 'a suitably developed harmonic structure,' he was thinking of a Pedal mixture. This is not a stop of any very remarkable frequency of occurrence, and the questions of its composition and voicing may be left, for the present, to take care of themselves. Everyone knows that the composition of a Mixture is altered with the ascent in pitch; but the question has really no bearing on the matter under discussion.

'The remark in italics about the use of the open wood uncoupled' as a bass for a few soft stops on the Swell and Choir, has *this* relevancy to the discussion, that it shows how even a cathedral organist may so accustom his ear to the boom of this stop as to feel unable to play without it.

'Dr. Froggatt's original article quite rightly emphasised the importance of the provision of Pedal solo effects.' In what part of the article is this emphasis to be found? Surely the emphasis is all the other way. Alternative schemes of coupling were suggested: the first, a double-action, by which the coupling of the Pedal to a given manual would simultaneously uncouple it from any other; the second, a single-action, which would allow any number of manuals to be coupled to the Pedal.

To make a practice of playing the subject of a fugue more loudly than the other parts of the counterpoint, whether upon the organ or pianoforte, is most objectionable; although as a very occasional device it may not be in bad taste. That any organist could be found who would draw the Pedal reed whenever the subject appeared in that part, 'the stop being withdrawn immediately the ordinary bass was resumed,' only shows how much our present most inartistic Pedal organ (as I heard one of our cathedral organists describe it not long ago) has to answer for; and how little able is the average organist to resist the temptation to deadly sin which it offers. Such registration, intended for the ears of those who are otherwise unable to recognise the successive entries of the subject, reminds me of the clown of one's childhood, who used to rush upon the stage with the remark 'Here we are again!' It also reminds me of Hamlet's remark to *certain Players:* 'Now, this overdone, . . . though it make the unskilful laugh, cannot but make the judicious grieve; the censure of which one must, in your allowance, o'erweigh a whole theatre of others.'

The other examples mentioned by Colonel Dixon need not detain us long. 'Valet will ich dir Geben' will be quite good on the Swell with Great to Pedal. As for the Passacaglia, I am glad to say I have never heard it with the Pedal tone predominating 'over the manual during half the piece,' and I hope I never shall. With regard to Mendelssohn, this great organ-writer gives tolerably explicit directions for registration; and if he had desired a Pedal reed for 'Aus tiefer Noth,' he would most surely have mentioned it. The suggested treatment of the last variation in the sixth Sonata is another violation of Mendelssohn's directions.

I cannot help being somewhat surprised at Colonel Dixon's anxiety that the most perfect arrangements for trio-playing should be provided on 'ordinary two-manual organs'; and I picture to myself the extreme annoyance of the thousands who play these instruments, when they discover that I have spoiled their Trios, and the complaints which will arise from the very many congregations which have hitherto enjoyed the pleasure of listening to them.

I am far from claiming that my system will provide for every possible variety of registration. But neither will any other that I know of. You cannot carry out the composer's intentions in such a comparatively simple affair as Smart's Festal March, unless you have four manuals. The truth is that the present miserable system is responsible for a great deal of the inartistic registration in vogue, as (I venture to think) Colonel Dixon has, quite unintentionally, amply demonstrated.

Now we come to 'the first eighteen bars of Bach's great G minor Fugue.' Colonel Dixon's directions are not very clear, because, with the Great coupled to the Pedal, the experiment is impossible. Assuming, however, that he intends the manual parts to be played upon the Great open diapason, with the Pedal part first on the open wood uncoupled, and secondly upon the Great diapason an octave lower than written (in this case the manual being coupled to the Pedal and no Pedal stop drawn), I can only say that if he prefers the former to the latter effect, I do not agree with him. Neither effect is that intended by the composer, because in both cases the Pedal notes are not heard as written. And the experiment is a totally different one from that which I suggested.

No amount of ingenuity can reconcile the opinions of Dr. Hopkins and Colonel Dixon regarding the Pedal open diapason on the Doncaster organ. The former described it as 'a magnificent specimen.' The latter asserts that the Doncaster Pedal suffers from 'a general lack of effect in relation to the rest of the organ.' Would Hopkins have described one of the most important stops on the Pedal organ as 'a magnificent specimen' had he found that department to suffer from 'a general lack of effect in relation to the rest of the organ'? Can that be a fine organ (which is Hopkins's description of it in Grove's Dictionary) in which a Pedal of 25 stops is inferior to the manuals? Here again the difference is surely one of taste.

The point in proving the existence of a manual counterpart to the Pedal open bass lies in this—that it knocks the bottom out of Colonel Dixon's contention that it is not the essential function of the Pedal to provide a bass to as many of the manual stops as possible. I mentioned a few instances, and my critic is good enough to supply me with another. I am inclined to think that he is not familiar with Dr. Wesley's organ at St. Giles's, Camberwell, which contains (or did contain) a special coupler, 'wood open to pedals separately.' There can be no question but that the Pedal open diapason is intended to be the continuation, whether appropriately or not, of the Great stop of the same name. Either or both have been made of metal; either or both have been made of wood, wholly or in part. To the open diapason (wood) on the Great organ at St. Paul's Cathedral I made no reference whatever.

Colonel Dixon says that I 'originally claimed economy, as well as simplification and saving of space'; but that 'it now looks as if these claims have been virtually abandoned.' As this is a complete misrepresentation, although I am sure an unintentional one, of what I have previously written, I am compelled to go over some of the old ground once more.

In my first article, this passage occurs: 'thirdly, stop for stop, there would be a saving of space and also of expense. Whether the Pedal organ consisted of few or many stops, the saving of space would be considerable, seeing that each stop available on the Pedal would mean twelve pipes instead of thirty. Although the largest pipes would remain, still the saving of space occupied by the other eighteen would be something gained. And the expense of the new mechanism would be much less than that of the additional pipes; the difference in cost increasing, of course, according to the number of Pedal stops.' Observe, the *difference* in cost; that is to say, inasmuch as the same action is required for one stop as for ten, an organ which provided a Pedal bass for every stop of the three manuals, if built according to my system, would be relatively cheaper than one which provided a Pedal bass for any less number of stops on each manual: comparing the cost of both organs with instruments constructed according to any of the present systems. And then I continue: 'On the other hand, pipe for pipe, the new arrangement would be immensely superior to the old. At present 120 pipes on the Pedal mean four stops; but if my suggestion were adopted, 120 pipes on the Pedal would mean ten stops; and although in this case *the cost of the organ would of course be greater*, the resources of the Pedal would be more than doubled, while its efficiency would be increased to an extent which cannot be expressed in mere figures.'

In my second article this passage occurs: 'It is perhaps unnecessary to repeat that a Pedal of 120 pipes on my system would be much more expensive than one of the same number of pipes on the present system; but if any ten stops of an organ containing, say, twenty-six stops on three manuals are to be carried through on the Pedal clavier—that is to say, are to be provided with suitable basses—my

system would be cheaper than the present clumsy method of duplicating pipes that are very little used. It would not only be cheaper, but far more artistic.' I submit that this passage gives Colonel Dixon no right to say that 'it now looks as if these claims [of economy] have been virtually abandoned.'

Pace Colonel Dixon, the borrowing of a 16-ft. manual stop can never provide a suitable bass for the Swell. Unless the stop is in the swell-box, it cannot be equally suitable if the swell be closed or open. If the stop is in the box, its scale will render it unsuitable for Pedal use in identical pitch; while of course it ceases to be effective as a Pedal stop if it be drawn for the manual. No adequate Pedal can thus be provided for the Swell open diapason; therefore this use of such stops has no real bearing upon my proposals.

Colonel Dixon's next paragraph is, I must maintain, absolutely incomprehensible. The pipes of the 8-ft. octave of any stop cannot be 'relatively strong,' and 'relatively weak' as against another octave of the same stop, at one and the same time, however employed. Let me quote the passage from the Colonel's first article: 'A Pedal entry above middle C would be relatively so weak as to be scarcely discernible while playing on the Great organ. This defect is likely to be still further exaggerated owing to the unfortunate tendency in many instances not only to increase the 8-ft. tone out of all proportion to the rest of the organ, but also to make the tenor and bass octaves of such stops unduly large.' The whole passage is obscure, for there is not one octave for the bass and another for the tenor, in addition to the 8-ft. octave. But if the 8-ft. tone is increased 'out of all proportion to the rest of the organ,' it can only have the effect, when employed on the Pedal in octaves with the 4-ft. tone, of augmenting the power of the Pedal. The tenor going below the bass could not possibly affect the result, as claimed by my critic, because the tenor would not touch the 8-ft. octave in one such case out of a thousand. Therefore, I repeat the passage quoted contradicts its own argument.

With regard to independent Pedal stops, I should have thought my position was perfectly clear from the outset. In my first paper I wrote: 'There is no reason why one or more independent Pedal stops of thirty notes should not be included in the specification of a large organ, as before. . . However, for my own part, these, except perhaps in the case of very large organs, seem to be superfluous.' In my second paper I repeated this opinion. My ideal organ is one in which every manual stop (not clavier) is carried down an octave lower than at present, and rendered available upon the Pedal, in identical and double pitch, simultaneously and separately. With that I should be perfectly content. Something much short of it would be preferable to the specification of any Pedal organ that I know of.

Colonel Dixon has written at considerable length on the subject of fugue-playing, trio-playing, and the production of Pedal solo effects generally. He appears to forget that ninety-nine out of every hundred organs are situated in places of worship, and that the infinitely most important part of the organist's duty is to accompany vocal music. It cannot be too often repeated that what the organist requires from the Pedal above all else is a suitable bass, instantaneously available, for the constant alternations between Choir, Great, and Swell, which ecclesiastical music demands. At present, on the vast majority of organs he cannot obtain it; and in the comparatively few cases in which he can, the problem involves a constant change of registration for two distinct organs, when it ought to require it for only one.

I am happy in agreeing with Colonel Dixon upon one point—that an ounce of practice is worth a ton of theory. But it is just because of the (pecuniary) value of this ounce of practice that there will be probably some difficulty in persuading organ-builders to take the matter up. Experiments cost money. Could I afford it, I would lose no time in having an organ built in accordance with my theory. As it is, there are many indications of at least some approach to this consummation. Possibly the day is not so very far distant when it may be reached.

Elgar's 'The Apostles' will be performed at Holy Trinity Church, Southport, on March 14, by a choir and orchestra of 150 performers, under the direction of Mr. Arthur W. Speed.

THE ORGAN AT ST. MICHAEL'S CHURCH, HAMBURG.

By the Rev. J. T. Lawrence.

Up till a few months ago there were in existence several instruments, each with its own claim to special notice as being the most remarkable of all contemporary organs. Many times, in these columns especially, there have been considered the rival claims of the Sydney organ, those in the St. George's Hall at Liverpool, the Royal Albert Hall, the Colston Hall, the Cathedral at Garden City, U.S.A., the Continental organs in Riga, Ulm, Libau, Dortmund, Berlin, and others. Some were compared with regard to the number of pipes, others, with more reason, came to the front by reason of the amount of 8-ft work. Sometimes the number of sounding stops was the basis of comparison, and inasmuch as each organ had its own points of excellence, the comparison soon became unprofitable, if not impossible. However, the question has been put to rest in the most conclusive manner by the celebrated firm of E. & F. Walcker, of Ludwigsburg, who have just completed, for St. Michael's Church, Hamburg, an organ which from every possible point of comparison easily outstrips every other organ built; exceeding by some forty sounding stops and 5,000 pipes the previous largest.

When completed, the Liverpool organ, the specification of which appeared in the January *Musical Times*, will probably dispute the claim of the Hamburg instrument to be considered the largest in the world. It will however probably be three years or more before the latter is challenged. Meanwhile it is a remarkable coincidence that almost at the same moment there should be published by German and English builders, schemes so far surpassing in their comprehensiveness anything hitherto even conceived in the organ-building world.

When considering organs of such unprecedented resources as the two referred to, it does not seem to be very profitable to argue with any degree of minuteness which of the two is the larger. For the sake of the curious we print tabular statements of those particulars in which comparisons may be made. Whilst the Liverpool organ will have the larger number of draw-stops, it will be much inferior in the total number of pipes. This is due to the fact that the German tone composition generally provides for a much more liberal 'chorus' department than is the custom in England. And again, several of the manuals possess the extra octave of pipes designed to make the octave-coupler effective. As to the comparative cost, it has to be remembered that the Hamburg organ includes its case, and the Liverpool organ will have four chief fronts, one each north and south and two west, yet to be estimated.

	Liverpool.	Hamburg.
Sounding stops, flue	113	134
,, ,, reeds	54	29
Accessories	152	125
Stops of 32-ft.	5	4
,, ,, 16-ft.	38	28
,, ,, 8-ft.	72	59
,, ,, 4-ft.	27	30
,, ,, 2-ft.	9	9
Mutation and mixtures	16	33
Mutation Ranks	42	84
Total pipes	10567	12173
Total cost (approximate)	£18000	£12000

Here we print the specification, indicating whether the registers are of metal or wood. It will be noticed that the pipes of the fourth and fifth manuals are carried an octave beyond the range of the respective keyboards—this of course has regard to the octave couplers.

SPECIFICATION.

First Manual. CC—C^3, 61 Notes.

		Feet.		Pipes.
1.	Double Diapason	16	Wood	61
2.	Double Diapason	16	Metal	61
3.	Bourdon	16	Wood	61
4.	Large Open Diapason	8	Metal	61
5.	Small Open Diapason	8	,,	61
6.	Hohl Flöte	8	,,	61
7.	Gamba	8	,,	61
8.	Dulciana	8	,,	61
9.	Stopped Diapason	8	Wood	61
10.	Doppel Flute	8	,,	61
11.	Concert Flute	8	Meta	61
12.	Octave	4	,,	61
13.	Principal	4	,,	61
14.	Gemshorn	4	,,	61

First Manual.—*continued.*

		Feet.	Metal.	Pipes.
15.	Orchestral Flute	4	,,	61
16.	Quintaton	4	,,	61
17.	Fifteenth	2	,,	61
18.	Quint	5⅓	,,	61
19.	Twelfth	2⅔	,,	61
20.	Cornet	4-5 ranks	,,	281
21.	Mixture	7 ranks	,,	427
22.	Cymbals	3 ranks	,,	183
23.	Posaune	16	,,	61
24.	Trumpet	8		61
25.	Clarion	4	,,	61

Total, 2,233 pipes.

Second Manual.

		Feet.		Pipes.
1.	Rohr Gedact	16	Metal	61
2.	Open Diapason	8	,,	61
3.	Principal	8	,,	61
4.	Gamba	8	,,	61
5.	Bourdon	8	Wood	61
6.	Night Horn	8	Metal	61
7.	Hohl Flöte	8	Wood	61
8.	Spitz Flöte	8	Metal	61
9.	Rohr Flöte	8	,,	61
10.	Octave	4	,,	61
11.	Prestant	4	,,	61
12.	Viola	4	,,	61
13.	Rohr Flöte	4	,,	61
14.	Spitz Flöte	4	,,	61
15.	Fugara	2	,,	61
16.	Field Flute	2	,,	61
17.	Gemshorn Twelfth	2⅔	,,	61
18.	Tierce	1⅗	,,	61
19.	Twenty-first	1⅓	,,	61
20.	Cornet	4-6 ranks	,,	306
21.	Scharff	3-4 ranks	,,	220
22.	Basset Horn	16	,,	61
23.	Flugel Horn	8	,,	61
24.	Cormorne	8	,,	61
25.	Cor Anglais	4	,,	61
26.	Glockenspiel	49 notes		

Total, 1,929 pipes.

Third Manual.

		Feet.		Pipes.
1.	Gamba	16	Metal	61
2.	Lieblich Gedact	16	Wood	61
3.	Principal	8	Metal	61
4.	Violin Diapason	8	,,	61
5.	Gemshorn	8	,,	61
6.	Æoline	8	,,	61
7.	Voix Celeste	8	,,	61
8.	Gedact	8	Wood	61
9.	Quintaton	8	Metal	61
10.	Clarabella	8	Wood & Metal	61
11.	Octave	4	Metal	61
12.	Fugara	4	,,	61
13.	Soft Violin	4	,,	61
14.	Flauto Traverso	4	,,	61
15.	Fifteenth	2	,,	61
16.	Rauschpfeife	2 ranks	,,	122
17.	Cornet	3-7 ranks	,,	410
18.	Mixture	5 ranks	,,	305
19.	Bombardon	16	,,	61
20.	Tuba Mirabilis	8	,,	61
21.	Horn	8	,,	61
22.	Oboe	8	,,	61
23.	Soprano Trumpet	4	,,	61
24.	Octave Clarion	2	,,	61

Total, 2,179 pipes.

Fourth Manual.

		Feet.		Pipes.
1.	Bourdon	16	Wood	73
2.	Night Horn	16	Wood & Metal	73
3.	Synthematophon	8	Metal	73
4.	Principal	8	,,	73
5.	Viola	8	,,	73
6.	Salicional	8	,,	73
7.	Unda Maris	8	,,	73
8.	Gedact	8	Wood	73
9.	Jubal Flute	8	Wood & Metal	73
10.	German Flute	8	Wood	73
11.	Principal	4	Metal	73
12.	Octave Flute	4	,,	73
13.	Viol d'Orchestre	4	,,	73
14.	Small Gedact	4	,,	73
15.	Wald Flöte	2	,,	73
16.	Flageolet	1	,,	73
17.	Twelfth	1⅓	,,	73
18.	Gemshorn Tierce	1⅕	,,	73
19.	Cornet	3-4 ranks	,,	233
20.	Mixture	5 ranks	,,	365
21.	Cymbals	4 ranks	,,	256
22.	Sesquialtera	various	,,	134
23.	Contra Fagotto	16	,,	73
24.	Solo Trumpet	8	,,	73
25.	Clarinet	8	,,	73
26.	Vox Humana	8	,,	61
27.	Solo Clarion	4	,,	73
28.	Glockenspiel	37 notes.		

Total, 2,655 pipes.

Fifth Manual.

		Feet.		Pipes.
1.	Quintaton	16	Wood	73
2.	Principal	8	Metal	73
3.	Fugara	8	,,	73
4.	Echo Gamba	8	,,	73
5.	Vox Angelica	8	,,	73
6.	Gemshorn	8	,,	73
7.	Bourdon	8	Wood	73
8.	Horn Flute	8	Wood & Metal	73
9.	Octave	4	Metal	73
10.	Gemshorn	4	,,	73
11.	Piccolo	2	,,	73
12.	Twelfth	2⅔	,,	73
13.	Campana	4 ranks	,,	44
14.	Mixture	4 ranks	,,	292
15.	Trumpet	8	,,	73
16.	Vox Humana	8	,,	73
17.	Clarinet	4	,,	73

Fifth Manual Pedal.

		Feet.		Pipes.
1.	Contra Harmonic	32	Wood	32
2.	Sub-Bass (open)	16	,,	32
3.	Bourdon	16	,,	32
4.	Violon	8	Metal	32
5.	Posaune	16	,,	32

Total, 1,767 pipes.

Pedal Organ. CCC—*g.* 32 notes.

		Feet.		Pipes.
1.	Double Open Diapason	32	Metal	32
2.	Contra Bourdon	32	Wood	32
3.	Open Diapason	16	Metal	32
4.	Contra Bass	16	Wood	32
5.	Violone	16	Metal	32
6.	Bass Gamba	16	Wood & Metal	32
7.	Dulciana Bass	16	Metal	32
8.	Sub-Bass, No. 1	16	Wood	32
9.	Sub-Bass, No. 2	16	,,	32
10.	Bass Gedact	16	,,	32
11.	Flute Bass	16	,,	32
12.	Rohr Flöte	16	Wood & Metal	32
13.	Octave	8	Metal	32
14.	Principal	8	,,	32
15.	Violoncello	8	,,	32
16.	Violin Bass	8	,,	32
17.	Gedact	8	,,	32
18.	Flute	8	Wood	32
19.	Quint	10⅔	,,	32
20.	Tenth	6⅖	Metal	32
21.	Twelfth	5⅓	,,	32
22.	Seventeenth	3⅕	,,	32
23.	Twenty-first	2⅔	,,	32
24.	Octave	4	,,	32
25.	Choral Bass	4	,,	32
26.	Violin	4	,,	32
27.	Octave	2	,,	32
28.	Salicet	2	,,	32
29.	Flach Flöte	1	,,	32
30.	Cornet	4 ranks	,,	64
31.	Mixture	6 ranks	,,	192
32.	Contra Bombarde	32	,,	32
33.	Bass Tuba	16	,,	32
34.	Posaune	16	,,	32
35.	Tuba	8	,,	32
36.	Trumpet	8	,,	32
37.	Clarion	4	,,	32
38.	Horn	4	,,	32

Total, 1,410 pipes.

Summary.

Manual 1	25	stops	2,233	pipes.
Manual 2	26	,,	1,929	,,
Manual 3	24	,,	2,179	,,
Manual 4	28	,,	2,655	,,
Manual 5	22	,,	1,767	,,
Pedal	38	,,	1,410	,,
Total	163	stops.	12,173	pipes.

In addition to the above 163 sounding stops, all but about half-a-dozen of which run through, there are 125 accessory movements, including couplers, unison, octave and sub-octave, combination pedals, and pistons.

The third, fourth, and fifth manuals are enclosed in boxes with vertical louvres, with the exception of the heavy reeds on the third manual, and, as described above, the fifth manual has its appropriate enclosed pedal.

The names in the above list are translations from the German into the nearest English equivalent. There are some, however, for which no adequate translation can be found, *e.g.*, 'Synthematophon,' and one or two others representing German experiments in tone-production which have not found imitations in this country, *e.g.*, 'Night Horn.'

It is difficult to criticise the total tone composition without very intimate knowledge of the location and local conditions. We note the absence of any stop of 32-ft. pitch from the

manuals, and the absence of a 32-ft. open wood from the Pedal is noteworthy. The 32-ft. wood stop in that department is labelled 'Gross Gedact Bass,' which, if it means anything, means a Contra Bourdon. However, we are open to correction on this point. The 32-ft. stop on the 'Fern-werk' pedal appears, from its label, to be Harmonic.

Again, out of 163 sounding stops there are but 29 reeds! The organ in the Royal Albert Hall has 38 reeds out of 111 stops—more than a third of the total; and the Liverpool organ by the same builders, 34 out of 100, exactly the same proportion. The Sydney organ by Hill possesses 33 out of 126. The Liverpool organ will have 54 out of 167.

We also note for an organ of this size the moderate amount of mutation work compared with the German practice of even twenty-five years ago. There are some 84 ranks of chorus. The Leeds organ has but 32, and the Liverpool organ 48 such ranks.

The organ in St. Michael's Church, described in Hopkins and Rimbault, was burned in 1906. It was an immense instrument, of three manuals and pedal, and possessing 70 sounding stops and between 5,000 and 6,000 pipes.

The contract for this organ was given to Silbermann, but he very shortly afterwards died, and it was built by his principal workman, Hildebrand, in 1762, so that exactly a century and a half has elapsed.

In a descriptive pamphlet Messrs. Walcker print side by side the façades of the old and the new organs, and in all but the merest details they are similar. A feature of both is the treatment of the 32-ft. open metal pipe, which is 22-in. in diameter and 36-ft. in height. It stands in the centre by itself in an immense pilaster, and is surmounted by a medallion and again by carved angelic figures. It is treated like a Corinthian column, of which the body of the pipe is the shaft. The rest of the 32-ft. open metal rakes down on either side in two concave curtains, and in the old organ each pipe was treated in a similar way, that is to say, the feet of the pipes were enclosed each in its own pediment and the top of each was finished with a Corinthian cornice. In the present instrument there is not the same attempt to disguise the fact of an organ-pipe.

The console is separated from the body of the instrument, and the registers are controlled, in six concave rows on either side and one row over the fifth manual, by tablets. Under the manuals are in all 30 pistons, eleven of which operate on the registers of the first manual. Twenty-eight composition pedals, three swell pedals, and a crescendo device, divide the attention of the organist's feet with the 32 keys of the Pedal organ. Externally the console is very attractive, being very richly carved.

The fifth manual 'Fern-werk' is a very effective echo. The sound-boards are right away in the roof far above the rest of the organ, and the appropriate pedal stands alongside. This organ derives its wind from a rotary blower immediately behind it. The air in the roof is likely to be of a considerably higher temperature than that from which the main wind supply is taken. To judge from the ground plan and elevation there is nothing quite like this Echo organ anywhere else, for the egress of sound is not only controlled by the usual swell louvres, but by gratings and shutters cunningly arranged around the chamber in which it is located.

The solo reeds are disposed horizontally at the back of the instrument, high up, so that the sound is not impeded by the case pipes.

Only by the co-operation of electricity and compressed air could such an instrument as this be in the slightest degree manageable.

There is a smaller organ—an auxiliary organ it is called—which is used on minor occasions. This possesses two manuals of five octaves and a pedal CCC-*f*. The second manual has the extra octave of pipes. There are 14 stops on the Great, 16 on the Swell, and 10 on the Pedal, 2,640 pipes in all, and 39 coupling arrangements and accessories.

Mendelssohn's 'As the hart pants' was sung at the close of the evening service at St. Silas', Waverley Park, S.E., on February 9. Mr. J. Arnold Dunn was the organist, and the soloists were Mr. Charles T. O. Trotman and Master Cecil Hookway. Mr. J. Arnold Dunn also gave an organ recital in the afternoon.

A SCHOOL OF CHURCH MUSIC.

For the first time since its formation in 1885, the House of Laymen for the Province of Canterbury, which has been sitting at the Church House on February 18 and 19, contemporaneously with Convocation, has had on its agenda paper a motion relative to Church music. The motion was last on the list and was unfortunately not reached; and this and other business was adjourned until the next session of the House, which may not be held for some months to come.

Mr. Royle Shore, one of the Birmingham representatives in the House, who holds certain honorary musical appointments in connection with the Cathedral and Diocese, and who has recently contributed a series of articles to these columns on the old harmonized chants of the Church of England, was the author and intended proposer of the Resolution, which runs as follows:

'That in view of certain tendencies in modern music, and the existing chaos as regards the standards of our parochial church music, it has become urgently necessary, for these and other reasons, that the question of the music of the Church of England should be taken under the immediate consideration of this House.

'That this House, so far as the facts are before it, approves of the establishment of a school of ecclesiastical music on a broad basis, as a means of promoting some of the many reforms which appear to be greatly needed, and commends the support of such a school to the liberality of the members of this House, and churchmen generally, and suggests that it has also strong claims for assistance from the funds of the Church, if any should be found, directly or indirectly, available for this purpose.

'That a committee be and is hereby formed to watch, and, if need be, co-operate with the movement now on foot for the promotion of a school, or any other movement having substantially the same object which may be initiated, or any societies having the cause of our church music at heart, and to report to this House from time to time, such committee to have power to add to its number, including the addition of experts from outside this House.'

There are schools of Ecclesiastical music in Paris, the Schola Cantorum associated with the name of M. Vincent D'Indy, whose career has been recently noticed in this paper, and at Ratisbon, but there is nothing of the kind in this country.

Birmingham is suggested as the initial home of the School, which proposes to supplement the work of the Department of Music at the University and at the Birmingham School of Music, and is understood to have received the cordial approval of Mr. Granville Bantock as University Professor, and the Bishop of Birmingham.

Mr. H. Goss-Custard, organist of St. Saviour's Church, Ealing, has recently received a high tribute to his musical skill from the firm of Herr M. Welte & Son, of Freiburg, Germany. The manager, who happened to be in England a few weeks ago, attended one of Mr. Goss-Custard's organ recitals, and invited him to make a record for the Welte-Mignon organ. Mr. Goss-Custard is the first Englishman to be thus privileged.

The fifth of the monthly meetings of the Glasgow Society of Organists was held in the Athenæum on the evening of February 1, when the following short and excellent papers were given: (1) 'The necessity for organists to study orchestration,' by Mr. A. Dinsdale; (2) 'Humanity and music (with special reference to Bach),' by Mr. W. McDougall; (3) 'Our organist,' by Mr. R. Felvus Henn; (4) 'The organist, with regard to congregational singing,' by 'Anonymous.' There was a good attendance, and all the papers were very much appreciated.

At the annual dinner of the choir of St. Augustine's Church, South Croydon, which took place on January 18, at the Greyhound Hotel, Croydon, Mr. Frank Twyford was the recipient of a diamond pin, together with an illuminated address, signed by members of the choir and congregation, as a mark of gratitude for his faithful and valuable services to the choir during the past twenty-five years.

The special music during Lent and at Easter at St. John's, Wilton Road, includes the following: Allegri's 'Miserere,' Fridays, at 8 p.m.; on Good Friday, Palestrina's 'Reproaches,' at 11 a.m. and Bach's 'Passion' (St. John) at 8 p.m.; on Easter Day, Gounod's 'Messe Solennelle' (with orchestra), at 11 a.m.

The gentlemen of the choir of Holy Trinity, Lee, held their annual dinner last month at Anderton's Hotel, Fleet Street. Mr. Ernest G. White, organist and director of the choir, presided, and was the recipient of a presentation.

An interesting series of organ recitals is in progress at St. Stephen's, Walbrook, E.C., and is attracting a crowded attendance. The organ is a fine specimen of Messrs. Hill's work, and is remarkable for its variety and beauty of tone. The arrangements for March are as follows: 6th, Mr. F. W. Holloway; 7th, Mr. Stanley Marchant; 13th, Mr. T. J. Crawford; 14th, Sir Frederick Bridge; 20th, Mr. R. Meyrick Roberts; 27th, Mr. Edward Potter.

A highly creditable performance of Sullivan's sacred oratorio 'The Prodigal Son' was given under the conductorship of Mr. F. Frohock at the Histon Baptist Church, Cambridge, on February 6, to a full and appreciative audience. The soloists were Mrs. G. Green, Miss Doris Pedley, Mr. H. S. Sharp (St. John's College Choir), and Mr. G. W. Blackall, all of whom sang well. The choir, consisting of combined choirs from Histon and Cottenham, did their work efficiently and expressively. An orchestra accompanied. The performance concluded with Handel's 'Hallelujah Chorus.'

The annual Oratorio Concerts recently held at Salem Baptist Church, Porth (Rhondda Valley), were much appreciated, the works performed this time being the 'Requiem Mass' (Mozart), and 'Hiawatha's departure' (the late Coleridge-Taylor). A large organ and an orchestra of fifteen instrumentalists supplied the accompaniments, the choir numbering about 170 voices. For the tenth year in succession, Mr. T. D. Edwards presided at the organ, while Mr. Rhys Evans again conducted. The vocalists were Madame Laura Evans-Williams, Miss Esther Cooper, Mr. Hughes-Macklin, and Mr. Thorpe Bates. Excellent interpretations were given of both works before crowded audiences. A miscellaneous concert was also given, when organ solos were contributed by Mr. T. D. Edwards, and the vocalists named sang various solos and duets, which were well received.

ORGAN RECITALS.

Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—March Triomphale 'Nun danket alle Gott,' *Karg-Elert.*
Mr. A. E. Floyd, Acrefair Wesleyan Church—Canzona in A minor, *A. W. Pollitt.*
Mr. T. D. Edwards, Heolyfelin Baptist Chapel, S. Wales—Grand Chœur, *Salomé.*
Mr. C. E. Blyton Dobson, Nottingham Central Mission—Choral Prelude No. 8, *Brahms.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata in E flat minor (Op. 119), *Rheinberger.*
Mr. F. Monk, St. Peter's, Chertsey—Fugue on 'B A C H,' *C. P. E. Bach.*
Mr. A. E. Jones, Town Hall, Bolton—Grand Offertoire, No. 2, on Christmas Carols, *Alex. Guilmant.*
Mr. Edward d'Evry, Church of the Sacred Heart, Wimbledon—Choral Prelude, 'In dulci jubilo,' and Fugue in G (1^{2}_{2}), *J. S. Bach.*
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Prelude and Fugue in D major, *J. S. Bach.*
Mr. Walter J. Lancaster, Bolton Parish Church—Fantasie, 'Ein' feste Burg,' *Karg-Elert.*
Mr. G. Bernard Gilbert, Town Hall, Stratford—Sonatina in A minor, *Karg-Elert.*
Mr. Albert Orton, Walton (Liverpool) Parish Church—Andante in F, *S. Wesley.*
Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Allegro in A minor, *Gade.*
Dr. Caradog Roberts, Congregational Chapel, Barmouth—Fantasia in E flat, *Saint-Saëns.*
Mr. J. A. Meale, Central Hall, Westminster—Prelude and Fugue in D major, *J. S. Bach.*
Mr. A. E. Chapman, St. Peter's Church, Brandon, Suffolk—Fantasia in F minor, *Aug. Freyer.*
Mr. W. Wilson Foster, St. Nicholas's Church, Whitehaven—Fantasia in C minor, *S. H. Braithwaite.*
Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Festival Preludium, *Otto Dienel.*
Mr. Douglas Bull, Harley Street Congregational Church, Bow Road—Nachspiel, *T. Tertius Noble.*
Mr. L. Cardew Buckley, First Presbyterian Church, Belfast—Sonata No. 2, *Mendelssohn.*
Mr. W. Handel Hall, Primitive Methodist Church, Kettering—Concerto No. 2 in B flat, *Handel.*
Mr. C. H. Moody, University College, Reading—Preambulum Festivum, Op. 64, *Karg-Elert.*
Miss Ethel A. Pakes, Christchurch, Gorey, Ireland—'Jerusalem the Golden,' *Spark.*
Dr. W. Prendergast, Winchester Cathedral—Choral Song and Fugue, *S. S. Wesley.*
Mr. F. E. Wilson, Little Ilford Congregational Church—Fourth Sonata, *Mendelssohn.*
Mr. Philip Thornley, Dysart Parish Church—Sonata No. 1, *Rheinberger.*
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Siciliano and Grand Fugue, *Bach.*
Mr. Ernest O'Dell, St. John's Church, Smith's Falls, Ontario—Second Concerto, *Handel.*
Miss Beatrice Mott, French Protestant Episcopal Church of the Savoy—March in E flat, *Lefébure-Wély.*
Mr. Thomas Curry, Central Hall, Westminster—Grand Offertoire, *Marius Gueit.*
Mr. Gatty Sellars, St. George's Cathedral, Kingston, Ontario—First Sonata, *Mendelssohn.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. T. J. Bell, organist of St. Matthew's, City Road.
Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry, and music-master of St. Lurach's College.
Mr. W. H. Fraser, St. Margaret's, Stanford-le-Hope, Essex.
Mr. Horace A. Hawkins, organist and choirmaster, St. George's English Church, Paris.
Mr. A. E. Hunt, St. Augustine's, Endcliffe, Sheffield.
Mr. Edward Mason, organist, Colne Parish Church.

Reviews.

Interpretation in Song. By H. Plunket Greene.
[The Musician's Library: Stainer & Bell.]

Coming from the source that it does, this book is certain of a cordial welcome. As an interpreter of song, Mr. Plunket Greene occupies a quite unique position. His first appearances as a singer are well within the memory of the younger generation of concert-goers, and it will not be forgotten that his particular art and style struck, at that time, an entirely fresh and personal note. No one was then quite like him, nor for the matter of that, is so now. His vividness of expression and his grip of the psychology of the songs that he sang were, in England at least, new phenomena. Since then, we have all reaped where he sowed, and now happily demand as a standard, the ideal that he then, and has consistently since, set before us. His contemporaries, and singers coming after him, were not slow to profit by his example—some indeed have frequently paid him the homage of imitation in directions that he would himself be the first to deprecate; but all alike have benefited, and in considering this book—his harvest, so to speak—a grateful recognition of what is owed to him should be its introduction.

It contains, as was to be expected, valuable help for all those who are intelligent and hard-working enough to follow its advice, and though filled with genuine conviction and serious purpose, there runs through it all a delightful stream of gaiety. Mr. Greene writes in an unaffected, straightforward, and often breezy way, pointing what he has to say by happy and frequently amusing similes drawn from

everyday life. But if in his easy humour we find him an Irishman, he is a poet too, and is as ready to turn aside into the bypaths of the imagination as he is to remain on the highway of common-sense.

It may be said with perfect truth, that an interpreter, who is at least brother to the poet, is like him, born and not to be made; but the only people who are worth teaching are those that already know, and Mr. Greene finds points of communication with the neophyte even in the most elusive matters, such, for instance, as the subjects of his first chapters, in which he writes of Magnetism, Sense of Atmosphere, Tone-colour, and Style. Here, among many other practical things, we find particular insistence upon the necessity of 'thinking of a song as a whole,'—'in large,' as he puts it. An obvious thing of course, but one that is often apt to be overlooked, or overlaid by subtleties. A performance possessing the qualities of breadth and complete relevance is the unerring mark of a mature artist. It was one of the powers so easily at the command of Hans Richter; and those who have sung or played with him will remember his stern repression of all disturbing or extraneous detail, and will recall epic evenings when, in a work of the greatest magnitude, everything, every phrase, has borne its proper mould and impress. The comparative rarity of such experiences, and also of the general apprehension of these distinguishing features in themselves, make Mr. Greene's observations particularly necessary and welcome.

The section on Tone-colour contains a detailed analysis of Mr. Greene's own interpretation of the 'Twa sisters of Binnorie,' in which we are given a suggestive outline of the play of colour and feeling that characterize his actual performance; probably, however, all reduced to writing and completely defined consciousness, here for the first time. Apart from their interest, the point doubtless of this and the numerous analyses that are given elsewhere, is that of driving in upon the singer some sense of the concentrated intention that should lie behind his work, of the delving into the composer's and poet's meaning that must be done before an interpretation becomes a living reality.

A large part of the book is devoted to the expounding of Mr. Greene's three 'Main rules.' The first of these, 'Never stop the march of a song' (enforced by a delightful quotation from Richard II.), embraces rhythm in all its aspects—the rhythm that involves a sense of accent in every beat, the rhythm that is 'like a piston,' its function too in driving forward the musical structure.

'True rhythm is inexorable; true rhythm is compelling; true rhythm is ever on the move, and ever in a straight line . . . it is the secret of the singing of every song, big or little, fast or slow; be it as harassed as the Erlking, or as lazy as Feldeinsamkeit, it pushes on *in a straight line* to its goal, *inevitably*.'

In speaking of the related capacity of singing long phrases, Mr. Greene puts the matter upon its right basis by insisting that this is primarily due to 'will-power,' rather than to the faculty of taking in an abnormal quantity of breath. Will-power, however, superposed upon a correct method of breathing. This—as Mr. Greene defines it—is, when freely done, the simple action known to all good singers; but many of them will probably prefer to use the free expansion of the lower ribs, followed by the automatic fixing of the 'breathing muscle,' rather than the reverse order that he prescribes.

Although mainly written for those who are about to enter upon a public career, there is no doubt that the book will be read widely by the 'old hand' as well as the new. It cannot fail to stimulate, and there are some things in it that cut deeper and that belong to life as all who strive for any ideal know it; for we have here, as Mr Greene in his preface says, 'the experiences of one who has been through the mill, who by loyalty to his rules has tried hard to atone for the shortcomings of his equipment, and they are primarily meant for the man who, having served his apprenticeship, is starting out into the world on his own. There are no short cuts in art, but if it helps to make the road to the dim Parnassus any smoother, or gives him a tune to whistle to his stride, or best of all, shows him fresh lands to explore, the book will have served its purpose.'

Frederic Austin.

Light's glittering morn. Anthem for Easter. Composed by John E. West.

Benedictus. In the key of F major. Composed by John Ireland.

[Novello & Co., Ltd.]

Mr. West's anthem is one of the best of the many good things he has done. The vocal parts are excellently placed, while the organ part is dignified and very effective, even on a small instrument. We particularly like the middle section, with its flowing part-writing and the subdued accompaniment, the whole lending contrast to the vigorous treatment of the first and last sections. The anthem is well within the capacity of most choirs of any resource, and though the means employed are comparatively simple, the effect will be of importance and entirely suitable to the joyous season for which it is written. Mr. Ireland adds the Benedictus to his already published Te Deum in the same key, and the many excellent characteristics of the latter work are fully maintained. He is one of the few modern writers who can be original without being strained or unnatural, and his work generally has only to become known to be widely appreciated and made use of. We look with interest for the completion of the Service.

SONGS.

A Song of the Virgin Mother. By Edgar L. Bainton.
When I saw Chloe's face. By C. M. Spurling.
The smile of Spring. By Percy E. Fletcher.
Song of the fugitives. By Howard Carr.
When all the world is young. By John Pointer.

[Novello & Co., Ltd.]

A verse translated by Ezra Pound from the Spanish of Lope de Vega has inspired Mr. Bainton with a musical setting of considerable beauty and tenderness of sentiment. The gentle, cradle-like swaying in the accompaniment and the idiom which conveys a sense of aloofness impart truth to this 'Song of the Virgin Mother.'

'When I saw Chloe's face' is a conscientious song in which effect is obtained by simple means. In 'The smile of Spring' Mr. Percy Fletcher draws upon familiar resources—a process from which he has the happy knack of producing something new and popular every time. The high note is A. 'The song of the fugitives' is sturdy British music, with a gallop in the accompaniment. A resounding baritone voice and a sense of rhythm are sufficient to give it good effect.

Mr. Pointer's setting of Charles Kingsley's verses gives abundant opportunities to a vocalist of expressive faculties. The melody is straightforward and well turned, and the accompaniment shows how much refined detail can be secured within the bounds of simplicity.

Varied Harmonies for Organ Accompaniment (and voices ad libitum) *of certain tunes in 'Hymns Ancient and Modern.'*

[William Clowes & Sons, Ltd.]

The Rev. J. Lionel Bennett has been successful in his attempt to provide organists with a selection of varied harmonies for the unisonal singing of verses of certain hymns. Besides his own contributions, the series is enriched by the work of Sir Charles Stanford, Dr. Charles Wood, Mr. Charles Macpherson, Dr. Harford Lloyd, Dr. Buck, Dr. Huntley, Dr. Vaughan Williams, and others. Some of these have been remarkably successful, and special mention should be made of Sir Charles Stanford's setting of the tune 'St. Ann,' his use of the rhythmic device in the last movement of Bach's 'St. Ann' Fugue being most happy and appropriately effective. Sir Charles's harmonic treatment of the grand old tune 'O Filii et Filiæ' is singularly fine, and in every bar shows the hand of the expert. Dr. Wood's unerring instinct is shown in several examples, the six-part writing in the last verse of 'Southwell' being a conspicuous instance.

Mr. Charles Macpherson is well-known as an adept at improvising a varied organ accompaniment, and it is especially valuable to read his thoughts in the very skilful setting of 'Forty days and forty nights,' and 'Bright the vision that delighted,' the peroration in the former at the

words 'At the eternal Eastertide' being an inspiration. Dr. Lloyd's clear style is well illustrated by his contribution to the work, and will, with those of other writers, no doubt appeal to many who prefer a more direct method. There are other examples equally worthy of mention, and the whole book is full of interest. It was a happy idea to include the Chorale from Mendelssohn's 'Lobgesang,' for it exactly illustrates what is wanted in varied accompaniment. The book could not have been considered complete without examples from John Sebastian Bach, who, Mr. Bennett truly says in the preface, 'revealed his genius not least in his treatment of hymn-tunes.' It should be added that Mr. Bennett has contributed many admirable specimens of his own. The work is certain of wide recognition for its scope and variety.

Precept and Practice for Singing-Class Students. By J. A. Moonie.

[Novello & Co., Ltd.]

Mr. Moonie is an Edinburgh professor of great experience. He has for many years prepared students in Training Colleges for their musical duties. He finds that many existing manuals and instruction-books on sight-singing are cumbersome and redundant, and unnecessarily slow in coming to the point. There is a good deal of truth in this statement, and certainly no one will accuse Mr. Moonie of roundabout methods. He adopts the movable doh system, and some of the exercises are in Tonic Sol-fa notation. The work is comprehensive in scope without being over-long. The instruction is sugared with some humour of the variety generally called 'pawky.'

BOOKS RECEIVED.

Clara Schumann. By Berthold Litzmann. Two volumes. Pp. xxxvi. + 456, and vii. + 458. Price 24*s.* (London: Macmillan.)

Lyric Diction. By Dora Duty Jones. Pp. xvi. + 342. Price 5*s.* (London: Harper & Brothers.)

Music on the Shakespearian Stage. By G. H. Cowling. Pp. vi. + 116. Price 4*s.* (Cambridge: at the University Press.)

Voice training for choirs and schools. By Cyril Bradley Rootham. Pp. xlvi. + 110. Price 1*s.* 6*d.* (Cambridge: at the University Press.)

The Church Music Society's Choir Book. Second Edition. Pp. 71. Price 1*s.* (London: Henry Frowde.)

Correspondence.

'WAGNER AND SUPER-WAGNER.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—*Quo tendimus?* Whither are our critics leading us? We know, of course, that they must be right—it is their business to be—but a poor musician like myself must be excused for feeling bewildered with his teachers of to-day. A few months ago I held up to derision in your columns the lucubrations of a man who wrote nothing but a series of incongruous notes, and I was gravely rebuked by Mr. Clutsam, who called this 'the logical development of harmony.' The other day I heard a piece by a composer, the whole of whose works I know well, and whose mental decadence I have long deplored. This latest product of his wrecked intelligence distressed me beyond measure, but was held up to admiration by the critics of the *Daily Mail* and *Daily Telegraph*, these gentlemen in the same breath praising Beethoven's Violin concerto and a primitive Symphony by Haydn, which were the other items on the programme. Now if Scriabine's 'Prometheus' is music, then it is idle to pretend that the other works are also music, for you cannot name a point in which the two styles are not absolutely contradictory. I do not say that the Cubists or Futurists are wrong—an artist's views on art are, of course, valueless—but if a man says he admires Buccioni or Severini, and also Raphael and Michael Angelo, I say . . . well, I would rather not say what I say.

And now on the top of this exasperation comes Mr. Ernest Newman, who is supposed to know all about art matters, occupying more than eight of your valuable pages with one of the strangest, un-Wellsian (if I may coin a word) forecasts of music in the future that ever was heard of. I call it un-Wellsian, because it seems so contrary to natural evolution or logical development (*pace* Mr. Clutsam) in art. I gather that he looks for 'a form of quasi-dramatic music in which we shall be rid of all, or most, of the mere scaffolding of narration or action that serves at present simply to give intellectual support to the music of opera.' I like that word 'simply,' it tells me so much. It tells me that the esteemed critic really believes that music can exist as such without intellectual support—that it is a state—a mood—an epileptic seizure—a trance. But these deplorable accessories of opera—the libretto and the singers—is not their existence due to evolution? To discard them would be something analogous to the procedure of the writers of 'Gems from the Classics' who discard the pudding and keep the plums, only to discover that the result is bathos. So have well-meaning literary persons endeavoured to eliminate the verbosity from Scott and Dickens with equally dire result. To come closer to Mr. Newman's idea, one beholds a composer making a tart that shall be all jam and have none of that nasty pastry about it. Believe a practical person: it would only be more difficult of digestion. I am glad to believe the idea chimerical.

Mr. Newman is really trying to imagine a simple form of art superseding a highly complex form. I well remember, just thirty-one years ago, when musical London was staggering under the assault of Wagner, hearing at a public dinner the future of music forecasted by several eminent men, the late Joseph Bennett and the present head of Novello's among them. The opinion most favoured was that in another twenty-five years a reaction would take place to a simple, solid style. The wish was doubtless father to the thought among these Handel-lovers; but I, as a modest young man should, imitated the behaviour of Brer Rabbit—'I lay low an' sed nuffin'.' And the pen is now hardly dry in Mr. Newman's hand when out comes Strauss's new opera with more libretto and more accessories than ever. Speculations on the future are rather a futile business, as Mr. Chesterton has excellently shown in his 'Napoleon of Notting Hill'; but one thing one may prophesy with certainty about music: its evolution will always be in the direction of increased complexity. When the forecast I speak of was made it was thought that Brahms and Raff (!) had said the last word in abstract music. Then came along Dvorák, Tchaikovsky, and César Franck, and revealed new phases of our art: a still more recent new-comer, whom it is not for me to name (not being a critic), will presently make even Brahms a back number.

One must not reason from the particular to the general. Mr. Newman, I venture to think, is a little sweeping in his contempt for opera-books. Is he a librettist perchance, like so many of his kind? I fancy that there are libretti not devoid of merit from other pens than those of Richard Wagner and Hofmannsthal. Has Mr. Newman ever read 'Fervaal' or 'L'étranger' by Vincent D'Indy, or that marvellous Greek trilogy 'Hippodamia' by Dr. Vrchlicky? I could even name at least three music-poems of the very highest merit from English pens, but this would be useless, as these are never likely to see the light. All these works are on different planes and have little kinship to those so trenchantly disposed of by Mr. Newman. Of course the poet and the musician always dream of a work which shall be all meat and no bones, just as the ordinary human being yearns for a Heaven where there shall be nothing but joy, forgetting that so long as we are human all our concepts are relative, so that we cannot have joy without sorrow, an umbrella without a stick, or an opera without padding. Yet Mr. Newman presents as his ideal a kind of symphonic-poem—that excuse for all unskilful craftsmanship—to be our ideal? Not so long ago our critics scoffed at it, and the man who read psychology or theosophy into music was considered a crack-brained idiot. Now we are all for 'soul-states' and 'expression of personality' and 'inner-meanings' which have to be explained. When a man tells me seriously that 'there are thousands of pages in Bach that only yield up their full secret to us when we get some outside light upon the sequence

of poetic ideas in his mind at the time of writing—this is the case with many of the Choral Preludes, for example'—when he tells me this, I say, I hardly know whether to be more sorry for Bach or for him. At any rate it makes me wonder whether my life's experience of music has all been thrown away and—if Mr. Newman will pardon the quotation—it makes me doubtful as to 'the importance of being Ernest.'—Yours faithfully,

F. Corder.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the February number of the *Musical Times* (p. 85) I read the following sentence: 'In the "Christmas Oratorio" Bach sets the words of a chorale addressing the infant Jesus to the music of another chorale that was already associated in the minds of the congregation with the Passion,—thus in a flash bringing the death of the Saviour into the same mental picture as the birth.' I have read a similar statement elsewhere, and therefore venture to point out to Mr. Newman and his predecessors and successors that it rests on the erroneous assumption that the tune known to English audiences from the Passion music of Bach is essentially connected with the hymn 'O Thou with hate surrounded.' It is really the tune of the Communion hymn 'Herzlich tut mich verlangen,' but is used for a variety of hymns, such as 'O Haupt voll Blut und Wunden,' 'Befiehl du deine Wege,' 'Wie soll ich Dich empfangen,' and others. The result is that to the German mind it conveys no particular association, just because it is so frequently used and at the most varied occasions. Even in the 'St. Matthew' Passion Bach uses it for the chorale 'Whate'er may vex or grieve thee,' which has nothing to do with the Passion. It was only natural that he should have introduced it into the 'Christmas Oratorio' in connection with a hymn which his audience must have sung every Sunday during Advent ('Wie soll ich Dich empfangen') to the same tune. English audiences, which know the tune chiefly through the Passions, may be excused in finding a mystic allusion in the 'Christmas Oratorio,' but it may be safely asserted that Bach never intended to establish such a connection of ideas, and if he had he must have failed in his endeavour.

This remark is not meant to belittle the value of Mr. Newman's paper.—I am, Sir, yours truly, Z.

Mr. Newman, in reply, says:

'I am aware that the melody of 'O Haupt voll Blut und Wunden,' like that of some other German chorales, is sung to more than one set of words. The only questions are, is it most generally associated with the Passion, and does it bear, in the 'Christmas Oratorio,' the interpretation that I and others have put upon it? I should say the fact that Bach uses it so many times in the 'Matthew Passion' is some evidence of its association with the death of Jesus both in Bach's mind and in that of his congregation. But be that as it may, 'Z' is wrong in his assumption that 'to the German mind it conveys no particular association,' and that it is only 'English audiences, which know the tune chiefly through the Passions,' that will find 'a mystic allusion in the "Christmas Oratorio."' Let me quote four German testimonies in refutation of this assumption.

Spitta ('Life of Bach,' ii., 579) says: 'The premonition of Christ's death, immediately after His birth, has assumed a very striking form in Part I. by the adaptation of the melody of "O Haupt voll Blut und Wunden" to the words of greeting, "How shall I fitly meet Thee?" which falls across the bright festal tone like a dim shadow.'

Schweitzer ('J. S. Bach, le musicien-poète,' p. 281) says: 'Bach has the Advent chorale "Wie soll ich Dich empfangen" sung to a melody of the Passion, implying that Jesus has come into the world to suffer.'

Arnold Schering ('Bach's Textbehandlung,' p. 19) says: 'Bach is very fond of these retrospects upon past catastrophes or forecasts of impending ones—here again he is the deep-feeling and far-seeing musician, raising himself high above the poet. It is extraordinarily moving when, in the "Christmas Oratorio," the melody of "O Haupt voll Blut und Wunden" strikes into the scene of joy with the words of "Wie soll ich Dich empfangen"—as if the congregation were doubtfully asking, "Shall we rejoice over the birth of the Saviour or mourn His shameful end?"'

In Philip Wolfrum's recent book on Bach (vol. ii., pp. 14, 15) there is a discussion of Bach's symbolism, in which he remarks that 'if the hearer does not know the melody that appears in the orchestra independently of the voice part, as well as the text with which it is usually associated in the church, he often fails to see the situation clearly . . .' Wolfrum gives one or two examples,—Bach's use, for example, of the melody of 'Aus tiefer Not schrei' ich zu dir' as a bass to the recitative 'Ach! dass mein Glaube noch so schwach.' When a hearer ignorant of the text listens to a thing of this kind, says Wolfrum, the sense of it escapes him. He adds: 'When, in the "Christmas Oratorio," Bach sets Gerhardt's hymn "Wie soll ich Dich empfangen" to the melody of "O Haupt voll Blut und Wunden," that breathes of the Passion, . . . he establishes profoundly thoughtful relationships that are only apparent to people versed in the German hymns.'

These citations are enough, I think, to show that it is precisely the *German* mind that is most conscious of the symbolism at this point. They disprove 'Z's' assertions that 'to the German mind it conveys no particular association,' and that if Bach 'intended to establish such a connection of ideas' he 'must have failed in his endeavour.'

THE LIVERPOOL CATHEDRAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—We note with special interest the article in your last issue by Dr. Alcock on the Liverpool and Hamburg organs, and the correspondence between the Rev. J. H. Burns and Messrs. Willis, owing to the fact that we are the representatives in this country of Messrs. Walcker & Co. Without wishing to enter into the controversy as to the relative sizes of the organs, beyond saying that the Hamburg organ is actually in existence and the Liverpool one will not be so for four years—so for that period at least Messrs. Walcker & Co. can claim to be the builders of the largest organ in the world—we would say this: Without hearing the Hamburg organ and investigating the wonderful and ingenious mechanical devices which are applied, it is impossible to arrive at a fair judgment on the instrument. The writer had the privilege of going completely through the Hamburg organ a short time ago in company with Mr. Walcker, and afterwards of playing the instrument for a considerable time, and he can testify without bias that such an organ has never yet been constructed. With reference to the difference in the wind pressure of the Hamburg and Liverpool organs, we are sure that Messrs. Willis will agree that heavy wind pressure is not absolutely necessary for a fine organ. For instance, the beautiful Hill organ in St. Stephen's, Walbrook, a low-pressure organ throughout, may be quoted as an example. One of the chief mechanical novelties in the Hamburg organ consists of 828 combination pistons which are placed above the rocking stop tablets in groups of four to each tablet. With this, four different sets of combinations can be made on any group of stops, and brought into operation by a combination piston conveniently arranged under the various manuals. This system allows of new combinations being constantly formed even while the organist is playing, and is much less complicated, both from the mechanic's and organist's point of view, than the systems in vogue in this country. We have a number of illustrations and particulars of the Hamburg organ here, which we shall be very delighted to show to anyone interested.—Yours faithfully,

Murdoch, Murdoch & Co.
461 & 463, Oxford Street, (Frederic Blake,
London, W., February 4, 1913. *Manager.*)

AN ORCHESTRAL WORK BY KARG-ELERT.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It may be of interest to your readers to hear that an orchestral work by Sigfrid Karg-Elert (an instalment of an appreciative article on whom appears in your February number) received a first performance here (and, I believe, in this country) on February 10, by the Edinburgh Amateur Orchestral Society.

The work is based on the Suite by Bizet, 'Jeux d'Enfants,' Karg-Elert having adopted the principal themes of the various movements and treated them orchestrally in a brilliant manner. Though he has retained the general title 'Suite,' he has not kept slavishly to the form of the originals, and has re-named all the movements, abandoning Bizet's programmatic titles and making 'Berceuse' into 'Intermezzo,' 'Galop' into 'Finale' and so on.

The orchestration exhibits very markedly the composer's feeling for colour, while the treatment of the melodies and the polyphonic writing throughout remind one very pleasantly of the organ works. Fine imitative passages and fugatos abound, and the part-writing in the slower movements is positively delicious.

The local Press passes over the work with apathy, and this must be an additional justification for my writing to you on the subject.—Yours, &c., George M. Cotton.

BRITISH OPERA AND LIBRETTISTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have read Mr. Herman Klein's rejoinder to Mr. Clutsam's admirable article in your January number. May I ask Mr. Klein upon what evidence he bases his supposition that we have no librettists? What fault has he to find with the dramatic writing of Stephen Phillips (a potential writer of opera texts), with Mr. Grogan (who did 'Pierrot and Pierrette' for Mr. Holbrooke), or with writers of choral poems set by leading composers? I have written a libretto, which if not a masterpiece of dramatic form compares favourably with those of Messrs. Illica and Giacosa. Mr. Klein can have a copy from Mr. William Reeves (for nothing if he applies officially, for 2*s.* if in a private capacity). There are others, which should be known to any serious writer. I am engaged upon a modern dramatic subject at the present moment, and welcome any practical suggestion with any chance of production. As a man making his living by various forms of writing, and one who has obtained choral production, I resent the implication that British poets and librettists generally are to be condemned without trial. I (and no doubt others) desire to specialise in this direction, and to work in collaboration with composers who know their business, and who, with us, have a right to public trial before a jury of our peers. Mr. Klein is unkind and uncritical thus to ring the leper's bell and cry 'unclean!'

Yours faithfully,
Reginald R. Buckley.

Savage Club, Adelphi, W.C.

Obituary.

The Rev. John Julian, D.D., Canon of York Minster, who, as recorded in our issue for February, passed away at Thirsk on January 22, was known and respected, wherever the English Church holds sway, for his works on Hymnology. Of these the chief was the 'Dictionary of Hymnology,' which appeared in 1892. It stands alone as a guide to the study of English Hymnody, which it has helped to raise to its present dignity as a branch of æsthetical and historical learning. His other works include 'Concerning Hymns' (1874); 'Carols, Ancient and Modern' (1900); and a critical monograph on 'Nearer, my God, to Thee' (1911). Canon Julian was born on January 27, 1839.

We regret to announce also the following deaths:

Mr. E. B. Simms, a prominent figure in the musical life of North Wales, at the age of seventy-nine. From 1856 until his retirement in 1894 Mr. Simms was organist of Wrexham Parish Church. Subsequently he took up lighter work at Rhosrobin Church, where he remained as organist until a year ago.

Miss Evangeline Anthony, the only daughter of Mr. Charles Anthony, of Hereford, at the age of twenty-seven. Miss Anthony was a violinist of advanced powers, and had built up a considerable reputation in London.

Charles Henry Sheard, senior partner in the firm of Charles Sheard & Co., music publishers, Shaftesbury Avenue, London.

FOLK-SONG AND DANCE.

The preliminary prospectus of the Summer School of Folk-Song and Dance to be held at Stratford-upon-Avon from August 2 to August 30 has been issued, and gives information which can be more fully supplied by Miss Rainbow, Box Office, Stratford-upon-Avon. Mr. Cecil Sharp is the Director.

The first annual general meeting of the English Folk-Dance Society will be held on March 13, at 8.30 p.m., at the Polytechnic Institute, Manresa Road, Chelsea.

The first of a series of lectures on 'Sword-, Morris-, and Country-dances' was given by Mr. Cecil Sharp at Queen's Hall on February 13.

London Concerts.

MR. BALFOUR GARDINER'S CONCERT.

The first concert of this season's series was given on February 11 at Queen's Hall. The programme was a greatly varied one, comprising Parry's new 'Linked Symphony' (analysed in our last issue), a number of madrigals, part-songs, and old anthems, Dr. Vaughan Williams's Fantasia on a theme by Tallis for string orchestra, a new 'Christmas Hymn' for choir and orchestra, 'Before the paling of the stars,' by B. J. Dale, 'Two Easter pieces' for female voices, by Von Holst, a Passacaglia for small orchestra, 'Green bushes,' by Percy Grainger, who also contributed a chorus, 'The Inuit' (first performance). It is impossible for us to give a critical account of this feast of music. Mr. Dale's hymn made a good impression owing to its fancifulness and effective expression of the words. Dr. Vaughan Williams's grave work seemed over-long for concert use, but it has many beautiful moments. The Oriana Madrigal Society furnished the choir, and the New Symphony Orchestra was an efficient exponent of all the instrumental sections. Mr. C. Kennedy Scott conducted most of the music, Sir Hubert Parry and Dr. Vaughan Williams each directing his own work.

ALEXANDRA PALACE CHORAL SOCIETY.

This Society pursues a generous policy in occasionally bringing forward new works by British composers. The programme of the concert given on February 1 consisted of the first production of a new sacred cantata, 'The Man of Sorrows,' composed by Dr. James Lyon. It was a bold idea to re-set a story which as been already allied to immortal music, but we imagine that Dr. Lyon had no intention to pit himself against Handel and Bach. What he has succeeded in doing is to produce a singable work which displays considerable melodic charm and attractive colour. The choruses are very well written for the voices. The last number shows the composer's constructive talent to great advantage. The cantata was very well performed under Mr. Allen Gill's direction. Coleridge-Taylor's 'A tale of Old Japan' was also very effectively performed. The soloists were Miss Carrie Tubb, Miss Maud Wright, Messrs. Herbert Brown, Alfred Heather, and Percy Heming.

QUEEN'S HALL SYMPHONY CONCERTS.

The concert given on February 1 was made remarkable because it brought forward for the first time in this country Scriabine's 'Prometheus: the poem of fire.' Much had been heard beforehand of the extraordinary nature of this work, its novel tonal basis (a feature dealt with by Mr. Clutsam on p. 156), its daring originality, its attempt to realise in music cosmic evolution and the mysticism of theosophy.

The conception includes an association of colour, for the purpose of which Scriabine has invented a 'keyboard of light' which is not yet available. Besides a very full orchestra, there are *ad libitum* choral parts which were not used on this occasion, an important part for pianoforte, and an organ part.

The Symphony opens mysteriously with a *Lento* movement designed to suggest primordial chaos, and later sections develop the gradual emergence of order and the stimulus provided by the Promethean spark, 'which expands into the blossom of human intelligence and self-consciousness,' and leads to the awakening of the will to create. All this is unfolded in a stream of sound which may or may not be regarded by everyone as music—now turbid, now majestical and calm, and culminating in a terrific whirlpool of tone that outclasses '1812.' What to think of it all is bewildering. Is

it a natural progressive evolution of art, or is it a freakish and sterile variation? For our part, we are content to record the general impression the work leaves of power, dim immensity, seriousness merging into ecstasy, and a consistency of idiom that made for form. The Symphony was magnificently performed under Sir Henry Wood, and Mr. Arthur Cooke battled ably with the pianoforte part.

In accordance with a desire voiced by the Editor of this journal, the Symphony was performed twice—a rare distinction in this country. The majority of the audience remained for the second performance, and applauded vigorously: perhaps more in recognition of Sir Henry's labours than in appreciation of the music. The other items of the programme were Haydn's Symphony No. 8 in B flat and Beethoven's Violin concerto, which was finely played by Herr Carl Flesch.

At the Symphony Concert of February 15, the outstanding feature was a magnificent interpretation of Tchaikovsky's first Pianoforte concerto by Mr. Frederic Lamond. Although chiefly noted as an exponent of Beethoven, Mr. Lamond showed that he could challenge comparison with any member of the fiery romantic school. The Symphony was an early example in G minor by Mozart. The programme further included Sinigaglia's 'Piemonte' Suite, the Love-scene from Strauss's 'Feuersnot,' and opened with the Trauermarsch from 'Götterdämmerung,' played in honour of Captain Scott.

THE BACH CHOIR.

The concert given by this choir at Queen's Hall on February 4, under the direction of Dr. H. P. Allen, bore a double importance. Such a choral performance as that of Bach's 'Jesu, Priceless Treasure,' given then by this choir, is a rare event in London, and the first London performance of Dr. Vaughan Williams's 'Sea Symphony,' produced at Leeds in 1910, was a long-delayed act of justice. In the music of Bach Dr. Allen naturally observed a reverent and appropriate treatment, and in this he was admirably supported by his choir. It was gratifying to note that these choralists possessed a technique that enabled them to sing the eleven numbers of the Motet—all unaccompanied—with freedom, precision, unfailing quality of tone, and accuracy of pitch. In the case of Dr. Vaughan Williams's work,—which is written on a Festival scale, is elaborate in detail, and employs all the resources of modern orchestration,—the heavy claims of rehearsal stood in the way of complete realisation. Nevertheless, the performance reached a high level. We were again impressed by the truth of its atmosphere, its freedom of idea, and the frequent tendency of the composer to rely for effect upon the scoring. The soloists of the concert were the Hon. Norah Dawnay, Mr. Geoffrey Garrod, and Mr. Campbell McInnes in the Motet, Miss Agnes Nicholls and Mr. McInnes in the Symphony. Miss Nicholls was also heard in a Scena from Beethoven's 'Fidelio.'

LONDON CHORAL SOCIETY.

At the concert given by this Society at Queen's Hall on February 12, the entire programme was drawn from the works of Beethoven. It was gratifying to note that the audience was an exceptionally large one. First came Beethoven's Mass in C, a beautiful work which it is a matter for surprise is not more frequently heard. Its obvious appeal of charm of melody, rhythm and colour, to say nothing of its expressiveness, would seem to mark it out for popular appreciation, which nowadays is so often surfeited with music of a more 'advanced' character. The work was smoothly and often very expressively performed by the choir, and the soloists were Miss Isobel Stuckey, Miss Effie Martyn, Mr. Hughes Macklin, and Mr. Dawson Freer.

The next item was the rarely-given 'Choral Fantasia' (really Fantasia for pianoforte, choir, and orchestra), in which the solo was admirably played by Miss Fanny Davies. Finally, the great 'Choral Symphony' was performed, the soloists being Miss Perceval Allen, Miss Effie Martyn, Mr. Hughes Macklin, and Mr. Robert Radford.

The performance was in every respect a highly-creditable one, and Mr. Arthur Fagge, here as elsewhere, exhibited his decision and alertness as conductor.

ROYAL CHORAL SOCIETY.

For the Ash Wednesday Concert (February 5) the Royal Choral Society this year chose Gounod's 'The Redemption,' which has not been performed under these auspices for seven years. The audience did not overcrowd the Albert Hall, but it was large enough to show that the oratorio still retains a powerful hold upon the public mind. The work was sonorously interpreted by the choir, under Sir Frederick Bridge's direction, and the attractions of the evening were increased by the solo-singing of Miss Ruth Vincent, Miss Emily Shepherd, Miss Phyllis Lett, Mr. Morgan Kingston, Mr. Campbell McInnes, and Mr. Montague Borwell. Mr. H. L. Balfour was at the organ.

THE ROYAL PHILHARMONIC SOCIETY.

On January 30, the concert given by this Society at Queen's Hall was conducted by Mr. Landon Ronald, and Busoni was the magnet as soloist. A 'Fantasie Contrapuntistica' for full orchestra, founded on Bach, written by Busoni, was to have been given under his baton for the first time in England, but owing to difficulties at rehearsals the piece was withdrawn and in its place the Prelude and Liebestod from Wagner's 'Tristan' was played. Dvořák's 'Carneval' Overture was a brilliant opening to the programme, and Busoni gave a remarkable performance of Liszt's Concerto in E flat. A new orchestral piece, comprising an Introduction, Mazurka, and Finale (Op. 43), composed by Mr. Norman O'Neill, whose music has recently brought him into the limelight, was one of the most interesting items. Mr. O'Neill has a leaning to light, dainty, ethereal orchestration of the Debussy order, combined with definite melody. The amours of a Faun and a Princess form a basis for expression. The work was excellently played under Mr. O'Neill's direction, and made a very favourable impression. Tchaikovsky's Variations from the Suite in G, and Strauss's 'Don Juan,' were the other items. In both these pieces Mr. Ronald showed his virtuosity as a conductor.

Herr Willem Mengelberg was the conductor on February 18, and the programme well displayed his gift for securing orchestral expression. Glazounow's first Symphony, which opened the concert, is an unfamiliar example of the composer's facility and lyrical invention, further distinguished by its Western purity of musical texture. It was followed by Saint-Saëns's Violin concerto in B minor, which Miss Kathleen Parlow played with decision, good rhythmic sense, and a keen, bright tone. The remainder of the programme was given up to Wagner excerpts.

LONDON SYMPHONY ORCHESTRA.

It is rarely that two symphonies are included in a modern concert programme, but the absence of the customary soloist in the case of the concert on January 27, made this possible. The two chosen were Beethoven's eighth and Brahms's second, and under Herr Fritz Steinbach's direction they were given with all the dignity and vitality characteristic of the conductor, and the purity of tone characteristic of the orchestra. Bach's third 'Brandenburg' Concerto and Brahms's 'St. Antonii' Variations were also performed.

On February 10 the concert was conducted with considerable ability by Mr. Hamilton Harty. It is a wise and generous policy thus to allow native budding conductors a chance. A feature was the first performance of Mr. Harty's Variations for solo violin and orchestra. The air chosen is 'The young girl milking her cow.' This is so very freely treated that some of the sections of the piece can hardly be called variations. But the music was not less welcome, for it always had some grace and ingenuity to recommend it. The violin part was admirably played by Paul Kochanski. Another item of the programme was an Overture, 'Boadicea,' by Montague F. Phillips, who conducted. The development of this often very effective work is lengthy, and tempts one to make the cheap suggestion that it would gain in interest by a process of elimination. The timpani seemed rather too much in evidence, as perhaps they are only too often in modern music. Some brilliant episodes for the strings were features, and the whole construction of the work revealed the well-trained musician. The other pieces performed were 'Don Juan' (Strauss), which was finely played, and Bach's Overture in D, No. 3.

For February 17 an extra concert outside the ordinary subscription series was given, under the baton of Arthur Nikisch. The programme included Weber's 'Oberon' Overture, Bach's 'Brandenburg' Concerto No. 2, in F, and the Overture 'Francesca da Rimini,' by Tchaikovsky. But

brilliantly as these works were played, the audience was drawn chiefly to hear a new Symphony in D minor, 'Thalassa,' and Symphonic Variations for pianoforte and orchestra entitled 'Normandy,' both by Arthur Somervell. The Symphony is probably the most important musical work so far brought forward by this composer. It represents the maturity of his style. Each movement is headed with a motto suggested by some aspect of the sea, but the composer states that his work is not programme music in the sense that it illustrates a definite series of events. The first and second movements made a distinctly favourable impression, and the much elaborated last movement contains much to commend. The general character of the music of the whole Symphony is not very modern, and may be described as 'Victorian' without the use of that word implying weakness. Dr. Somervell's idiom is easily followed, and there is nearly always the saving grace of clear melody to interest the listener. It cannot be said to show conspicuous strength or originality, but it constantly satisfied by its ease of technique and fluency. The work was splendidly played under Nikisch, who had evidently bestowed great care on its rehearsal. The Variations are based upon a folk-tune heard by the composer in Normandy. This tune did not strike us as a particularly good one, but the composer contrives to invest it with much interest by ingenuity and beauty of treatment. The pianoforte part is, of course, the great feature, and it was well-played by Mr. Donald Tovey, although sometimes his manner of playing suggests hesitation. The audience was very generous in its appreciation of the composer.

THE NEW SYMPHONY ORCHESTRA.

Miss Phyllis Neilson-Terry's career on the stage opened—and has been sustained—with such brilliance, that her musical powers are little known to the public. Her first important appearance as a vocalist, made at Queen's Hall on February 6, at a concert of the New Symphony Orchestra, revealed her as the possessor of a high soprano voice exceptionally well adapted to coloratura singing. In Félicien David's 'Couplets du Mysoli' she proceeded higher, and with greater flexibility, than many *prime donne* who essay this and kindred songs. The same concert brought to a first hearing in London Herr Felix Weingartner's 'Lustige' Overture, a work distinguished by a self-conscious kind of humour and not by fertility of idea. Schubert's 'Unfinished' Symphony, Balfour Gardiner's 'Shepherd Fennel's dance,' Percy Grainger's 'Mock Morris,' and some Debussy pieces, provided the interesting features of the orchestral programme. The orchestra played under Mr. Landon Ronald's direction with enthusiasm and finely-directed skill.

AMATEUR ORCHESTRAS.

The performance of Saint-Saëns's G minor Pianoforte concerto, with Herr Benno Moiseiwitsch as pianist, was the chief feature of the concert given by the Royal Amateur Orchestral Society at Queen's Hall on January 29. The instrumentalists played, under Mr. Arthur Payne's direction, with their customary enthusiasm and proficiency throughout an exacting programme.

On February 19 the Strolling Players gave a concert at Queen's Hall, under Mr. Joseph Ivimey's direction. The Symphony was Schubert's 'Unfinished,' and the soloists were Mr. W. H. Squire (violoncello), and Madame Louise Rieger, who made a successful début as a vocalist.

The concert of the Stock Exchange Choral Society, at Queen's Hall, on February 14, was as usual highly entertaining in the best sense. Under Mr. Hamish MacCunn's direction, the orchestra played Mendelssohn's 'Scotch' Symphony and Wagner's 'Siegfried Idyll,' and the choir, under its new conductor, Mr. George Kitchin, gave an excellent account of glees, a madrigal, and part-songs.

Haydn's first 'Salomon' Symphony, Lalo's F minor Violin concerto, and Brahms's fourth Symphony were played by the Westminster Orchestral Society at the Royal Academy of Music on February 14, under the direction of Mr. Lennox Clayton. Miss Dorothy Bridson was the solo violinist. The orchestral execution was everything that is expected nowadays from amateur bodies in London; this is saying much.

CHAMBER CONCERTS.

The Twelve o'Clock Concerts have continued their regular course on Thursdays at Æolian Hall; on January 30 Miss Rosa Ehrlich played the 'Kreutzer' Sonata; on February 6 distinctive features were the performance of César Franck's A minor, by Mr. Norman Salmond, and that of Mrs. Alice Verne-Bredt's prize Phantasy Trio by Miss Ivy Angove, Mr. Salmond, and Miss Mathilde Verne.

The Société des Concerts Français has been giving attention recently to old French music. At the new English Art Club, Suffolk Street, on January 31, they gave a programme selected from the works of Lully, Couperin, Rameau, Campra, Monteclair, Mondonville, Dandrieu, Daquin, Royer, and Duphy. Miss Annie Balguerie was the vocalist, and M. Joachim Nin played the harpsichord. On February 14, at Bechstein Hall, the first part of the programme was chosen from Milandre, Leclair, and J.-Ph. Rameau. The remainder illustrated 15th-century songs, and the work of the modern composers, MM. Florent Schmitt, Guy Ropartz, Henri Duparc, and E. Chausson. The music was all intensely interesting, and it was admirably interpretated by Mr. Theodore Byard (vocalist) and M. Macon, M. Willaume, M. et Madame Feuillard. Mr. G. O'Connor Morris proved an accompanist of exceptional ability.

Mr. Josef Holbrooke inaugurated the thirteenth series of his chamber concerts at Æolian Hall, on January 31, with characteristic examples of his styles as a humorist and as a composer. We prefer him in the latter capacity, in which he displays more ease. His Quintet for clarinet and strings, Op. 37, played by Mr. Draper, with Messrs. John Saunders, Charles Woodhouse, Ernest Yonge, and Charles Crabbe, was a work that had some moments of power and high inventiveness, and never failed to interest the ear. An 'encore' was given to Mr. Holbrooke's song, 'Come not when I am dead.' It was sung by Miss Jean Waterston, who also introduced some new songs by Mr. C. Kennedy Scott, Mr. Rutland Boughton, and Mr. Norman O'Neill. A one-movement String quartet by Mr. Joseph Speaight, entitled, 'Ariel,' was a cleverly-wrought piece of music, with some truth in its descriptiveness. Vincent d'Indy's Clarinet trio, and Pianoforte solos given by Miss Rita Neve, completed the programme.

The Rosé Quartet, who are unsurpassed in the more delicate demands of chamber-music, played Mozart's C major Quartet (K. 465), Beethoven's Quartet in C, Op. 59, No. 3, and, with Mrs. Carl Derenburg, Brahms's G minor Pianoforte quartet at Bechstein Hall on February 3. At a second concert, on February 7, their programme consisted of Schubert's Quartet in A minor, Beethoven's in E flat, Op. 74, and Dvorák's Pianoforte Quintet in A, the pianist being Mr. Richard Epstein.

The London Trio (M. Louis Pecskai, Mr. Whitehouse, and Madame Amina Goodwin) gave an interesting concert at Æolian Hall on February 3. Schumann's Trio in G minor, Op. 110, and that of Hurlstone were the principal features, and both were admirably interpreted. Madame Elsa Oswald (vocalist) and Madame Goodwin gave solos.

M. Gabriel Fauré's Pianoforte quartet in C minor (Op. 15) again appealed as a singularly attractive work when played by Mr. York Bowen and members of the Wessely Quartet at Bechstein Hall on February 16. The complete quartet of players were heard in Beethoven's great work in C major, Op. 59, No. 3, and, assisted by Mr. James Lockyer, in Dvorák's 'Nigger' Quintet.

The chamber concert given by students of the Royal College of Music on January 28 provided creditable performances of Beethoven's String quartet in A minor and Mozart's Clarinet quintet in A major. At the Royal Academy of Music on February 17 a chamber-music programme included Mendelssohn's Octet and Arensky's Pianoforte trio in D minor.

Five organ students at the Royal Academy of Music—Messrs. Alec Rowley, H. S. Middleton, J. A. Sowerbutts, H. G. Perry, and W. H. P. Hoare—provided the chief interest at a concert on January 28, given in the new hall of the Academy.

(*Continued on page 182.*)

Tell me, my Lute.

PART-SONG FOR FOUR VOICES.

Words by SHERIDAN. Composed by W. H. REED.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Tranquillamente.

SOPRANO. *p*

Tell me, my lute, . . . can thy soft strain . . So gen - tly speak thy

ALTO. *p*

Tell me, my lute, . . . can thy soft strain . . Speak thy

TENOR. *p*

Tell me, my lute, . . . can thy soft strain . . So gen - tly speak thy

BASS. *p*

Tell me, my lute, . . . can thy soft strain . . So

Tranquillamente. ♩ = 60.

(*For practice only.*) *p*

pp

mas - ter's pain, . . So soft - ly sing, ... so hum-bly sigh, That,

pp

mas - ter's pain, ... So soft - ly sing, ... so hum-bly sigh, That,

pp

mas - ter's pain, . . So soft - ly sing, so hum-bly sigh, ... That,

pp

gen - tly speak, So soft - ly sing, ... so hum-bly sigh, That,

pp

pp

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cres. dim.

though my sleep-ing love shall know Who sings, . . who sighs . . be-

cres. dim.

though my sleep-ing love shall know Who sings, . . who sighs . . be-

cres. dim.

though my sleep-ing love shall know Who sings, . . who sighs . . be-

cres. p dim.

though my sleep-ing love shall know Who sings, . . who sings, ... who sighs . .

cres. f p dim.

p p cres.

-low, . . Her ro-sy slum-bers shall not fly? . . . Thus may some

p p cres.

-low, . . Her ro-sy slum-bers shall not fly? . . . Thus may some

p p cres.

-low, . . Her ro-sy slum-bers shall not fly? . . . Thus may some

p p cres.

. . be-low, Her ro-sy slum-bers shall not fly? . . . Thus may some

p cres.

p

vi-sion whis-per more . . Than ev-er I dare

p

vi-sion whis-per more . . Than ev-er I dare

p

vi-sion whis-per more . . Than ev-er I dare

vi-sion whis-per more . . Than

p

speak, . . dare speak . . . . be - - fore. . .

speak, . . dare speak . . . . be - - fore.

speak, . . dare speak . . . . . be - - fore. . .

ev - er I dare speak . . . . be - - fore.

Con anima. *mf* *cres.* *f* *rall.*

The breath of morn bids hence the night. Un - veil those beau - teous eyes, my

The breath of morn bids hence the night. Un - veil those beau - teous eyes, my

The breath of morn bids hence the night. Un - veil those beau - teous eyes, my

The breath of morn bids hence the night. Un - veil those beau - teous eyes, my

Con anima. ♩=112. *mf* *cres.* *f* *rall.*

ff *a tempo.* *mf* *Più lento.* *dim.*

sweet, For till the dawn of love is there I feel no day, I

ff *a tempo.* *mf* *dim.*

sweet, For till the dawn of love I feel no day, I

ff *a tempo.* *mf* *dim.*

sweet, For till the dawn of love I feel no day, I

ff *a tempo.* *mf* *dim.*

sweet, Till dawn of love I feel no day, I

Più lento.

ff *mf a tempo.* *dim.*

rall. *Tempo 1mo.* *p*

own no light. . . . . Tell me, my lute, . . can thy soft

rall. *p*

own no light. . . . . Tell me, my lute, . . can thy soft

rall. *p*

own no light. . . . . Tell me, my lute, . . can thy soft

rall. *p*

own no light. . . . . Tell me, my lute, . . can thy soft

Tempo 1mo.

rall. *p*

strain . . So gen - tly speak thy mas - ter's pain? . . . *pp* Thus may some

strain . . Speak thy mas - ter's pain? . . . *pp* Thus may some

strain . . So gen - tly speak thy mas - ter's pain? . . . *pp* Thus may some

strain . . So gen - tly speak, So soft - ly sing, . . . *pp*

pp

cres.

vi - - - sion whis - per more . . Than ev - er I dare

cres.

vi - - - sion whis - per more . . Than ev - er I dare

cres.

vi - sion whis - per more . . . . . Than ev - er I . . . dare

. . . so hum - bly sigh, so soft - ly sing, so

cres.

speak be - fore. . . So soft - ly sing, . . so

speak . . be - fore. So soft - ly sing, ... so hum - bly sigh, . .

speak be - fore. . . So soft - ly sing, ... so hum - bly sigh, . .

hum - bly sigh, so soft - ly sing, ... so hum - bly sigh, . .

hum - bly sigh, . . soft - ly sing, ... hum - bly sigh. . .

. . . . . soft - ly sing, ... hum - bly sigh.

. . . . . soft - ly sing, ... hum - bly sigh. . .

. . . . soft - ly sing, ... hum - bly sigh.

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(*Continued from p. 176.*)

RECITALS.

Three further appearances of Mr. Daniel Melsa have to be recorded: on January 23 and February 1, he gave recitals at Steinway Hall; and on February 8 he was heard at the Royal Academy of Music in the Concertos of Mendelssohn and Brahms, the accompaniment being supplied by the New Symphony Orchestra under Mr. Landon Ronald. Thrown thus into proper perspective his playing gained much in effectiveness, and its maturity of feeling could be appreciated as well as its purity. At this last recital Madame Sophie Barrand, a singer endowed with a voice of strikingly beautiful quality, made a successful first appearance. A fifth recital was given at the same Hall on February 15 in conjunction with a New Zealand Contralto, Miss Mina Caldow.

Three notable pianoforte recitals, in which the work of great artists made its familiar appeal, were those of Mr. Harold Bauer at Bechstein Hall on January 25, Mr. Mark Hambourg at Queen's Hall on January 29, and Signor Busoni at Bechstein Hall on February 6. M. Albert Geloso, leader of the Geloso Quartet, showed a strong individuality as a violinist at Bechstein Hall on January 24.

Miss Isolde Menges, once a prodigy, now a violinist, gave finely expressive and technically good performances of Concertos at Queen's Hall on February 4 accompanied by the Brighton Municipal Orchestra under Mr. Lyell-Tayler. A second recital was given, with the same assistance, on February 18, when the Beethoven Concerto, admirably played, was the chief number.

In Æolian Hall, on February 6, Miss Clara Butterworth gave a recital of songs by her husband, Mr. Montague Phillips, which concentrated attention upon their deftness and geniality, and upon the attractive quality of the singer's voice. A String quartet by Mr. Phillips was played by the Walenn Quartet.

Madame Lula Mysz-Gmeiner, who belongs to the front rank of *Lieder* singers, gave a recital before a crowded house at Bechstein Hall on February 11.

An evening of exceptional interest and instruction was provided by Mrs. Kennedy-Fraser at Æolian Hall on February 12, with a programme of Hebridean folk-music. Mrs. Kennedy-Fraser gave abundant information about the songs, and was ably assisted by her sisters, Miss Margaret Kennedy and Mrs. Tobias Matthay, and by Mr. Percy Heming.

Miss Mary Dickenson showed exceptional powers as a violinist at Queen's Hall on February 13, when she gave a concert with the assistance of the National Symphony Orchestra under Mr. Hamilton Harty. Beethoven's Concerto was powerfully interpreted.

On the same evening, Miss Carmen Hill gave a recital at Æolian Hall, and further established her claims as a *Lieder* singer of high rank.

Mr. Busoni's superb powers as a virtuoso were shown in a Liszt programme at Bechstein Hall on February 19.

Recitals have also been given by Miss Annabel McDonald (vocalist), Miss Katherine Goodson (pianist), Miss Sara Susmann (vocalist), Madame Thekla Bruckwilder (vocalist), Miss Ella Ulrich (pianist), the Misses Ward-Meyer (pianist and violinist), Miss Adela Hamaton (pianist), Miss Ibolyka Gyarfas (violinist, aged thirteen), Mr. James Friskin (pianist), Miss Muriel von Raatz (vocalist), Mr. Wilhelm Backhaus (pianist), Miss Meta Ling and Mr. Handley-Davies (vocalist and violinist), Miss Eileen Boyd and Mr. Carl Budden-Morris (vocalist and pianist), Miss Dorothy Gandy and Mr. Reginald Yates (vocalists), Miss Ellen Edwards and Miss Margaret Layton (pianist and vocalist), Miss Ethel Maas (vocalist), Mr. George Henschel (vocalist), Miss F. Copeland (vocalist), Mr. J. Campbell McInnes (vocalist).

Beethoven's eighth Symphony, Mozart's Pianoforte concerto in D, with Mr. A. R. Warburton as soloist, and a Wieniawski Violin concerto, with Miss Ruth Howell as soloist, were provided for the delectation of young people attending Miss Kimpton's orchestral concert at Æolian Hall on January 25.

A Violin concerto by Herr Weingartner, that provoked respect rather than liking, was played by Herr Kreisler at the Palladium on Sunday, January 26, accompanied by the Beecham Symphony Orchestra under Herr Schilling-Ziemsen.

A 'Liza Lehmann' concert, with the composer at the pianoforte, was given with great success at Bechstein Hall on January 30, commencing at 4.45. A unique feature was provided by Miss Nancy Price (Mrs. Charles Maude). Her daughter Joan, aged four, has conceived a fairyland of her own, inhabited by all sorts of queer animals with laughable habits. These were described by Miss Price, in recitation form, more or less in her daughter's own wording, while Madame Lehmann supplied incidental music. It was extremely diverting and far from infantile. The artists assisting in the remainder of the programme were Miss Kathleen Peck, Miss Alys Gear, Mr. Hubert Eisdell, Mr. David Greville, and Mr. Peter Dawson.

A revised version of Mr. Edward German's excellent 'March Rhapsody' was performed with popular success at the Albert Hall on February 2, under the composer's direction. The players were the New Symphony Orchestra, who carried out the rest of an interesting programme under Mr. Landon Ronald's direction.

Miss Ethel Barnes (violinist) and Mr. Charles Phillips (vocalist), assisted by Mr. Percy Waller (pianist), performed a familiar programme of familiar music with their customary ability at Bechstein Hall, on February 8.

The Royal Artillery Band gave abundant pleasure to a large audience at Queen's Hall on February 14, in a programme of which Schumann's first Symphony was the principal number. Mr. E. C. Stretton conducted.

Suburban Concerts.

The second concert of the season of the Harringay Choral and Orchestral Society was given in the new Allison Hall, Harringay, on January 25, when 'A tale of Old Japan' occupied the chief place in the programme. The performers, numbering about 140, gave a very creditable interpretation of the work. The artists, Madame Sarah Dawson, Mrs. E. Kent Parsons, Mr. Stanley Ridout, and Mr. Dawson Freer, all ably acquitted themselves in the solo parts. During the miscellaneous part of the programme the orchestra performed Coleridge-Taylor's Suite to 'Othello.' Mr. Harry E. King conducted throughout, and was warmly congratulated on his handling of both choir and orchestra.

The Band of the Portsmouth Division of the Royal Marines, conducted by Lieut. George Miller, gave concerts at the Alexandra Palace on Saturday, January 25, afternoon and evening, and on Sunday evening, January 26, which proved a great popular success. Over 4,000 people attended on the Sunday evening, although the usual prices of admission were doubled.

That the South London Musical Club is a force to be reckoned with is evidenced by the quality of the choral singing displayed at the 213th smoking concert given at the Surrey Masonic Hall, Camberwell, on Tuesday, February 4, when the newly elected president, Mr. Frederick Henry, took the chair for the first time. The male-voice choir, numbering 70 or 80, which forms the *raison d'être* of the club, under the direction of Mr. H. L. Balfour gave highly intelligent interpretations of Elgar's five part-songs (Op. 45) from the Greek Anthology, and also of Granville Bantock's variations on the 'Piper of Dundee.' The programme further included more or less well-known choral works by Mendelssohn, C. S. Evans, Cornelius, Horsley, and Gounod. The annual dinner will be held at the Holborn Restaurant on Saturday, April 19, when Mr. William Johnson Galloway has consented to take the chair.

A very successful violin recital was given by Miss Evelin Rudkin at St. Peter's Hall, Brockley, on February 6. She was assisted by Mr. Charles Norman (vocalist), and Mr. Walter Rowley (pianist).

The Bessborough Social Association Choral Society, conducted by Mr. William Holmes, gave a concert at the Vaughan Road Schools, Harrow, on February 8, and gave creditable performances of Faning's 'Song of the Vikings,' Sullivan's 'The long day closes,' and choral fantasia on Wallace's 'Maritana,' and Coleridge-Taylor's 'Viking-song.' A number of vocal and instrumental solos constituted the remainder of the programme.

Verdi's 'Requiem' was performed by the Crystal Palace Orchestral and Choral Society on February 15, and under Mr. Walter W. Hedgcock's direction a significant interpretation was given. The choir sang with unity, vivacity of attack and bright tone, and the orchestra was reliable. Solo parts were taken by Miss Carrie Tubb, Miss Winifred Williamson, Mr. Alfred Heather, and Mr. Julien Henry.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Among the concerts given in the latter end of January mention should be made of a vocal recital by Miss Elma Baker, a local soprano who from time to time has studied in Italy, France, and Germany. Her recital was given before a large audience at the Queen's College on January 20, eliciting considerable appreciation, and one was conscious that her voice had considerably gained in volume and is now subject to complete control. Her selection covered a wide range of vocal art, from Arne to Rachmaninoff. She had for her coadjutors Mr. Harry B. Carter, violoncellist, and Mr. G. H. Manton, accompanist.

The Catterall String Quartet gave their fourth Chamber Concert at Queen's College on January 21, the programme submitted including Haydn's String quartet in D, Brahms's Sonata for viola and pianoforte in E flat, Op. 120, and Debussy's String quartet in G minor, Op. 10. The performance was on a high standard of excellence throughout, revealing perfect unanimity and an admirable ensemble. Mr. David Regell, a member of the Quartet, was the viola player in Brahms's Sonata, and the pianist Mr. Clarence Raybould, their artistic efforts being crowned by a noble and penetrating performance.

The third Harrison Concert was given in the Town Hall, which was crowded to overflowing, on January 27, the chief attraction being the appearance of Herr Fritz Kreisler and Herr Wilhelm Backhaus, and with two such great artists the interpretation of Grieg's Sonata for violin and pianoforte in C minor, Op. 45, was nigh perfect. The vocalists were Madame Donalda and Madame Ada Crossley.

On January 29, the Birmingham Philharmonic Society gave their third orchestral concert of the season in the Town Hall, under M. Wassili Safonoff's able conductorship, the programme including Tchaikovsky's fifth Symphony, Vivaldi's String concerto, the Introduction to Act 3 of Wagner's 'Die Meistersinger,' Glazounow's Symphonic-picture 'The Spring,' and Rimsky-Korsakoff's 'Easter overture.' One cannot recall a finer and more poignant performance of Tchaikovsky's Symphony than M. Safonoff gave, although in many ways his tempi were almost aggressively slow.

The Birmingham Choral Union's Concert, held in the Town Hall on January 25, was entirely devoted to Mozart, the principal choral work chosen being the twelfth Mass, which has not been heard here for a great many years. There is much in the work that is thin and weak and unlike Mozart—indeed it has often been assumed that the music was not written by Mozart at all—but, on the other hand, there are certain passages and phrases that no one else could have written. Mr. Richard Wassell conducted a quite acceptable performance, and since his appointment as chorus-master and conductor of the Society, on the retirement of Mr. Thomas Facer, he has shown himself to be an earnest and painstaking master. The soli quartet were Miss Alice Hare, Miss May Peters, Mr. Sydney Hooper, and Mr. Humphrey Bishop, the latter, an excellent London bass, achieving the greatest success.

A concert was given in the Town Hall on February 1 by prize-winners in connection with the Midland Musical Competition Festival held in May last year, the object of the concert being to raise funds for the next competition, to be held here towards the end of May. The attendance, however, was poor, and the funds are not likely to have been much benefited by this concert. The choral organizations which took part were the Coventry Co-operative Choir (winners of the Curwen Challenge Shield), the Birmingham Select Choir and Madrigal Society (winners of the Novello Challenge Shield), and the Stourbridge Institute Male-Voice Choir (winners of the Breitkopf & Härtel Challenge Shield). Solos on the pianoforte, violin, and violoncello were also given by prize-winners. The singing on the whole was quite good, and aroused the enthusiasm of those present.

In aid of the Leamington Home for Incurables an orchestral concert was given in the Edgbaston Assembly Rooms on February 4, organized and conducted by Mr. G. T. Summerton, of Leamington. The rank and file consisted of amateurs and professionals, who gave a popular programme, including Schubert's 'Unfinished Symphony.' Considering that the rehearsals were restricted in number, the performance was by far better than one expected. The vocalist was Miss Chatterley Ingram. During the interval the Rev. H. W. H. Green (chairman of the institution) gave a short address, pointing out the great and useful work done by this special charity and strongly appealing for more support.

The third Max Mossel Drawing-room Concert of the season was held in the Grosvenor Room, Grand Hotel, on February 6, and was entirely devoted to chamber-music interpreted by the famous Vienna Rosé Quartet, with the assistance of Miss Florence Smith, pianist. Ideal and flawless performances were given of Beethoven's String quartet in D, Op. 18, No. 3; the 'Romanze' from Grieg's String quartet, Op. 27; the 'Canzonetta' from Mendelssohn's String quartet in E flat, Op. 12; and Brahms's great String quartet in C minor, Op. 51, No. 1.

The Midland Musical Society gave a vivid performance of Dvorák's 'The spectre's bride' (originally produced at our Musical Festival of 1885), at the Town Hall, on February 8, the principal parts being well given by Miss Mary Lund, Mr. John Booth, and Mr. Herbert Parker. Under Mr. A. J. Cotton's excellent conductorship, the choral forces realised a telling ensemble, enhanced by artistic gradation of light and shade, and admirable phrasing. The orchestra, so great a factor in this work, met all requirements, and the solo vocalists instilled a good deal of the dramatic element into their work. The second part of the programme was devoted to a Wagnerian selection.

Bach's 'St. Matthew' Passion was given at the Birmingham Cathedral, under Mr. Edwin Stephenson's direction, Part 1 on February 21 and Part 2 the following afternoon. The solos were undertaken by Miss Viola Salvin, Miss Sara Silvers, and the Cathedral lay-clerks. The orchestra was led by Mr. Hytch, and Dr. Reynolds gave the 'Continuo' on a harpsichord. Mr. T. Appleby Matthews presided at the organ. A similar performance of the same work was given in the Cathedral last year.

An excellent popular orchestral concert was given in the Town Hall on February 15 by the Birmingham Symphony Orchestra, under the conductorship of Mr. Julian Clifford, who is a great favourite here. The programme was well chosen, consisting mostly of 'popular' items calculated to please the masses. Mr. Wilfred Ridgway gave a brilliant performance of Grieg's Pianoforte concerto, admirably accompanied by the orchestra; and Mr. Mannito Klitgaard, a young Danish baritone, supplied the vocal items.

BOURNEMOUTH.

We have now entered upon the second half of the Winter season, the prospects for which are fully as favourable as those that were entertained at the beginning of the season, and that have now culminated in so many exploits of splendid achievement. Besides the serial concerts, a large number of well-known performers are booked to appear at special orchestral concerts or within the limits of the more intimate though by no means less enjoyable recital. In two particulars only are there appreciable lacunæ, and these do not testify too well of Bournemouth's vaunted

erudition: pianists and violinists of note are as plentiful as pebbles on the seashore, but of exponents of chamber-music and of singers of artistic lieder (with one important exception) there is no mention. It is of course a matter of common knowledge that the subtleties of chamber-music are caviare to those who have not acquired the taste, and this especial form of art has been tried again and again here with disastrous results, until now it is merely an occasional appendage to an orchestral concert. But that our leading singers of high-class art-songs should eschew Bournemouth is a sign that there is 'something rotten in the state' of musical appreciation here which should be exorcised forthwith if the town is not to lose caste as a musical centre. It is comforting to know that the ubiquitous ballad is not meeting with the same sturdy but misplaced enthusiasm here as once it did; surely, then, it is time that some effort should be made to direct audiences to what is worthy and lasting.

Turning to past events, we have to record the continued prosperity of the Symphony and Popular Concerts. At the former the principal features have been performances of R. Gliere's Symphony in E flat, Mozart's 'Jupiter' Symphony, Beethoven's 'Eroica' Symphony, and that of Haydn in B flat (No. 12). One upon whom we can always depend for an annual visit, Mr. Edward German, came on January 23 to conduct a selection from his compositions, of which the 'Coronation March and Hymn' and the 'March Rhapsody' were the most acceptable numbers. The soloists have included Mrs. Farnell-Watson, who shares with Mr. Hamilton Law the directorship of the Bournemouth School of Music, her playing of York Bowen's Pianoforte concerto in D minor being of great excellence; and Mr. Lloyd Powell and Miss May Mukle have also appeared. At the concert directed by Mr. Edward German a 'cello solo entitled 'Souvenir' and a violin solo entitled 'Nocturne' (both by Mr. German) were very acceptably played by Mr. F. Dunworth and Mr. F. King-Hall respectively, members of the orchestra.

The popularity of the Monday 'Pops.' is now as pronounced as that of the older series, and there is no doubt that the programmes are unusually attractive. At the fifteenth concert a Tchaikovsky programme was presented, its principal feature being the 'Francesca di Rimini' tone-poem. On the following Monday a Massenet programme was given. On February 3 a Wagner concert was given, the scheme consisting of excerpts entirely drawn from 'The Ring.' A representative and interesting International concert was given on February 10. The concert on January 27 introduced a new vocal scena, 'The Jackdaw of Rheims,' by P. H. Williams, the music proving bright, but rather conventional. Chamber-music was given by Mrs. Farnell-Watson and Messrs. Holland, Speelman (members of the orchestra), and Coëlho (professor of the violoncello at the Bournemouth School of Music).

Miscellaneous concerts have been given by Mr. Watkin Mills and party; Mr. and the Hon. Mrs. Julian Clifford, assisted by the Municipal Orchestra; Madame Ada Crossley (orchestral concert); and Miss Adela Verne, whose orchestral concert was one of the events of the season. A return visit from the Imperial Russian Ballet in Rimsky-Korsakov's 'Scheherazade' was a welcome spectacle that won much appreciation. Two of a series of University Extension Lectures by Dr. Markham Lee, on 'Makers of modern music,' have already been given; the first had for its subject, 'A brief history of the orchestra,' and the second treated of 'Wagner, the reformer of opera.'

Finally, on January 28, we had a most successful concert by the combined Municipal Choir and Orchestra, who must be very cordially commended for their excellent display in 'A tale of Old Japan' (S. Coleridge-Taylor), and 'The wedding of Shon Maclean' (Hubert Bath). The capital performances which both works received were a testimony to the ability of Mr. Godfrey. The soloists were Miss Ada Forrest, Miss Effie Martyn, Mr. Maurice d'Oisly, and Mr. Julien Henry, an extremely efficient quartet.

We congratulate the firm of Ed. Bote & G. Bock, music publishers, of Berlin, on completing the seventy-fifth year of its existence. The house was founded on January 27, 1838.

BRISTOL.

On January 22, at the hall of the Young Men's Christian Association, there was a concert of local folk-songs collected by Mr. F. H. Fortey, and arranged by Bristol musicians. The Holy Cross Choral Society sang effectively, and the soloists were Mrs. Louis Morley, Miss Maud Battagel, Mr. Reginald Rhymes, Mr. O. H. Illingworth, and the Rev. C. W. Davey. The choral features of the programme were conducted by Mr. A. S. Warrall, Mr. Walter P. Price, and Mr. Edward Cook. The accompaniments were played by Mr. Frank Tayler, Mr. Louis Morley, and Mr. Leo Lord.

The annual concert of the Clifton Choral Society was held at Redland Park Hall on January 23, when Flotow's 'Martha' was performed to the gratification of a large audience. The soloists were Miss Winifred Thomas, Miss Gladys M. Dyer, Mr. Lionel Venn, Mr. Lionel E. Doré, Mr. James Barker, and Mr. A. E. Stanley Hill. The leader of the orchestra was Mr. Harold Bernard; Miss Hettie Applegate was at the pianoforte; Mr. A. Ernest Hill conducted.

On January 30, the ladies' night of the Bristol Royal Orpheus Glee Society took place, and Colston Hall was well filled. The special soloists were Mr. Donald Reid (alto, from St. Paul's Cathedral), and Mr. Charles Knowles. Sir George Martin conducted his two pieces, 'Hymn to Cupid' and 'Let maids be false, so wine be true,' and they were so much appreciated that the St. Paul's organist was eagerly recalled. Dr. A. H. Brewer directed the performance of his effective production 'A ballad when at sea,' which was one of the particular successes of the concert. In the programme were three novelties out of pieces forwarded by Mr. Douglas Muir, secretary of the Arion Male-Voice Club, whose head-quarters are at Victoria, British Columbia. From those sent the Bristol Society selected the following: 'In the moonlight' (Johannes Pache), 'The clover blossoms kiss her feet' (C. B. Hawley), and 'Serenade' (folk-song from Baden, arranged by Philipp Wolfrum). These pretty examples were nicely sung and much applauded. Some of the standard glees included in the concert scheme were finely interpreted, Mr. George Riseley, the talented conductor, exerting himself to good purpose in the direction of the choir.

West Bristol Choral Society on February 1 gave a concert at the Victoria Rooms, 'Acis and Galatea' (Handel), 'Loreley' (Mendelssohn), and a miscellaneous selection being effectively sung under the direction of Mr. C. Read. The solo vocalists were Miss Joan Dalrymple, Mr. H. Saunderson, and Mr. H. V. Spiller, and Mr. J. W. Duys led the orchestra.

Mr. Hubert Hunt's seventh chamber concert was held on February 3, at the Victoria Rooms, and gave pleasure to many persons. The compositions consisted of the Quartet in B flat major, Op. 67 (Brahms), Concerto in D minor (Bach), and Octet in E flat major, Op. 20 (Mendelssohn). The examples were effectively played, those who took part in the Octet being Mr. Hubert Hunt, Mrs. Fitzherbert, Miss K. Tudor Pole, Miss Avice N. Sealy, Miss Gladys Home, Miss Hilda Barr, Mr. Roger Bucknall, and Miss Rosa Button.

The annual concert organized in aid of Bristol Post Office employees was held at the Victoria Rooms on February 7, and there was a packed audience. The principal singers were Miss Caroline Hatchard, Miss Hazel Gray, Mr. Reginald Rhymes, and Mr. Percy Heming. Mr. Percival Hodgson played violin solos, and Miss Kitty Newton was at the pianoforte.

A concert was given at the Victoria Rooms on February 8 in order to take farewell of Mr. Montague Worlock, a prominent Bristol vocalist who is about to quit England for America. Some of the principal vocalists and instrumentalists of the city took part in the concert, among them Miss Edith Evans, Miss Gwladys Carling, Mr. Sidney Bennett, Mr. Maurice Alexander (violin), Mr. Herbert Parsons (pianoforte), Mr. C. W. Stear (organ), and Mr. W. E. Fowler (accompanist). Mr. Worlock, who possesses a fine bass voice, sang some of his favourite pieces, and there was great enthusiasm manifested by the audience.

On February 12 Bristol Symphony Orchestra gave the second concert of their sixth season at the Victoria Rooms, under the direction of Mr. Maurice Alexander. Mr. F. S. Gardner was leader. The chief compositions performed

were Liszt's Concerto in E flat, with Mr. Herbert Parsons at the pianoforte, and Tchaikovsky's fifth Symphony, both of which were admirably interpreted. The orchestra also performed the Prelude to 'Hansel und Gretel' (Humperdinck), the Prelude to Act 3 of 'Tristan und Isolde' (Wagner), and the ballet music from 'Le Cid' (Massenet).

DEVON AND CORNWALL.

THE THREE TOWNS.

'The Creation' was sung by the choir (augmented) of Princes Street, Devonport, Congregational Church, on January 19, with a small orchestra, Mr. E. J. Jane conducting. On the same date the Stonehouse Congregational Choir gave Gaul's 'Ruth,' conducted by Mr. F. W. Chorley. At the annual meeting of the Three Towns Choral Union on January 21, high appreciation was expressed of the work achieved by the hon. conductor, Mr. Manley Martin, through whose conscientious and artistic training the Festivals of 1912 had reached perhaps the highest standard of the series. The Union was reported to be in a very satisfactory position, numerically and financially. The diocesan service book was adopted for 1913, this being the year in which the deanery would be invited to participate in the Cathedral Festival. Three years ago the singing members of the Roman Catholic congregations were constituted as a Philharmonic Society, under the active presidency of the Rev. S. G. McGuckin and the conductorship of Mr. Albert Doyle. Each year a public performance has been given of a Mass or sacred cantata, and encouraged by success achieved, the committee this year selected Gounod's 'Messe Solennelle' and Mendelssohn's 'Lauda Sion' for principal study, and these were performed at a concert on January 21. The first work was perhaps too ambitious a choice, for the singers appeared nervous; and though the refinement of their tone and execution was a pleasing feature, their capabilities were not altogether adequate. The Mendelssohn piece was much more successful. A small band assisted. The Plymouth Orpheus Male Choir, conducted by Mr. D. Parkes, sang at the Corporation weekly concerts on February 8. The chief number was the conductor's setting of 'The elected Knight,' which on this its second performance in Plymouth, deepened the impression its high qualities had already made. 'Fallen heroes' (with tenor solo) and 'The singer's tomb' were other noteworthy pieces admirably sung by this cultured choir, who only need more intelligibility of enunciation to give entire satisfaction.

A visit to Plymouth on January 30 of Madame Melba and party, through Messrs. Moon & Sons, was memorable for the enthusiasm it aroused and the valuable lesson afforded by the artistry of the prima donna.

Mr. J. W. Newton has given two symphony concerts at Stonehouse during the month, thus closing another season. On January 21, the 'Unfinished' (Schubert) Symphony was played, and interest was attracted by a first performance at these concerts of Sterndale Bennett's Overture, 'Die Najaden.' The programme of the final concert on February 3 was compiled by plébiscite. The Schubert Symphony was demanded, and also Saint-Saëns's Concerto for violoncello and orchestra, of which Mr. C. G. Pike played artistically the solo part. The string band of the Royal Garrison Artillery, conducted by Mr. R. G. Evans, played at the Corporation Concert on January 25. A well-selected programme was appreciated, and with the band Mr. H. Moreton, borough organist, played Handel's Concerto (No. 4) in F. The only event of the character of chamber-music during the month was a concert by the Motto String Quartet on January 29, in the series of Musical Matinées organized by the Misses Smith. Schubert in D minor and Haydn in D minor were the Quartets played; and two modern pieces, 'Londonderry Air' (Frank Bridge) and 'Molly on the shore' (Grainger) completed the programme.

OTHER DEVONSHIRE TOWNS.

Newton Abbot Choral Society has suffered financially through deficiency of numbers and lack of public support, but by special efforts the debt has been wiped off and a balance of several pounds deposited at the bank. It has been decided to give a concert-performance of the 'Bohemian Girl' if a sufficient singing membership can be obtained, Mr. W. J. Bown continuing as conductor.

At the annual meeting of the Barnstaple Musical Society an adverse balance of over £9 was reported. 'Elijah' was selected for the next concert, Dr. H. J. Edwards being re-elected hon. conductor. The choir of Chagford Wesleyan Church sang Sullivan's Festival Te Deum on January 16, Mr. Coleridge D. White conducting, and the band being led by Mr. J. Furler.

The 'Pirates of Penzance' has been performed by the newly-formed Holsworthy Amateur Operatic Society, 'A Princess of Kensington' by Torquay Amateur Operatic Society, and 'Utopia, Limited,' by Exeter Amateur Operatic Society.

At a chamber concert given by Signor Clerici at Exeter on January 24, Miss Dorothea Muntz (contralto *débutante*), Miss Dora Pyle, Miss Gidly (violin), Mrs. Metcalfe (violoncello), the Misses L. Phillips and L. Thompson (pianoforte), and the Isca Glee Singers contributed to an interesting programme.

At Torquay, on January 23, the 'Haydn' String Quartet gave at their twentieth concert Rubinstein's Op. 17, No. 2, and Schumann's Op. 41, No. 3. Miss Eileen Buck was the vocalist.

The Clifton Ladies' Quintet performed a very interesting programme at Bideford on February 15, including works by Brahms (Op. 51, No. 2), MacDowell, Lully, Frank Bridge (Miniatures for violin, violoncello, and pianoforte), Wolstenholme, and Dvorák ('Bagatellen' for two violins, violoncello, and pianoforte, Op. 47). This combination, which has no competitor in the district, consists in personnel of the Misses Avice Sealy, K. Tudor Pole (violins), Gladys Home (viola), Evelyn Pullen (violoncello), May Thomas and Lilian Starling (pianoforte).

CORNWALL.

Marazion Ladies' Choral Society, conducted by Mr. Alan H. Thorne, sang 'The shepherd,' 'Beauteous morn,' 'Memory,' and other pieces on January 16, their quality and ensemble being very good.

Newlyn Choir sang quartets, glees, and choruses at Goldsithney on January 17, conducted by Mr. Harvey; and the newly-formed Choral Society at St. Day gave their first concert on January 23, with a membership of seventy voices, conducted by Rev. W. W. Bickford, part-songs forming the programme. Male choirs from Camborne, Marazion, Falmouth, and Pool, to the number of 150 voices, combined to give a concert at Camborne on January 28, which was highly successful, and in which the Beacon Orchestra assisted. The Cecilian Male Choir, numbering fifty voices, conducted by Mr. T. Downing, showed themselves to be good in balance and tone in several part-songs on January 29. Bodmin Choral Society, under Mr. R. R. Glendinning, have attained a very high standard of artistic and executive performance, and when on January 29 they sang Coleridge-Taylor's 'A tale of Old Japan' and Brahms's 'Song of Destiny,' they gave genuine pleasure to a critical audience. A 'Solemn Prelude,' also by Coleridge-Taylor, was played by the band, which was led by Mr. F. A. Wellington. The lamented composer was again memorialised at Launceston on January 30 by a performance by the Choral Society of the first two parts of the 'Hiawatha' trilogy. Mr. C. S. Parsonson, conductor, obtained excellent results from a good choir and band led by Mr. A. Serle, the attack being prompt, the parts well balanced, and the interpretation sympathetic in expression. 'A tale of Old Japan' was also sung on January 31 by Liskeard Choral Society, this being the result of their second year's work under Mr. Walter Weekes. The parts were not altogether well-proportioned, but allowing for this the performance was exceedingly creditable. The band was led by Mr. H. R. V. Ball, and supplied a sympathetic quintet of players who gave Landler's 'Grossmütterchen' as an independent number. At their first concert for this season Merrifield Choral Society, on January 4, sang part-songs and choruses under the baton of Mr. Arthur Greet; and Mr. Charles Spargo (Falmouth) conducted a choir of fifty voices in a programme of sacred pieces at Penryn, on January 4.

In the department of instrumental music the symphony concerts inaugurated in the new Penzance Pavilion must be noted. The second of these, on January 24, was given

by the Royal Garrison Artillery Band (Plymouth), conducted by Mr. R. G. Evans. Schubert's 'Unfinished' Symphony being that selected. Camelford Town Band, conducted by Bandmaster Males, gave a sacred concert on February 2, and the Victoria Road United Methodist Choir gave anthems and choruses Love Orchestral Society gave a much-appreciated concert on February 3. Mr. L. H. Northam conducted the orchestral members and also a number of glees sung by a well-balanced party of singers. Constantine Brass Band gave a concert on February 4, at which solos and choral numbers were also sung.

Selections from 'The Mikado' were sung by Egloshayle Choir on January 18, and Truro Amateur Operatic Society performed 'Trial by Jury' with much success, on January 20.

DUBLIN.

The Dublin Orchestral Society having emerged from the 1912 season with a balance in hand of £1 13s. 9d., commenced another series of five concerts for the current year on February 19, when Beethoven's first Symphony and Charpentier's 'Impressions d'Italie' were given under Dr. Esposito's direction.

At the Royal Dublin Society the chamber-music recitals have been given during the last month by the following artists: Signor Simonetti, Mr. Clyde Twelvetrees, and Dr. Esposito (Beethoven's Op. 1, No. 3, Dr. Esposito's Violin sonata, and Schumann's Op. 63); the Brodsky Quartet (Verdi in E minor, Beethoven's Op. 18, No. 1, and Brahms's Op. 60, with Dr. Esposito at the pianoforte); Mr. Egon Petri (Beethoven's Opp. 78 and 101, César Frank's Prelude, Aria, and Finale, Chopin's Op. 58, Bach's Toccata in C minor, and Variations by Liszt on Bach's Basso ostinato, 'Weinen, Klagen'). With the organ recital by Mr. George Hewson, on February 24, the series for the current season ended.

Violin recitals have been given in the Graham Hotel, on three successive Wednesdays, by Miss Petite O'Hara (assisted by Mrs. Boxwell, pianist), Mr. Joshua F. Watson (assisted by Miss Mabel Lander, pianist, and Miss G. Aldry, vocalist), and Miss Violet Jameson (assisted by Mrs. Boxwell, pianist).

A series of four Sunday Orchestral Concerts, conducted by Dr. Esposito, commenced on February 17, at Woodbrook Bridge, by kind permission of Mr. Stanley Cochrane.

GLASGOW.

The Choral Union's performance of Sullivan's 'The Golden Legend' on January 28 was given under the most favourable conditions. The work, which presents no great choral difficulties, was familiar to the choir, and the performance was directed by the chorus-master, Mr. Henri Verbrugghen, whose skilful handling of the Scottish Orchestra in the instrumental part left nothing to be desired. The success of the concert was thus assured. Of the solo vocalists Mr. Charles Victor specially distinguished himself in the part of Lucifer.

The fourteenth Classical Concert on February 4 was one of the most enjoyable of the series, the playing of the Scottish Orchestra, especially in Dvorák's fifth Symphony in E minor ('From the New World') and the Overture to 'Die Meistersinger,' being on the highest level, and the beautiful singing of Miss Lucy Gates more than confirming the favourable impression she made at the previous Saturday Popular Concert.

Following last year's precedent, an invitation orchestral concert was given on February 1, to the senior children attending the Board Schools. The management, however, were not particularly happy in the programme selected for the occasion, and consequently the playing of the band did not receive very rapt attention. If these concerts are to have the educative value intended, it will be well if a considerable measure of school discipline be maintained in the concert-room. It is pleasing to record that the four concerts by the Scottish Orchestra, under municipal auspices, were so entirely successful that the series will probably be extended next year. The Choral and Orchestral Union's season ended with the customary plébiscite concert on February 8. Dvorák's 'New World' Symphony secured first place in the voting, and the inclusion of 'The ride of the Valkyries' and the Overtures to 'Tannhäuser' (without which no plébiscite programme would be complete) and 'Die Meistersinger' testifies to the concert-goers' partiality for Wagner's music. Miss Elsie Cochrane, a young Glasgow vocalist, who has been studying for some years in Paris, made her first public appearance and proved herself a singer of considerable promise. The season just ended has been very successful in all respects, and it is satisfactory to learn that, financially, the balance is on the right side. Mr. Emil Mlynarski has been re-appointed conductor for next season.

The Western Choral Union, under Mr. Wilfrid Senior, gave their annual concert on February 5. The programme included Handel's 'Acis and Galatea,' and several well-chosen part-songs, in all of which the choir made quite a creditable appearance. The soloists were Miss Helen Gillespie and Messrs. John Booth and Appleton Moore, and Miss May Senior did good work as pianoforte accompanist. The Glasgow Bach Choir gave a highly-interesting chamber concert on February 10. To the enterprise of this choir we owe our acquaintance with many of Bach's less-known works. Last year they brought to a first hearing in Glasgow 'The peasants' cantata,' and on the present occasion they repeated that tuneful work, using a new English edition (the work of Mr. J. M. Diack, the Choir's able conductor), in which several of the solo and concerted numbers have been re-arranged in chorus form. On the instrumental side the programme included the Concerto in D minor for pianoforte (Mr. Lewis Richards) and orchestra (the Athenæum Orchestral Society), and the 'Brandenburg' Concerto (No. 4) in G, for solo violin, two flutes, and string orchestra. Mr. Verbrugghen conducted the orchestral numbers.

The recently-formed Paisley Ladies' Choir, numbering about sixty voices, and conducted by Mr. F. Boothroyd, gave their first concert on February 18. The new choir contains excellent vocal material, and although the balance of parts was not perfect, their singing of an irreproachable selection of part-songs by Coleridge-Taylor, Walford Davies, Elgar, Cunningham Woods, and others, was marked by great refinement and intelligence. An indication of the choir's efforts to depart from the beaten track was their giving for the first time in Scotland an 'Impromptu' for female voices and orchestra by Sibelius, in which the singers had the co-operation of a very complete little orchestra led by Mr. F. Seigl. Vocal solos were given by Miss Myra Dixon and Mr. Herbert Brown.

LIVERPOOL AND DISTRICT.

With regard to the resignation of Sir Frederic Cowen as permanent conductor of the Liverpool Philharmonic Society, the Committee, in making known their arrangements for the coming season, as far as these are completed, state that Sir Frederic has been engaged to conduct four of the concerts, two of them being choral. These will probably be the only choral concerts during the season 1913-14. He will also be responsible for the training of the choir during the whole of the season. Hitherto this highly important work has not lain within his province as the Society's conductor. It will therefore be seen that Sir Frederic has by no means severed his connection with the Society. In fact, in undertaking the duties of chorus-master he has accepted new and onerous responsibilities. It is an experiment the outcome of which will be awaited with interest.

The eminent Russian conductor, M. Safonoff, made a favourable impression at the eighth Philharmonic Concert on January 21. The performance of Tchaikovsky's fourth Symphony was one which sounded a personal and intimate note, for the composer and conductor were close friends. Safonoff's method of conducting without a baton achieved striking results, especially in the dreamy opening of Weber's 'Oberon' Overture and also in Bantock's clever Overture 'The pierrot of the minute.' A lucid and masterly performance was given by Mr. Harold Bauer of Beethoven's fourth Pianoforte Concerto. The 'Chorus of Peasants' from Borodin's opera 'Prince Igor' was one of the most dismal things ever heard at these concerts. Sung unaccompanied, the occasional horn notes, which are supposed to help in sustaining the pitch, were wisely omitted in the performance, for at rehearsal they marked a tragic descent of the voices. But this is a reflection on the unvocal nature of the music rather than on the human material.

The ninth Philharmonic Concert on February 4 was conducted by another eminent guest, conductor J. W. Fritz Steinbach, of Cologne. He specialised in Brahms's music, and it was thought that his interpretation of the master's first Symphony in C minor was symmetrical and enlightening. Mr. Steinbach was seen to equal advantage in the 'Coriolan' Overture and in the delightful Scherzo from Mendelssohn's 'Midsummer's night's Dream.' The vocalist was Madame Lula Mysz-Gmeiner, whose reputation as a lieder singer was supported in her singing of three Schumann songs (with Mr. Steinbach at the pianoforte), and very notably in three remarkable songs by Duparc with orchestral accompaniments. In Brahms's alto Rhapsody the male-voice choir gave a discreet and self-abnegating performance, which they essayed in the German language. The ladies of the choir sang three of Brahms's Trios for female voices with accompaniment for harp and two horns. The alto section sang especially well.

The single visit to be paid this season by the Hallé Orchestra, conducted by Mr. Michael Balling, occurred on January 25. Liverpool as yet knows and admires Mr. Balling chiefly as an opera conductor. With a concert orchestra his influence is not yet equally convincing. Where Mr. Balling scored was in the delicate accompaniments provided for Miss Susanne Morvay in Beethoven's 'Emperor' Concerto. Berlioz's constructive overture, 'Benvenuto Cellini,' served as a spirited finale. The Symphony was Mozart's 'Jupiter.'

At their concert on February 1, the Welsh Choral Union, conducted by Mr. Harry Evans, gave a performance of the setting of Gray's Ode 'The Bard,' composed by Mr. D. Vaughan Thomas, for the Cardiff Festival of 1910, where it was pronounced to be a work of high aim and considerable achievement. As a composition by one of the most promising Welsh musicians of the day, it entirely enlisted Mr. Harry Evans's sympathies in the success of the performance. If 'The Bard' cannot be termed an epoch-making work it is especially interesting as an illustration of the greatly improved outlook.

The work shows undoubted personality and individuality of style. It is, so to speak, struck off the composer's own anvil. His next essay is awaited with pleasurable anticipation. The baritone soloist was Mr. David Brazell. The composer had a warm call to the platform. By her exhilarating singing and magnificent voice, Miss Ruth Vincent almost electrified her responsive audience, who also warmly greeted Mr. Ben Davies, who was in excellent voice. Miss Marjorie Hayward played several violin solos with great acceptance, and a fine programme was carried through with the usual success. Mr. Harry Evans's powers as an orchestral conductor are too seldom displayed. They had an opportunity on this occasion, and the great choir revelled in Elgar's 'Challenge of Thor.'

At the fifth Symphony Orchestra Concert on January 28, Mr. Vasco Akeroyd conducted Goldmark's melodious 'Im Fruhling' Overture, Glazounow's sparkling 'Scènes de ballet,' and Humperdinck's Preludes to Acts 2 and 3 of 'Die Konigskinder.' Another interesting novelty was Debussy's 'Danse sacrée' and 'Danse profane' for solo harp (Mr. Charles Collier) and orchestra, and Mr. Anton Maaskoff gave a brilliant violin performance in Lalo's 'Symphonie Espagnole.' Miss Alice Verlet's songs completed the admirable scheme. Little Solomon was a magnet that drew an immense audience to the sixth (and last) of the Akeroyd Symphony Orchestra Concerts on February 11. He was heard in Beethoven's C minor Pianoforte concerto, and in solos. The programme included songs by Signor Tamini, a tenor singer who uses a powerful voice with dramatic intensity, a first hearing of Glazounow's spirited 'Carnival' Overture, Liszt's 'Les préludes,' Gardiner's delightful 'Shepherd Fennel's dance,' and Tchaikovsky's '1812.' Mr. Akeroyd by capable conductorship, and the orchestra by excellent playing throughout the season, have added to the artistic reputation of these well-designed popular concerts.

Mr. Percy Harrison, the Napoleon of modern concert impresarios, assembled a strong company of well-known artists at his concert in the Philharmonic Hall on January 29, which (as usual) was well-attended. The programme was a happy blend of classical and popular, and it goes without saying that it was carried out to perfection by Madame Donalda, Madame Ada Crossley, and Messrs. Backhaus and Kreisler, with Mr. R. J. Forbes a resourceful accompanist.

At the meeting of the Rodewald Concert Club on January 27, the Albion Trio, of London—Miss Louise Aumonier (pianoforte), Miss Dorothea Walenn (violin), and Miss Phyllis Hasluck (violoncello)—made a favourable impression by their skilful and expressive playing in Beethoven's Trio in D, Op. 70, No. 1, Brahms's Trio in B, Op. 8, and a new Trio 'Suite,' 'Sur des chants Bretons,' by Jean Huré. In four movements of varying mood, 'Gai et animé,' 'Tendre et mélancolique,' 'Avec abandon et tristresse,' and 'Vif et badin,' it is permeated by suggestions of the Celtic folk-songs upon which it is based. Chiefly of melancholy trend, the music has a definite if elusive charm. The eighth concert, on February 10, was held in a small and overcrowded room in the Compton Hotel, where the conditions were not altogether favourable. Glazounow's string Quartet in F, Op. 10, was played by the Edith Robinson Quartet, who were signally reinforced by Mr. Frederic Brandon in Brahms's Pianoforte quintet. Miss Mary Anderton was agreeably heard in songs by Schumann, Hugo Wolf, and Elgar.

A recital was given by Miss Mary Leighton in a wide variety of songs sung in the Rushworth Hall, on February 1. It is seldom one hears a voice used so evenly and effectively throughout its range. Among other things she sang a song-cycle of graceful if not forceful lyrics, 'Garden pictures,' accompanied by the composer, Miss Margaret Whitcombe. The vocal items were interspersed with solos intelligently played by Mr. Lloyd-Powell, a young pianist of promise. A paper on Edward MacDowell was read by Mr. W. A. Wrigley, of Manchester, before the local section of the I.S.M. in the Royal Institution on February 8. Well-chosen vocal examples were sung by Mrs. Cearns Owen and Miss Annie Beattie, and Mr. Frederic Brandon contributed a masterly performance of the tremendous 'Eroica' Sonata, in addition to several of the better known smaller pianoforte works which were charmingly played.

Under Mr. William Faulkes's conductorship the Anfield Orchestral Society continues to prosper, and a creditable performance of Saint-Saëns's 'La jeunesse d'Hercule' was given at their concert on January 29. The vocalists were Miss Florence Smith and Mr. Alfred Young. A similar powerful Cheshire combination, the Liscard Orchestral Society, conducted by Mr. Philip Smart, gave a successful concert on February 8, at which Miss Marjorie Bond-Andrews sang and Mr. Stanley Redfern was solo flautist.

A performance of Cowen's 'Rose-Maiden' was given by the recently revived University Musical Society in the Arts Theatre on January 25. The enthusiasm of the present conductor, Mr. J. A. Davies, is usefully employed on promising material, although the choir only numbers about forty. It is worthy of note that it was not necessary to go outside of the members to find competent soloists.

MANCHESTER AND DISTRICT.

With the closing days of January the several streams of Manchester's orchestral music were once more in full flood, and conductors Balling, Speelman, and Wood have each done notable work. Since my last message, Balling's performances have been of such a nature as to lead to some modification of earlier impressions. Only once before, at a semi-private concert, had Mahler figured in a Manchester programme prior to January 30, when his first Symphony was introduced. Written a quarter of a century since by one who was considered a fit successor to Richter at Vienna, few things could better exemplify the extraordinary state of affairs in Manchester which could permit such a tardy recognition of so considerable a composer; so badly posted were the authorities here that they deemed this the first performance of the Symphony in England, until Mr. Robert Newman, of the London Queen's Hall, enlightened the public. Hopes of gaining a further acquaintance this season with Mahler's later symphonic works have (at time of writing) just been extinguished, so an interesting comparison cannot be made. This work is as far removed from the abnormal both in subject matter and style of presentation as could well be imagined;

chock-full of long melodious passages, sanely orchestrated, leading up to a climax of quite sublime character—it left a fine impression.

'The Hymn to the Rising Sun' of another Viennese writer, Richard Mandl, which followed, is a finely sonorous work for strings, harps, and organ. Heard at rehearsal in an empty hall it seemed imposing, but at a second hearing several hours later its real dignity was not so apparent, and probably its appeal would diminish on further acquaintance; it would serve a useful purpose at such a Festival as that of the 'Three Choirs' perhaps, where a really fine organ could be used. Mr. C. H. Fogg, who played on this occasion, deserved a better instrument.

Just why Roger Ducasse's 'Suite Française' was repeated by request it would be hard to say. Whilst it has a certain hard, glittering brilliancy, its most ardent admirer could not call it worthy of comparison, say, with Suites of Tchaikovsky or Glazounow.

Ten years ago, two or three north-country musical devotees heard a performance at the Düsseldorf Lower Rhine Festival under Richard Strauss of the 'Faust' Symphony of Liszt. So strong an impression did it make (particularly of Strauss's affinity with Liszt) that Dr. Richter was prevailed upon to perform the work here; but despite this sturdy Lisztianer's best efforts the Symphony fell absolutely flat, to the intense chagrin of the Düsseldorf visitors. Since then much water has flowed under Manchester's musical bridges. Richter kept pegging away to remove the reproach that in Manchester 'they do not like Liszt.' The recent season of guest conductors brought one or two virtuoso Berlioz and Liszt interpreters, and at the recent second performance in Manchester of the 'Faust' Symphony one felt justified, in view of the warmth of its reception, in saying that at last Liszt had entered into his kingdom.

The conducting of this Symphony was easily the finest work, in an orchestral sense, that Balling has done here; he energizes all the music he touches, just as Richter ennobles all he plays or as Wood clarifies every score. This energetic treatment became well the closing 'Mephisto' section, and I felt that the apotheosis of the 'Ewigweibliche zieht uns hinan' grew inevitably out of the preceding matter, and we had a finale of overpowering beauty and sublimity, in which the large male-voice choir played an important part.

Berlioz's 'Te Deum' is quite in a class by itself; modern choral and orchestral climaxes—particularly Elgar's—may have robbed it of much of its power to astonish, but, as with most of Berlioz's works, the oftener you hear them the more you come under the fascination of his phrase and style—he wears well. Once the Hallé Society was regarded as the chief apostle of Berlioz in England—worse things might happen than that, in this respect, the mantle of Charles Hallé should fall upon Balling and a worthy tradition thus be maintained.

On February 6 he conducted for the first time the 'Dream of Gerontius,' and here one got the clearest indications of the change which has come over the choir under the new *régime*, because steeped (as Balling must be) in the 'Parsifal' tradition, there would be much in the work that would fall in quite naturally with Balling's style, such as the co-ordination of the various choral units at several important points in the work's development. The right atmosphere was instantly created, and—more important—never lost. There have been nine or ten performances of this work since 1901 in this city, but I question whether the marvellous beauty of the orchestration has ever been so clearly unfolded, even under Elgar's own direction; those who thought they knew their 'Gerontius' intimately were constantly pricking their ears at these fresh revelations. Balling did not secure (as perhaps Richter alone can) that sense of natural and inevitable growth in the quickening tempi during the course of the long hymn of 'Praise to the Holiest in the Height'; but much may be forgiven him in virtue of the fine imaginative treatment of the demonic objurgatory passages on the one hand, or the absolute beauty and serenity of the closing 'Farewell' music—no performance of the twenty or more that I have heard equalled, much less surpassed, this. Miss Phyllis Lett sang the part of the Angel, Mr. Gervase Elwes, as Gerontius, sang like one inspired, and Mr. Robert Maitland was the bass.

The Wagner 'In Memoriam' concert on February 13 (anniversary of his birth) opened with Liszt's 'Heldenklage,' which has uncommonly little of the heroic quality about it, Siegfried's 'Trauermarsch' seeming more in accord with the fitness of things. Petri's re-appearance drew large and enthusiastic troops of his student-admirers, but even they would have preferred that he did not waste his valuable talents on the Beethoven Choral Fantasia, even if it does contain the germ-thought of a later and immortal work.

The chief honours at the recent Saturday 'Proms.' have gone to instrumental soloists. Mr. Frederick Dawson, on February 1, in association with Mr. Speelman, played Liszt's E flat Concerto with superb defiance, and a week earlier Miss Daisy Kennedy aroused similar enthusiasm when playing with Sir Henry Wood in the Mendelssohn Concerto. Mr. Speelman, on February 16, conducted Strauss's early work for thirteen wind instruments, when even the tuba was found to have considerable independent beauty. There can be little doubt that the good-natured, wholesome rivalry between these two Saturday night organizations is already having a beneficial effect both on orchestras and audiences.

Not much orchestral music of distinction has been performed at the Gentlemen's Concerts, but the recognition afforded to a couple of local artists was eminently satisfactory. Mr. Charles Neville is developing rapidly in operatic work with the Carl Rosa people, and his Wagner and Mozart singing, no less than his Wolf and Reger Lieder, show him to be more than usually competent as an all-round musician. On January 29, the gentleman responsible for the music at Miss Horniman's Gaiety Theatre, Mr. Sokoloff, played the Lekeu Sonata with Mr. Forbes. On the same date Mr. and Mrs. Hamilton Harty gave a noteworthy recital.

Following the recent Korngold works at the Hallé concert and at Mr. Max Meyer's chamber-concert, Mr. Isidor Cohn played all Korngold's published pianoforte work. The Sonatas many found baffling, but the 'Märchenbilder,' belonging to the same period as the second Sonata (June to December, 1910), were found more easily comprehensible, and the Epilogue was re-played. Mr. Cohn is as keen an enthusiast for Korngold as is Mr. S. Langford for Reger.

The celebration of the Kaiser's birthday among the German colony here has always possessed musical distinction, but under the consulate of Captain Theodor Schlagintweit these festivities have brought Mozart's 'Bastien and Bastienne' and Wolf-Ferrari's 'Susannah's secret' to a first hearing. Now we have to add Pergolesi's operetta 'La Serva Padrona,' written three years before his untimely death at twenty-six years of age. A fine young baritone from Bremen (Herr H. Meyer) came over specially for the part of Pandolfo, Miss Schlagintweit and Mr. Leslie Langford completing the cast of this sprightly Mozartian operetta, which came twenty-three years before the birth of Mozart.

As a result, no doubt, of Mr. Cecil Sharp's visits here, interest has been roused in folk-dance perhaps more than in folk-lore and folk-song. On February 1, Miss Mary Neal showed what was possible with youngsters trained in various parts of the country and assembled for the purposes of joint performance. During the week February 17-23, Miss Margaret Morris's children from the Court Theatre gave numerous peasant dances and a couple of ballets.

NEWCASTLE-ON-TYNE AND DISTRICT.

A quartet of musical lectures, all well-attended, speaks of a desire to know something of the art. Mr. Cecil Sharp dealt with English Folk-song on Sunday and Monday, February 2 and 3, and during his visit took part in a meeting establishing a Society for the cultivation of Folk and Morris dancing. Mr. E. L. Bainton addressed the members of the local section of the Incorporated Society of Musicians and friends on the subject of 'Modern English music,' and complained strongly of the unsympathetic attitude of the British public to its own native products. Illustrations by Cyril Scott and Balfour Gardiner were beautifully played by the lecturer; and six interesting songs by Vaughan-Williams, Bath, Grainger, Cyril Scott, Boughton, and Farrar were sung. Mr. Ernest J. Potts gave fine interpretations of the three last-named.

At the Literary and Philosophical Institute Dr. Walford Davies delivered an earnest and thoughtful lecture on 'Thought and Feeling in Music' on December 17, in which he combated the notion so prevalent in many minds of the intellectual type that music was merely the unbalanced expression of emotion.

The Chamber Music Society gave a vocal and pianoforte recital on January 24. Mr. Theodore Byard sang the whole of the 'Dichterliebe,' sympathetically accompanied by Mr. O'Connor Morris, and showed how delightful a vocalist without exceptional qualities of voice could be. Mr. Sapellnikoff gave brilliant but cold performances of Beethoven's last Pianoforte sonata, and groups of Chopin and Liszt.

The third Harrison Concert the following Thursday did not contain much of artistic value except the contributions of the matchless artist Kreisler, who, in addition to solos, joined Mr. Wilhelm Backhaus in Grieg's third Sonata for pianoforte and violin, which was played with insight and appreciation. Mesdames Donalda and Ada Crossley also appeared.

On the last day of January the Philharmonic Orchestra introduced Franck's Symphony to Newcastle. The work created an immediate and profound impression, and there is a universal desire for an early repetition. The conductor, Mr. E. L. Bainton, proved himself a virtuoso of no mean gifts in Grieg's Pianoforte concerto, although technique was throughout subordinated to interpretation. A striking and original 'Spring idyll' by Mr. H. O. Anderton was played, and proved a welcome novelty. Mozart's 'Figaro' Overture and Brahms's 'Variations on a theme of Haydn' completed the programme.

NORWICH AND DISTRICT.

An interesting concert was given by the Norwich Philharmonic Society under the direction of Dr. Bates at St. Andrew's Hall, on January 30, when Beethoven's 'Pastoral' Symphony and Weber's 'Oberon' Overture were performed. Szigeti was the solo violinist, and contributed the solo part in Brahms's Concerto for violin and orchestra and three solos, receiving great applause for his admirable playing. Miss Dora Arnell was the vocalist, and her songs were by Max Bruch, Henschel, Coleridge-Taylor, and Korbay. The concert attracted a large audience.

The Norwich Chamber Music Society gave a concert at the Assembly Rooms, Theatre Square, on February 6, when the programme included a String quartet by Haydn, Brahms's Sonata for violoncello and pianoforte in E minor, and Schubert's String quintet in C major. The solo violoncellist was Miss Helen Beeching; and Miss Irma Colenso contributed five songs by Sibelius, Goldmark, Richard Strauss, and Coleridge-Taylor.

NOTTINGHAM AND DISTRICT.

The Charity Subscription Concert on January 16 proved an interesting event, with items by Miss Violet Oppenshaw, Miss May Mukle, Mr. Percy Grainger, Mr. Stanley Hawley, Mr. Lloyd Chandos, and Miss Lena Ashwell, who took the place of Miss Constance Collier. If there was a palm to be distributed amongst this galaxy of talent, it would be most popularly given to the pianist, Mr. Percy Grainger, for his playing of Schumann's Romance in F sharp minor.

Miss Lily Crawforth, to whom great credit is due for her efforts to give the songs of all nations in our own tongue, gave a vocal recital on January 21. She was assisted by Miss Isolde Menges, whose violin playing created a very good impression.

Among the regular concerts, that in aid of the Samaritan Hospital holds a prominent position, and took place on January 23, when the programme was furnished by Miss Carrie Tubb, Miss Carmen Hill, Mr. Alfred Heather, and Mr. Charles Tree, with Mr. John Munday (violoncello) and Miss Emily Roseblade (pianoforte).

The annual concert of the William Woolley Choral Society took place also on January 23, when part-songs were interpreted with even more than the customary excellence. The programme, culled from Brahms, Elgar, Coleridge-Taylor, and Parry, was exacting in its demands, but was ably performed. The Nottingham Harmonic Quartette received warm applause for their share in the programme, and Miss Lizzie Parsons proved herself a worthy accompanist and a brilliant pianist.

The South Wilford Choral Society gave a very successful performance of German's 'Merrie England' on January 24. The choir did their work well, and the solo parts were allotted to Madame Middleton Woodward, Madame Farnsworth, Mr. Ernest Fisher, and Mr. Albert Farnsworth, all of whom contributed largely to the success of the performance, which was well-prepared and ably directed by Mr. F. V. Sadler; Mr. Pickerill led the orchestra.

Miss Augustine Bisiaux gave her annual violin recital on January 29, when her programme included works by César Franck and Max Bruch. She was ably assisted by Mr. Humphrey Bishop (vocalist), Mr. Herbert Lees (recitalist), and Mr. Hollings (pianist).

The Sacred Harmonic Society gave a fine performance of Coleridge-Taylor's 'A tale of Old Japan,' and Hubert Bath's 'The wedding of Shon Maclean,' on February 6. There was something exceptional in the performance of these two works; the unanimity of choir and orchestra, the quality of the choral tone as well as their instantaneous response to all demands, produced a thrilling effect. The solos were capably sung by Miss Emily Breare, Miss Maud Wright, Mr. Alfred Heather, and Mr. Stewart Gardner; the first and last were new to Nottingham, but will be welcome visitors in the future. To Mr. Allen Gill warm praise is due both for the careful preparation and the excellent result.

YORKSHIRE.

LEEDS.

The event of moment in Leeds music during the past month has been the resumption of the 'Leeds Municipal Concerts' under the title of the 'Leeds Saturday Orchestral Concerts.' The change is more than verbal, for it means that, as the support of the Corporation has proved a broken reed, the concerts have been revived on a purely voluntary basis. The fact that the Chairman of the new committee is the Vice-Chancellor of Leeds University may be taken as something more than a passive acceptance of the movement, for it is a fact that Dr. Sadler and many of his staff take a lively interest in it. So far two concerts have been given—on January 25 and February 8—in the Town Hall, by the Leeds Symphony Orchestra, which is composed of the best local professionals, under the direction of Mr. Fricker. On both occasions there was a very large audience, and the marked enthusiasm suggested that Leeds people welcome the resumption of what was becoming one of the most hopeful features of Leeds musical life, enabling them to hear the highest type of music at prices of admission varying from threepence to half-a-crown. Among the works in these two programmes were Beethoven's eighth Symphony and Schubert's 'Unfinished,' Grieg's Pianoforte concerto (the solo part played by Mr. Frederick Dawson with exhilarating brilliance), 'The Midsummer night's Dream' and 'Meistersinger' Overtures, and, in lighter vein, the 'Casse Noisette' and 'Arlesienne' Suites. An element of novelty—always a doubtful experiment in a 'popular' programme—was supplied in a selection from the precocious Erich Korngold's 'Snow Man' music and Percy Grainger's lively 'Mock Morris.' The beginning has certainly been most auspicious, and it now remains to be seen whether this enthusiasm will be lasting, or is only a flash-in-the-pan. One hopes for the best, but previous experience of Leeds music inclines one to a rather pessimistic attitude.

On January 29 the Leeds Philharmonic Society gave a concert which was nominally orchestral, but, according to a custom which some of its supporters deprecate, was interlarded with short choral works: Goetz's 'Nœnia' and Charles Wood's 'Dirge for two veterans.' Opportunities for hearing choral music, more important than these, are numerous enough at Leeds, and it seems to involve a certain waste when the Hallé Orchestra is brought over and a material part of the programme is expended on choral compositions. Room was, however, found for some important orchestral works, Mozart's ever-green Symphony in G minor being contrasted with Strauss's 'Zarathustra,' and Wallace's 'Villon' and Reger's Lustspiel Overture

being given under Mr. Balling's direction. In the way of chamber music Leeds is not so deficient as in other directions. On January 22, the Rasch Quartet, which is going to lose its leader, who has accepted a post in Germany, gave Mozart's String quintet (with two violas) in E flat, and Bruckner's Quintet in F, for the same combination of instruments, a work which, like so many of his, is full of interest, has many passages of genuine poetic charm, and narrowly escapes absolute greatness. On February 5, the Leeds Bohemian Concerts (now arrived at their fourteenth season) introduced three string quartets, all intensely interesting. The first of the 'Rassoumovsky' Quartets is a masterpiece, even among Beethoven's chamber works; Dohnányi's Quartet in D flat is a delightful composition, and in Walford Davies's 'Peter Pan' Suite we have a work by a native composer showing delightful fancy, and exceedingly well written for the instruments. The spirit with which these were played by the Quartet led by Mr. Alex. Cohen was delightful, and evoked much enthusiasm.

On January 15 Mr. Elliott, a well-known local violinist, with Mr. Whitelock, an equally well-known flautist, gave a concert at which some interesting and unfamiliar music was heard: a Quartet by Mozart for flute and strings; a Flute sonata by Blavet, an 18th-century composer; a String quartet by Cui; and Suites by Zimbalist, Moszkowski, and Verbey formed a programme which represented well the lighter aspect of artistic music. On January 22, Sapellnikoff appeared at a Leeds Musical Evening, and played all four of Chopin's Ballades in masterly style; and recitals by Miss Lilian Emerson on January 24, and on February 7 by three young musicians—Miss Nora Baldwin (violin), Miss Mabel Corbishley (pianoforte), and Mr. W. T. James (baritone)—deserve mention. At the Leeds Musical Evening on February 18, Miss Nora Moon, a young West Riding soprano, gave a vocal recital with a very varied programme, which she sustained with much skill and intelligence.

BRADFORD.

At the Bradford Subscription Concert on January 17 Miss Irene Scharrer was the pianist, and, with the boy violinist, Feuermann, played César Franck's Sonata in A in a style that was remarkable in view of the violinist's extreme youth. Miss Helga Petri and Mr. Roland Jackson were the vocalists. At the next concert, on January 31, Mr. Balling and the Hallé Orchestra gave an exceptionally fine reading of Tchaikovsky's E minor Symphony, emotional without exaggeration. The final scene from 'Götterdämmerung' (with Miss Edith Evans) and the Prelude and Liebestod from 'Tristan' were given with that warmth which Mr. Balling is so well able to infuse into Wagner's music, and, as at Leeds two days before, Reger's 'Lustspiel' Overture and Wallace's 'Villon' formed features of the programme. At the concert on February 14, Mr. Landon Ronald, with the New Symphony Orchestra, gave Elgar's second Symphony—a brilliant reading, on which great pains had been bestowed—together with the 'Don Juan' of Richard Strauss and Debussy's 'L'Après-midi d'un Faune.'

Two of the Bradford Permanent Orchestra's concerts, on January 18 and February 15, call for notice. On the former occasion Mr. Julian Clifford conducted Beethoven's second Symphony, his own pleasant 'New Year' Overture, and some popular pieces like the 'Peer Gynt' Suite, of which good performances were given. At the latter concert Mr. Allen Gill was the conductor, and introduced the 'Hebrides,' 'Verkaufte Braut,' and 'Flying Dutchman' Overtures, Mr. Arthur Catterall giving an artistic interpretation of three movements from Lalo's 'Symphonie Espagnole.' These concerts are now in their twenty-first year, and have done a good work for Bradford, such as one hopes may be accomplished for Leeds by the Saturday concerts.

Mr. Midgley is continuing for their third season the Free Chamber Concerts which, with the help of some musical philanthropists, he has established at Bradford. On January 13 Violin sonatas by Brahms and Dvorák, on January 27 Schubert's String quintet in C and Beethoven's early Pianoforte quartet in E flat, and on February 10 Schubert's fine if lengthy Pianoforte trio in E flat, Gade's Trio in F, and Beethoven's Violin sonata in A (Op. 12, No. 2) were given to attentive audiences, whose interest was enhanced by the short explanations and analyses given before each work was played. The performers, among whom were several vocalists, were all Bradford musicians. On February 12 Mr. Alfred Barker (violin), Mr. E. Gibson-Young (baritone), assisted by a clever reciter, Miss Dunlop, gave a concert in which they demonstrated their very considerable artistic attainments.

OTHER TOWNS.

The Wakefield Chamber Concerts brought an interesting season to a close on February 6, with a concert to which the fine ensemble of the London String Quartet gave exceptional charm. Mendelssohn's Quartet in F (Op. 44, No. 3) was listened to with interest, because it is so seldom heard nowadays, but the reason for its neglect appeared when it was followed by Brahms's Clarinet quintet (with Mr. Cooper as clarinettist), a work which made Mendelssohn's polished music seem very thin indeed. Quartet movements by Balfour Gardiner and Percy Grainger held their own well among the masters. Emil Sjögren's Sonata in C minor for violin and pianoforte was introduced by Mr. John Dunn and Mr. Lloyd Hartley in the programme of a vocal recital given by Miss Edith Lofthouse on January 22.

At the Huddersfield Subscription Concert, on January 28, Sapellnikoff and Zacharewitsch, with Miss Mignon Nevada and Mr. Theodore Byard as vocalists, supplied an excellent programme. The Huddersfield Philharmonic Society gave, on February 1, what was styled on rather slender grounds a 'grand operatic night.' Under Mr. Ibeson's conductorship the amateur orchestra played, in creditable fashion, a programme of which the most distinguished feature was a 'selection,' of little artistic worth, from Gounod's 'Roméo et Juliette.' Misses Mary Swailes (vocalist), M. E. Beanland (violin) and Ada Goodwin (pianoforte) appeared as soloists.

At Bridlington an occurrence of unusual importance took place on January 28, when the local Amateur Operatic Society produced an entirely new operetta by Mr. Bernard Johnson, entitled 'The Petticoat Prince.' The libretto, by Mr. 'C. Winthrop,' has a clever if rather complicated plot, concerning the political intrigues of a kingdom in the romantic region of the Balkans, developed in accordance with the fantastic methods of the Gilbert and Sullivan drama. To this Mr. Johnson has added music that is always refined, light, melodious, and graceful, and the work as a whole will certainly compare well with many of its kind that achieve popularity. Under the composer's direction, a most animated performance was given. The amateur cast, most ably coached by Mr. R. C. Luxton as stage-manager, and Mr. H. Pickard as chorus-master, was efficient in every detail; the chorus was excellent, and of the principals, mention must be made of Mr. Hubert Grantham's fine performance as the hero, and Miss Dorothy Cranswick's bright impersonation of the heroine.

On January 21, the Hull Vocal Society gave an 'all British' concert, the choir, under Dr. G. H. Smith, singing part-music by English composers from Benet to Parry, and the vocalists—Miss Mabel Manson and Mr. Albert Garcia—choosing only English songs. On January 29 the newly-organized Scarborough Musical Society gave their first concert, at which Mr. A. C. Keeton conducted Cowen's 'John Gilpin,' of which a creditable performance was given. Mr. Charles Tree was the principal vocalist. On January 29 the Rasch Quartet appeared at one of Mr. Hylton Stewart's chamber concerts, and were heard in String quartets by Beethoven (in F, Op. 18, No. 1) and Schumann (in A). Mr. Bruce Hylton Stewart sang, among other things, some of Stanford's 'Songs of the Sea,' accompanied by a male-voice choir. Sapellnikoff and the gifted young Australian violinist, Miss Daisy Kennedy, appeared at the Doncaster Subscription Concert on January 13; and at the Hull (Janssen) Subscription Concert on February 13, Ernst von Lengyel was the pianist and Hollman the violoncellist, the fine Lieder singing of Mr. Robert Maitland being a feature of the occasion. On February 12 a chamber concert was given in connection with the Middlesbrough Musical Union, Pianoforte trios by Schubert (in B flat, Op. 99) and Brahms (in C, Op. 87) being played by Miss Elzy, Messrs. Sammons and Withers. A performance of 'Elijah' in Dewsbury Parish Church, on January 30, merits notice. It was under the direction of Mr. G. H. Hirst, the organist, and Mr. H. P. Richardson undertook the task of accompanying at the organ. Mr. W. Hayle was the 'Elijah,' and Miss Hirst the principal soprano.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Aberdeen.—It is a high tribute to the musical progress of Aberdeen, which has been most active since the introduction of the Competition Festival Movement, that Bach's choral music is receiving conspicuous attention. Among the numerous examples of enthusiasm for Bach, either achieved or in prospect, the performance of the Cantatas 'Gottes Zeit ist die allerbeste Zeit' and 'Ich hatte viel Bekummernis,' by the Aberdeen Bach Society on February 8 deserves honourable mention. Inspired by Mr. Clemens's teaching the choir treated these works with full respect for their character as music and as worship, and brought to their service an adequate choral technique. The work of the solo singers was capably and appropriately performed by Miss Janet Burt, Mrs. McAllan, Mr. H. McAlison, and Mr. J. B. O'Connor.

Belfast.—The Philharmonic Society gave their third concert of the season on February 7. Considerable interest was lent to the event by the presence of Mr. Percy Grainger as solo pianist. Two of his compositions—the arrangement of a Londonderry folk-song for chorus, and the clog dance, 'Handel in the Strand,' for strings and pianoforte—were included in the programme. Mlle. Alice Verlet contributed songs, and Miss Dorothy de Vin violin solos. A ladies' string orchestra conducted by Mr. E. Godfrey Brown played with rare power and refinement. Miss Carrodus Taylor, a local violoncellist, was associated with them in an expressive performance of Volkmann's Serenade in D minor. The choir acquitted themselves very creditably in part-songs by Bantock, Morley, and others.

Belper.—Haydn's 'Spring' was the chief feature in the programme of the annual choral concert given at the Wesleyan School-room on February 4, under the direction of Mr. John B. Gough. The solo parts were taken by Madame Edith Hayes, Mr. Herbert Gregory, and Mr. Harold Berresford. Pinsuti's 'A spring song,' German's 'The chase,' and Sullivan's 'The long day closes' were the smaller choral numbers.

Brampton.—A spirited performance of Mr. John E. West's concert-version of Gounod's 'Faust' was given by the Choral Society, on January 30, under the direction of Mr. F. Drakeford. The choir and orchestra numbered 120. The soloists were Madame Isa Walton, Mr. Edwin Morgan, Mr. James Martin, and Mr. Ernest J. Potts.

Brighton.—'Elijah' was again performed by the Sacred Harmonic Society at the Dome, on February 6, and Mr. Robert Taylor's conductorship was again responsible for an individual and significant interpretation of the work. The choralists responded with enthusiasm and fine tone. The chief solo parts were taken by Miss Mary Lund, Miss May Parker, Mr. Joseph Reed, and Mr. Charles Knowles. ——On the same evening an ambitious programme of chamber-music was successfully carried out under Miss Marian Mennich's direction, at the Music Room, Montpelier Road.——The performance of Sullivan's 'The golden legend,' given on January 22 by the Municipal Chorus and Orchestra, under the direction of Mr. Lyell-Taylor, was a decisive success, the Dome being filled with an enthusiastic audience. The choir was heard to advantage in every respect, and excellent work was done by the soloists, Miss Jenny Taggart, Miss Ethel Harman, Mr. Gwilym Richards, Mr. F. Adhemer, and Mr. William Waite. On February 12, Mascagni's 'Cavalleria Rusticana' and a miscellaneous selection were given.

Canterbury.—The Canterbury Male-Voice Choir gave its annual concert in the Theatre Royal on January 14, before a crowded audience. Messrs. Donald Reid and Sidney Coltham sang songs with a choral accompaniment, and the choir gave in excellent style part-songs by Cooke, Otto, Neumann, Brewer, Lee Williams, Laurent de Rillé, G. W. Martin, Brahms, Stehle, Sullivan, and Schumann. Mr. Alex. Reid conducted.——The same choir visited Margate earlier in January, and gave a highly-successful concert at the Pavilion.

Chelmsford.—Mr. F. R. Frye's Choral Society gave their second concert of the season on January 28, at the Shire Hall. The choral selection was Elgar's 'The dance' and 'Go, song of mine,' Coleridge-Taylor's 'Summer is gone' and 'The sea-shell,' and Walford-Davies's 'Nursery rhymes,' all being sung with much charm of manner. The soloists were Miss Louise Macbean and Mr. Ernest Stepan. Mr. C. A. Crabbe played some violoncello solos in excellent style. Happy features of the concert were recitations by Mr. Charles Fry, the well-known elocutionist. Miss Ethel Warmsley was the accompanist, and Mr. F. R. Frye conducted.

Crowborough.—Gade's 'Spring's message' and a selection of part-songs were creditably sung by the Crowborough and Jarvis Brook Musical Society, at a recent concert. The part-songs included Edward German's 'My bonnie lass she smileth.' Mr. E. Grimm conducted.

Culham (Oxon.).—The annual College Concert took place on February 3 before a large audience containing many well-known musicians in the University and district. The excellent College Orchestra, composed entirely of students, numbered fifty-four performers, and the Choral Society, whose membership is seventy, was represented by a special glee-party. The full orchestra gave most praiseworthy performances of Walford Davies's 'Solemn Melody,' Stanford's Overture, 'Shamus O'Brien,' and Schubert's 'Unfinished' Symphony. This last work is the most ambitious task attempted by the orchestra up to the present, and the result was highly creditable. The Choral Society sang with vigour and precision a number of part-songs, which included Elgar's 'Feasting, I watch' and Schumann's 'Song of freedom.' The orchestra was most capably led by Mr. Lister Pengelly, and the musical director of the College, the Rev. A. S. Arrowsmith, lent his usual efficient services as conductor.

Dartford.—The Wellcome Philharmonic Society, founded by Mr. H. S. Wellcome and formed of members of the staff of the Wellcome Chemical Works, gave an orchestral concert on February 7. Mozart's G minor Symphony, 'Finlandia,' and the 'Meistersinger' Overture were the chief numbers. Mr. Arthur Green and Mr. Harold Rogerson were solo vocalist and pianist, and Dr. H. A. D. Jowett conducted.

Dumfries.—The Ladies' Choir, conducted by Mr. J. W. Cheadle, gave an excellent concert on February 7 at the Town Hall. The chief work in the programme was Ethel M. Boyce's 'The sands of Corriemie,' which was poetically sung by the choir and the soloist, Mrs. Cheadle. The programme also included a selection of part-songs and solos.

Dunedin (N.Z.).—The 'Liedertafel,' which was established in 1886 as a double quartet, now contains fifty-three members, and has been conducted by Mr. Jesse Timson since 1894. The hundredth concert took place on December 3. Félicien David's 'The desert' formed the chief number on the programme, and a selection of part-songs was made from the early repertory of the Society.

Edinburgh.—The programme of the concert of the Amateur Orchestral Society given on February 10, under the direction of Mr. T. H. Collinson, included Mendelssohn's 'Hebrides' Overture, the 'Jena' Symphony, Berlioz's Overture, 'The Flight into Egypt,' and Karg-Elert's Suite in A minor on themes by Bizet. The last-mentioned work was given for the first time in England. The soloist of the occasion was Miss Marie Thomson.

Grimsby.—On January 16, Mr. Frederick Dawson gave a most artistic performance of Beethoven's 'Appassionata' Sonata and pieces by Scarlatti, Schumann, Chopin, Mendelssohn, Debussy, and Liszt. Pianoforte recitals being infrequent in this town, Mr. Dawson's visit was the more welcome.——A week of Gilbert and Sullivan by the D'Oyly Carte Company proved as attractive as ever to the Grimsby public, and even greater local interest has been shown in a week's performances of 'Merrie England' by the Amateur Operatic Society.

Ipswich.—An exceptionally interesting concert was given by the Choral Society on January 22, under the able direction of Mr. William Hockey. Purcell's Ode 'St. Cecilia's Day,' and Coleridge-Taylor's 'A tale of Old Japan' formed a programme that demanded contrasted methods of treatment and a considerable range of expressive power. The choralists responded with a readiness that spoke of good training. The chorus, 'Soul of the world,' from Purcell's work, was a conspicuous example. The programme further included solos by Miss Ada Forrest, Miss Maud Wright, and Mr. Alfred Heather, who, with Mr. Constantine Morris, took the principal parts in the cantata. Mr. Charles Holland was at the organ.

Kirriemuir.—The advanced standard of the work of the Amateur Operatic Society was exemplified on February 12 by a performance of 'The Yeomen of the Guard,' under the direction of Mr. H. E. Peacock. All the solo parts were well filled, and an excellent chorus assisted.

Leamington.—On January 30, Mendelssohn's 'St. Paul' was performed at the Parish Church by the Madrigal Society, under the direction of Mr. E. Roberts West. The singing was at the high standard characteristic of the Society, and a significant interpretation of the work was given. The solo parts were well sung by Madame Laura Taylor, Miss Marjorie Lees, Mr. Ernest Ludlow, and Mr. Arthur Cranmer.

Lichfield.—Elgar's 'King Olaf' was the principal fare provided by the Lichfield Musical Society at their concert on February 4. A very creditable interpretation of the choral music was given under the direction of Mr. J. B. Lott, and work of a high class was done by the soloists, Madame Aston, Mr. R. Ripley, and Mr. J. Coleman. The programme also included a miscellaneous section in which solos were given by the principals, and Mendelssohn's 'Hebrides' Overture and four of Dvorák's 'Slavonic Dances' were played by the orchestra.

Newcastle (Staffordshire).—The Male-Voice Glee Union gave a concert on January 30, with a well-chosen programme. Admirable interpretations were given of Bantock's 'Boot and saddle' and 'The piper o' Dundee,' Bishop's 'I gave my harp to sorrow's hand,' Mackenzie's 'A Franklyn's dogge,' and Brahms's 'Lullaby,' and the choir gave the first performance of a vivid and elaborate setting of Tennyson's 'The charge of the Light Brigade,' written by their conductor, Mr. S. E. Lovatt. Solos were provided by Miss Evangeline Florence, Mr. Herbert Brown, and Mr. Walter Hatton (violoncellist).

Purley.—At St. Augustine's Hall, South Croydon, on January 27, 'Hiawatha' (all three parts) was sung by the Choral Union to an overflowing and enthusiastic audience. The soloists were Miss Maude Willby, Mr. Herbert Eisdell, and Mr. Dan Richards. The leader of the orchestra was Miss Gertrude Baker. Mr. Harold Macpherson conducted.

Reigate.—On Monday evening, February 3, the Choral Society gave Coleridge-Taylor's 'Hiawatha' (three parts), with the assistance of a full orchestra, before a packed audience, at the Public Hall. The solo parts were taken by Miss Maude Willby, Mr. Herbert Eisdell, and Mr. Dan Richards, and Mr. Harold Macpherson conducted.

Scunthorpe.—The programme of the concert given on January 30 by the Scunthorpe Choral Society, of which Mr. F. C. Nicholson is conductor, consisted of Gounod's 'Faust.' The solo artists engaged were Miss Carrie Lanceley, Miss Edith Allen, Mr. Henry Beaumont, Mr. Joseph Lycett, Mr. Constantine Morris, and Mr. A. W. Geary.

Sheringham.—On February 4 the Musical Society gave a splendid performance of Cowen's 'Rose maiden,' under the able conductorship of Mr. Fred. Kemp. The soloists were Miss Gladys Riches, Miss Ethel Hindes, Mr. Percy Tyrrel, and Mr. F. Bird.

Stirling.—A concert of exceptional interest took place on January 23, when the Scottish Orchestra co-operated with the Stirling Choral Society in performing Coleridge-Taylor's 'A tale of Old Japan.' Under Mr. Senior's direction the choral singing was distinguished by its efficiency and expressive spirit, and the orchestral playing was of course on the highest level. The remainder of the programme consisted of orchestral music given under the direction of Mr. Emil Mlynarsky. It included Weber's 'Oberon' Overture, Liszt's 'Les Préludes,' Mendelssohn's 'Midsummer night's Dream' Scherzo, Wagner's 'Tannhäuser' Overture, and Jarnefeldt's 'Præludium.'

Tonbridge.—Coleridge-Taylor's 'A tale of Old Japan' and 'Hiawatha's Departure' were performed by the Tonbridge Choral Society, on January 29, at a highly-successful concert under the conductorship of Mr. George J. Kimmins. The soloists were Miss Beryl Freeman, Miss Winifred Verney, Mr. Herbert Eisdell, and Mr. George Baker. The choir and orchestra numbered 130 performers. There was a crowded and enthusiastic audience.

Tonyrefail.—The Male-Voice Choir, conducted by Mr. W. J. Lewis, organist and choirmaster at the Welsh Baptist Chapel, gave their annual concert on February 6 at the Calvinistic Methodist Chapel. Great enthusiasm was roused by the performance of 'Sardanapalus' (Mathieu Neumann), the baritone solo part of which was taken by Mr. Ivor Foster. A still higher artistic achievement was the singing of Schubert's 'Song of the spirits.' In the miscellaneous part of the programme, Miss Phyllis Archibald, Mr. Cynlais Gibbs, and Mr. Ivor Foster gave great pleasure to their audience.

Tredegar.—The heavy choral work involved in a performance of 'Judas Maccabæus' was successfully undertaken by Scion Philharmonic Society on February 5 and 6. The precision and significance of the singing testified to the efficiency of Mr. Evan Jones's conductorship. The solo parts were taken by Miss Laura Evans-Williams, Mr. David Ellis, and Mr. David Davies.

Treharris (Glam.).—On Wednesday and Thursday, January 22 and 23, successful performances were given at the Public Hall of Wallace's 'Maritana,' in full character, and with full orchestral accompaniment, by the Brynhyfryd Choral Society. Mr. T. D. Edwards was the conductor. The principals were Miss Muriel Jones, Madame Devonald Edwards, Miss Gwen R. Williams, Mr. William Davies, Mr. B. Gregory Evans, Mr. Ben Date, Mr. W. J. Broome, Mr. John Bevan, and Mr. Tom Stephens. There were crowded houses, and the singing was of a high standard throughout.——The Treharris Choral Society gave their fourth Annual Concert on February 13, when they performed Haydn's 'Creation' with excellent effect. The soloists were Madame Edith Gunter, Mr. Ted Smith, and Mr. David Hughes. The orchestra was under the leadership of Mr. Ben George, and the conductor was Mr. W. J. R. Davis.

Tunbridge Wells.—An excellent performance of 'Elijah' was given by the Tunbridge Wells Vocal Association, on February 12, under the direction of Mr. W. W. Starmer. A semi-professional orchestra of thirty-five, assisted at the organ by Mr. Percy Ramsey, supplied accompaniment, and the chief solos were given by Miss Alice Hare, Miss Mildred Jones, Mr. Alfred Heather, and Mr. Julien Henry.

Foreign Notes.

AIX-LA-CHAPELLE.

Max Reger's 'Concerto in the olden style' and Donald Francis Tovey's Pianoforte concerto figured in the programme of the fourth Symphony Concert (conductor, Herr Fritz Busch). Mr. Tovey, who played the solo portions of his own work, was accorded a most cordial reception.

ANTWERP.

Camille Chevillard's Symphonic-poem 'Le Chêne et le Roseau' was performed under the composer's direction at the third of the Nouveaux Concerts.——The three symphonic-pictures, 'Jour de Kermesse' by Jan Blockx, the Overture 'Godefrey de Bouillon' by Th. Radoux, and fragments from Edgar Tinel's opera 'Katherina,' were played at a Symphony Concert of the Société de Zoologie.——On January 28 Fr. Rasse's opera 'Deidamia' was given for the first time at the Théâtre Royal.——A new opera, 'Le Forgeron de la paix,' composed by J. Schrey to the libretto by Auguste Monet, was produced at the French Opéra on January 30.

BARMEN.

The Barmer Konzertgesellschaft gave a concert performance of Weber's opera 'Euryanthe.' At another concert Max Reger's Serenade for two orchestras (Op. 95) was played.

BASEL.

Johann Christoph Bach's interesting motet, 'Es erhub sich ein Streit,' and Max Reger's 100th Psalm were performed at a concert of the Basler Gesangverein (conductor, Herr Hermann Suter).——An interesting Sextet by Waldemar von Baussern and a new Pianoforte trio (Op. 65) by Dr. Hans Huber were played at the second chamber-music concert of the Allgemeine Musikgesellschaft.——At the Symphony Concerts performances of Richard Strauss's Symphony in F minor (Op. 12), Sinigaglia's Suite 'Piemonte,' and Chausson's Symphony in B flat major have been among the most conspicuous features.

BERLIN.

Siegmund von Hausegger's 'Natursymphonie' was performed under the composer's direction at the fourth Symphony Concert of the Blüthnerorchester.——A new symphonic-burlesque, 'Max und Moritz,' by Joseph Mraczek, figured in the programme of the fifth Philharmonic Concert (conductor, Professor Arthur Nikisch).——Mr. Sam Franko continues to bring forward examples of rarely-heard old music. At his last concert the programme included a Concertino in F minor for string orchestra by Pergolesi, Benedetto Marcello's 15th Psalm, a Ballet Suite by Sacchini, and a Divertimento for strings and two horns by Mozart.——Herr Heinrich G. Noren conducted a concert of his own compositions. The works heard included a Symphony, 'Vita,' in B minor, and the 'Kaleidoskopic Variations.'——Rimsky-Korsakoff's Pianoforte concerto in C sharp minor was performed at a concert given by Miss Eleanor Spencer.——Under the auspices of the German Lyceum Club, an orchestral concert devoted to works by female composers was given at the Hall of the Königliche Hochschule für Musik on January 17. The programme included compositions by Cornélie van Osterzee, Nadia Boulanger, Elisabeth Kuyper, Mary Wurm, Ingeborg von Bronsart, and Adela Maddison.——Messrs. Telmányi and Zsigmondy have performed an interesting Violin sonata by Leo Weiner for the first time.——Eugen d'Albert's opera 'Tiefland' was recently revived at the Deutsches Opernhaus with considerable success.——Alfred Kaiser's opera, 'Stella Maris,' was performed for the first time at the Kurfürstenoper.——Noren's Violin concerto and a new Suite for violin and orchestra by Serge Tanéiëw were played by Herr Alexander Petschnikoff at his recent orchestral concert.——Max Reger's String quartet in E flat, Op. 109, was in the programme of the last concert given by the Hungarian String Quartet.——Liszt's unpublished Trauerode, 'Les morts,' for male choir and large orchestra, was performed for the first time under the direction of Herr Iwan Fröbe. On the same occasion Dvorák's fourth Symphony and Debussy's 'Petite Suite' were played.——Under the direction of Herr Oskar Fried, Mahler's posthumous ninth Symphony was performed for the first time. The work was not well received.——Oscar von Chelius's 121st Psalm was introduced at a concert of the Philharmonischer Chor (conductor, Professor Siegfried Ochs).——String quartets by Hans Pfitzner, Jan Ingenhoven, and César Franck were played by the new Munich Quartet.——Siegfried Wagner has conducted Liszt's 'Faust' Symphony and a programme of his own compositions.——A new 'Divertimento' for flute, oboe, clarinet, bassoon, horn, and pianoforte, by Paul Juon, was produced by the Kammermusik-Vereinigung der Königlichen Kapelle.——Professor James Kwast and Frau Kwast-Hodapp gave a concert devoted to music for two pianofortes. Max Reger's 'Introduction, Passacaglia and Fugue,' Op. 96, was the *pièce de résistance.*——Another work of Reger's, the Violin sonata, Op. 122, was played at the seventh Lowensohn Concert. On this occasion some delightful 'Tanzrhythmen' (for pianoforte duet), by Paul Juon, were produced by the composer and Herr Leonid Kreutzer.——Tchaikovsky's opera, 'Eugen Onegin,' was successfully revived at the Deutsches Opernhaus.

BERNE.

Hans Huber's choral work 'Heldenehren' was recently performed by the Liedertafel.

BONN.

Heinrich Zöllner's second Symphony in F major, Op. 100, was given at a recent Symphony concert.

BORDEAUX.

Isidore de Lara's opera, 'Les trois masques' was presented for the first time at the Grand Théâtre.——Among the most interesting works heard at the Concerts de Sainte-Cécile have been Gabriel Fauré's 'Caligula' and Henri Duparc's Entr'acte 'Aux Etoiles.'

BOSTON (U.S.A.).

The Cecilia Society recently performed Verdi's Te Deum and Wolf-Ferrari's choral work 'La vita nuova.'

BRÜNN.

A new four-act comic opera, 'Tantchen Rosmarin,' composed by Roderick von Mojsisovics to the libretto by Karl Hans Strobl, was produced at the Municipal Theatre on January 31 with considerable success.

BRUSSELS.

Massenet's opera 'Roma' was given for the first time at the Théâtre Royale de la Monnaie on January 25.——Under the direction of M. Sylvain Dupuis, Vincent D'Indy's Wallenstein Symphony was played at the fourth Concert-Populaire.——Debussy's 'Pelléas et Mélisande' was revived at the Théâtre Royale de la Monnaie. Shortly afterwards Jan Blockx's 'La Fiancée de la Mer' and the Ballet 'Milenka' were included in the répertoire.

COLOGNE.

Korngold's Pianoforto trio, Op. 1, was recently played by the composer with MM. Bram Eldering and Grützmacher.——His Ballet 'Der Schneemann' was given with much success at the Municipal Opera House.——Rheinberger's rarely-heard Pianoforte concerto was played at a concert of the Musikalische Gesellschaft.——At a concert given under the auspices of the Tonkünstlerverein, Mr. Cyril Scott played a number of his impressionistic compositions, including the Pianoforte sonata. He was excellently received.

COPENHAGEN.

The Royal Orchestra have given a concert entirely devoted to compositions by Jean Sibelius. Under his direction a fine performance was given of his new fourth Symphony, 'Lucus a non lucendo.'——Ludvig Schytte's Pianoforte concerto was played by his daughter, Miss Anna Schytte, at a concert of the Dansk Koncertforening.——At a concert conducted by M. Safonoff, Strauss's 'Also sprach Zarathustra' was performed for the first time in Denmark.

CREFELD.

Wolf-Ferrari's choral work 'La Vita nuova' was given with great success under the direction of Professor Müller-Reuter.——About the same time his opera 'Der Schmuck der Madonna' was introduced at the Municipal Theatre.——A number of interesting compositions by Gernsheim, including a String quartet, a new Violin sonata, a Fantasy for violin, and some songs, were given at a chamber music concert of the Musikalische Gesellschaft. At another concert devoted to French music, Septets by Vincent D'Indy and Saint-Saëns were heard.

DESSAU.

Liszt's Symphonic-poem, 'Hunnenschlacht,' and Richard Strauss's 'Sinfonia domestica,' were performed at the fourth concert of the Hofkapelle (conductor, Herr Franz Mikorey).——A new opera, 'Das Nothemd,' with text and music by A. Woikowsky-Biedau, was produced at the Court Opera with very great success.

DORPAT.

Under the direction of M. Gerhardt Wagner, Enrico Bossi's choral work, 'Paradise lost,' was given for the first time in Russia with great success.

DRESDEN.

Among the recent revivals at the Royal Opera have been Richard Strauss's 'Salome,' Goetz's 'Der Widerspenstigen Zähmung,' and Mozart's 'Die Entführung aus dem Serail,' the latter being given for the hundredth time in Dresden.——Paul Juon's 'Episodes concertantes,' for violin, violoncello, pianoforte, and orchestra; Reger's 'Concerto in the olden style,' and Handel's 'Double Concerto' in B flat for two sets of wind instruments and orchestra, have been played at the concerts of the Königliche Kapelle.——Several interesting choral works have lately been heard, including Bruckner's Mass in F minor, a Mass in A by Draeseke, and 'Christi Geburt,' by Heinrich von Herzogenberg.——On January 22, a delightful new one-act comic opera, 'Tante Simona,' by Ernst von Dohnányi, was produced with great success at the Royal Opera under the direction of Herr Ernst von Schüch. On the same occasion Dohnányi's Tanzpantomime, 'Der Schleier der Pierrette' was revived.——Paul von Klenau's fourth Symphony in B flat minor was produced by the Königliche Kapelle, under the conductorship of Herr Kutzschbach.

DUISBURG.

Georg Schumann's Overture, 'Lebensfreude,' and his oratorio, 'Das Thränenkrüglein,' were recently performed for the first time.

ELBERFELD.

A concert-performance of Cornelius's 'Der Barbier von Bagdad' was given by the Elberfelder Konzertgesellschaft (conductor, Dr. Haym). The same Society also performed Mahler's stupendous eighth Symphony.

GIESSEN.

Siegfried Karg-Elert's Violoncello sonata in A major was recently played here for the first time.

HAMBURG.

The programme of the first concert of the Verein für musikalische Erstaufführungen included Oskar Fried's 'Das trunkene Lied,' a Phantasy for violin and orchestra, by Josef Suk, and Julius Weismann's cantata 'Macht hoch die Tür.'——At the Opera House Richard Strauss's 'Ariadne auf Naxos' was given for the first time, and obtained a great success.——Under the direction of Professor Arthur Nikisch, Mahler's third Symphony was performed at the third concert of the Berlin Philharmonic Orchestra.—The Bandler Quartet introduced a beautiful String quartet by Novak.——Herr Franz von Vecsey played an interesting Violin concerto by Paul Juon.

HANOVER.

Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Royal Theatre on January 25.——Beethoven's rarely heard cantata 'Meeresstille und glückliche Fahrt' was sung at the third concert of the Gesellschaft der Musikfreunde.

JENA.

Max Reger's 'Romantische Suite,' Op. 125, and 'An die Hoffnung,' for alto solo and orchestra, Op. 124, were performed under the composer's direction at the third Akademie Concert.

KÖNIGSBERG.

Mozart's operetta 'Der Schauspieldirektor' was revived at the Municipal Theatre with much success. Shortly afterwards Richard Strauss's 'Ariadne auf Naxos' was introduced.

LEIPSIC.

Sinigaglia's Suite 'Piemonte' was played for the first time at the eighth Philharmonic Concert (conductor, Professor Winderstein).——The fifth concert of the Musikalische Gesellschaft (conductor, Dr. Georg Göhler) was devoted to old music, the programme including Bach's Concerto for four pianofortes and string orchestra, fragments from Johann Adolph Hasse's 'Numa' and 'Piramo e Tisbe,' and Mozart's Serenade for solo strings, string orchestra, and timpani.

LYONS.

Moussorgsky's opera, 'Boris Godounow,' was recently given for the first time at the Grand Theatre with great success.

MAGDEBURG.

Carl Loewe's very rarely heard oratorio 'Das Sühnopfer des neuen Bundes' was sung for the first time by the Domchor (conductor, Herr Kuhne).

MANNHEIM.

Hugo Wolf's music to Ibsen's 'Fest auf Solhang' was heard with much interest when recently given for the first time by the Musikverein.

MAYENCE.

César Franck's Symphony in D minor and Glazounoff's fifth Symphony were lately heard for the first time at the Symphony Concerts of the Municipal Orchestra.

MILAN.

Wolf-Ferrari's opera 'Le donne curiose' was recently performed for the first time at the Scala Theatre. The charming work was cordially received.

MONTE CARLO.

One private performance of Wagner's 'Parsifal' was given at the Opera House, the intended series of public performances having been temporarily abandoned.

MOSCOW.

Elgar's Violin concerto was played, with Herr Fritz Kreisler as soloist, at one of M. Kussewitzky's Symphony Concerts. The work proved a very great success.

MUNICH.

Under the conductorship of Herr Schwickerath, Frederick Delius's 'Eine Messe des Lebens' was excellently performed by the Konzertgesellschaft für Chorgesang.——An interesting concert of the works of Hans Leo Hassler was given under the direction of Herr E. Wöhrle, to commemorate the three hundredth anniversary of the composer's birth.——Madame Amelie Klose recently performed Martucci's Pianoforte concerto in B flat minor for the first time.——At the seventeenth Volkssymphonie concert, Hugo Kaun's Pianoforte concerto in E flat minor was played for the first time by Madame Celeste Chop-Groenweldt.——Under the direction of Herr Bruno Walter, Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Residenztheater.——The following are the dates on which performances in connection with the Strauss-Wagner-Mozart Festival will take place: 'Der Ring des Nibelungen,' August 11 to 16, 25 to 30, and September 6 to 11; 'Tristan und Isolde,' August 9 and 21, September 2 and 14; 'Die Meistersinger,' August 18 and 23, September 4 and 16; 'Le Nozze di Figaro,' July 30, and August 4; 'Don Giovanni,' August 2 and 6; 'Die Zauberflöte,' July 31, and August 5; 'Ariadne auf Naxos,' August 8 and 20, September 1 and 13. (The full prospectus is obtainable from Messrs. Schulz-Curtius & Powell, 44, Regent Street, London.)

NANCY.

Among the interesting works heard lately at the Symphony Concerts (conductor, M. Guy Ropartz) have been Louis Thirion's Symphony in E flat, Mahler's fourth Symphony, and Gabriel Fauré's Suite 'Caligula.'

NANTES.

A new three-act opera, 'Sonia,' by Philippe Gaubert (libretto by M. Batillot), was successfully performed at the Grand Theatre on February 8.

PARIS.

M. Vincent D'Indy conducted the Lamoureux Concert given on January 11, when the Overture to Rameau's 'Zaïs,' the final scene from Lully's 'Armide,' and the 'Jour d'été à la montagne,' by M. D'Indy himself, were excellently performed.——M. Paderewski has appeared twice with great success at the Conservatoire Concerts.——On January 29, M. André Gailhard's opera, 'Le Sortilège,' was produced at the Grand Opéra.——Debussy's 'Images' were played at the Colonne Concert given on January 26. One of the set, 'Gigues,' was produced on this occasion, and proved fully worthy of its composer.——Three new orchestral sketches by Theodore Dubois were produced at the Sechiary Concert on February 2.——On February 9 M. Raoul Pugno introduced Mlle. Nadia Boulanger's 'Fantaisie' for pianoforte and orchestra at a Lamoureux Concert.

ROUEN.

A four-act opera, 'La Terre qui meurt,' composed by M. Marcel Bertrand to the libretto by M. René Bazin, has been produced at the Théâtre des Arts.

ST. PETERSBURG.

Elgar's Violin concerto, with Herr Fritz Kreisler as soloist, was performed with enormous success at the Kussewitzsky Concert on February 5.——At another concert of the same series Bruckner's ninth Symphony was played, under the direction of Herr Ernst Wendel, for the first time in Russia.

STUTTGART.

An interesting 'Sinfonia espansiva,' by the Danish composer Carl Nielsen, was played, under the composer's direction, for the first time in Germany at the seventh Symphony Concert of the Königliche Kapelle.

VIENNA.

An interesting new orchestral work, 'Carneval,' by Ferdinand Scherber, was successfully produced at a concert of the Tonkünstlerorchester.——Two works by Delius, 'Meerestreiben,' for solo-baritone, choir, and orchestra (to the poem by Walt Whitman), and the tone-poem 'Paris,' and Max Schillings's 'Hochzeitlied,' were performed at a concert of the Philharmonischer Chor (conductor, Herr Franz Schreker).——Wagner's 'Tannhäuser' (in the Paris version) was recently given for the first time at the Imperial Opera.——At the fourth Symphony Concert of the Musikverein, on January 28, the Misses May and Beatrice Harrison again performed the Brahms 'Double Concerto,' and upheld the high reputation they have already formed in Vienna.

Miscellaneous.

The following are the prize-winners in the competition recently organized by the Art Publication Society, Saint Louis, for pianoforte pieces: Giuseppe Ferrata (Louisiana), Victor Radeglia (Turkey), and Louis Victor Saar (Ohio), $500 each; Cav. Paolo Chimeri (Italy), Louis Victor Saar (Ohio), Henning von Koss (Germany), $300 each; Josef Nesvera (Austria), Austin Conradi (Maryland), Carolus V. Agghazy (Hungary), $200 each. About three thousand manuscripts were sent in.

The *Indian Music Journal* for November-December, 1912, contains an article, entitled 'English Magnanimity,' in which the author (H. P. Krishna Rao, B.A., editor of the Journal) quotes the description of the Coleridge-Taylor Memorial Concert, given in the *Musical Times* for December, as an example of the activity of Westerns in art matters. He contrasts with this the apathy of Indians regarding their own composers and music.

The *Piano-Player Review* (3, Newhall Street, Birmingham), a monthly journal devoted to the art and industry of the mechanical piano-player, has reached its fifth issue (February). This contains articles by Bertram Smith, Sydney Grew, and Alfonso Hernandez-Cata (on Moussorgsky) and much occasional matter of interest. The price is sixpence.

The Music Club, which has recently been founded under the auspices of an influential committee, with Mr. Alfred Kalisch as chairman, held a brilliant inaugural meeting at the Grafton Galleries on January 27. The work of the Club is to consist of occasional meetings for social purposes, and the entertainment of foreign guests. The secretary is Mr. John Pointer, 19, Berners Street.

We are informed that an appeal has been entered by Messrs. John Brinsmead & Sons, Ltd., against the judgment of Mr. Justice Warrington in the case of John Brinsmead & Sons, Ltd., *v.* Edgar George Stanley Brinsmead (recently heard in the Chancery Division) so far as it concerns the defendant, Edgar George Stanley Brinsmead.

Mr. Acton Bond has been recently appointed a member of the staff of the Royal Academy of Music as Professor of Elocution and Diction, and also as Director of the Dramatic Class in succession to the late Mr. Richard Temple.

Signor Caruso has been engaged to sing at the Royal Opera, Covent Garden, during this year's season of grand opera.

A series of lectures is proceeding at the L.C.C. Hackney Institute under the auspices of the Institute Musical Society. On January 25 the third lecture was given by Mr. Ernest Fowles, on the subject of 'Beethoven.'

Messrs. Stainer & Bell's new premises at 58, Berners Street, were formally opened on February 14 with a reception that was attended by many well-known musicians.

On February 10, at Caxton Hall, Mrs. Clifford Beckett inaugurated a series of five lectures on 'Song as an expression of life.'

Herr Felix Weingartner was recently married in New York to Mlle. Lucille Marcel, a Viennese prima donna.

There will be no Cardiff Festival this year, the Triennial Festival having been postponed till 1914.

Answers to Correspondents.

J. M. Duncan.—It is impossible to give a definite reply to your question. You ask 'If the composer of a tune has been dead for more than thirty years, and if the tune is still copyright, can the owner be compelled to give leave for its use, and how would the royalty be arranged?'

The first point to be disposed of is the duration of the original copyright. A composer may very well have been dead for thirty years without his work having fallen within the new conditions stated in our last number. Before the new conditions apply to the old work that work must have enjoyed its full period of copyright under the old Act, *i.e.*, forty-two years. It is, therefore, material to ascertain not only whether the composer has been dead for thirty years, but also whether the copyright would have expired had the period of copyright not been altered by the new Act.

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It is impossible to say at present how 'the price at which he publishes a work' (Sec. 3 of the Copyright Act) can be settled, when the publisher prints that particular work in a book with dozens or hundreds of others. The Board of Trade will probably feel bound to issue new rules with regard to collective books, such as hymn-books, chant-books, anthologies, &c. In fact, the present rules are absolutely ridiculous as applied to such books; for, unless otherwise agreed, the copyright owner is compelled to provide adhesive stamps, and the intending printer or publisher is obliged to purchase *a stamp for every copy*. The result will inevitably be that it will cost the owners of the copyrights included in such books more time, money, and worry than their royalties are worth; on the other hand, such books when published are likely to resemble foreign stamp albums more than anything else. The Board of Trade Regulations require that 'the adhesive label supplied as aforesaid shall be an adhesive paper label, square in shape, the design to be entirely enclosed within a circle, and the size of the label not to be more than three-quarters of an inch in length.'

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The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of Daily Technical Practice. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough*, *steady*, and *continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

1A.	TECHNICAL PRACTICE	(1st Position)	2s. od.	1B.	STUDIES	(1st Position)	2s. od.
2A.	Ditto	(1st, 2nd, and 3rd Positions)	2s. od.	2B.	Ditto	(1st, 2nd, and 3rd Positions)	2s. 6d.
3A.	Ditto ...	(1st to 5th Position)	3s. od.	3B.	Ditto	(1st to 5th Position)	3s. od.
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PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering &c.

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The Competition Festival Record

No. 56.

ENGLISH FOLK-DANCE SOCIETY.

FOLK-MUSIC COMPETITIONS.

Under the auspices of the Cirencester and District Branch of the English Folk-Dance Society, a series of folk-music competitions was commenced at Cirencester on January 23 and 24. The arrangements were in the hands of the general committee, of which Mrs. Bruce Swanwick, of Coates, is the honorary secretary. On the first day adults competed, and the second day was devoted to the children. The entries were satisfactory, but the attendance of the public was not good. Mr. Percy de Courcy Smale adjudicated. Many of the performers came from a long distance.

The awards were distributed by Miss Diana Cator.

Some of the chief results on the first day were as follows:

Pipe Playing. 'London Pride.'—1st, Miss James (Edgeworth); 2nd, Miss P. Bruton (Syde); 3rd, Miss Maitland (Brookthorpe).

Town female-voice choir. 'As I walked through the meadows.'—1st, Ciceter Girls' Club.

Open solo, female voices. 'Waly, waly.'—Miss James (Edgeworth).

Village mixed-voice choir. 'The keeper.'—North Cerney.

Village mixed-voice choir. 'Come, all you worthy.'—1st North Cerney.

Quartet (village), male voices. 'The jolly ploughboy.'—Filkins.

Village male-voice choir. 'The Chesapeake and Shannon.'—1st, North Cerney; 2nd, Filkins.

Village female-voice choir. 'The lark in the morn.'—1st, Syde; 2nd, Kelmscott.

On the children's day the awards were as follows:

Schools with average attendance of 300 or under. 'The Spanish ladies.'—1st, Cirencester Council School, Boys; 2nd, ditto, Girls.

Schools with average attendance of 150 and under. 'Green Broom.'—1st, North Cerney School.

Schools with average attendance of 70 and under. 'Farewell, Nancy.'—1st, Hatherop School; 2nd, Sapperton School.

Schools of 300 and under. 'Come, all you true good Christians.'—1st, Cirencester Council School, Girls.

Schools of 150 and under. 'The holly and the ivy.'—1st, North Cerney School.

Schools of 70 and under. 'As I sat on a sunny bank.'—1st, Sapperton School.

Open class. Towns. 'Brennan on the Moor.'—1st, Cirencester Council School, Boys.

Open class. Villages. 'On Christmas Night.'—1st, North Cerney School.

Open class. Town. 'Sons of Levi.'—1st, Cirencester Council School, Girls.

The awards were on this day presented by Countess Bathurst, who is the president of the local branch. She takes a keen interest in the work the Society is doing in reviving old English songs and dances.

BURY (LANCASHIRE).

January 30, 31 and February 1.

This event was once again a success. On the third day the classes were open and there was an audience of nearly 3,000 persons. The adjudicators were Professor Bantock, and Mr. S. H. Nicholson, of Manchester.

On the conclusion of the competition Professor Bantock said the movement was widely spreading. He hoped that they would be able to realise the enormous amount of good that Festivals did in their midst. They were raising the appreciation of music and were bringing refinement into a great many homes. He said that both he and Mr. Nicholson had judged the performances so that the choirs had had the advantage of being judged from two points of view. For example, Mr. Nicholson had regarded them from the North Pole, and he had looked at them from the South Pole, or at least from the Equator. Therefore they had not got a one-sided view. He said the performances of all the singers he had heard so far had been on a high level. It was a credit to Lancashire.

The results of the chief open competitions were as follows:

Bass solo (close), for bona-fide amateurs only.—1st, Peter Haworth, Crawshawbooth; 2nd, Clifton Maude, New Hey.

Soprano solo (open), for those who do not earn their living by music.—1st, Kate Sutcliffe, Todmorden; 2nd, Elsie Green, Barrowford.

Contralto solo (close), for bona-fide amateurs only.—1st, Alice Askinall, Whitefield; 2nd, Nellie Heywood, Unsworth.

Mixed-voice quartet (open).—1st, Colne Lyric Quartet; 2nd, Chilworth Quartet, Altrincham.

String quartet, two violins, viola, and violoncello (open).—1st, Harmonic String Quartet, Bolton.

Church and chapel choirs (open), for choirs of 20 to 30 voices.—1st, Altrincham Primitive Methodist Church Choir (conductor, Mr. J. A. Hill).

Male-voice choirs, T.T.B.B. (open), for choirs of not more than 30 voices which have never won in competition.—Haslingden Co-operative Vocal Union (conductor, Mr. J. L. Bryne).

Female-voice choirs (open), for choirs of not more than 36 voices.—1st, Blackpool Orpheus Ladies' Choir (conductor, Mr. Clifford Higgin); 2nd, Salford Vocal Society (conductor, Mr. Fred W. Blacow).

Instrumental trio, pianoforte, violin, and violoncello (open).—1st, The Whitworth Trio.

Male-voice choirs (open), for choirs of not more than 36 voices.—1st, Colne Orpheus Glee Union (conductor, Mr. L. Greenwood; 2nd, C.W.S. Male-Voice Choir, Manchester (conductor, Mr. Lewis Evans).

Choral-singing at sight.—Stretford Glee and Madrigal Society (conductor, Mr. T. Corlett).

Choirs of 30 to 60 voices (open).—1st, Sale and District Musical Society (conductor, Mr. Alfred Higson); 2nd, Hindley Glee Union (conductor, Mr. Joseph Layland).

THE BANGOR ROYAL NATIONAL EISTEDDFOD (1914).

At a meeting of the executive committee held at Bangor on February 7, Mr. T. R. Roberts, of Colwyn Bay, was appointed general-secretary. It was stated that £1,239 would be allotted to music, including the fees of adjudicators and cost of orchestra and choir for concerts. In the chief choral class £150 will be offered as a first prize and £30 as a second. As in these competitions the first and second winners are generally very close in merit, this disposition of the money seems strikingly out of due proportion. Inasmuch as the prizes are really grants in aid of expenses, it would be more equitable to distribute the £180 over three choirs, say, £80, £60, and £40.

HUDDERSFIELD.—February 7, 8.

The competitions organized in memory of Mrs. Sunderland were this year more successful than they have ever been before. The entries were as follows: Junior pianoforte, 41; senior pianoforte, 23; choirboys, 20; contralto solo, 33; tenor solo, 13; school choirs, 3; mixed-voice choirs, 7; and male-voice choirs, 6. The test-pieces and chief results were as follows:

CONTRALTOS.

Tests: 'Thou shalt bring them in' (Handel).
'My resting place' (Schubert).

1st. Hetty Sykes (Longwood).
2nd. Hilda Oldfield (Huddersfield).

There were many excellent voices in this class.

TENORS.

Tests: 'Love in her eyes' (Handel).
'O vision entrancing' (Goring Thomas).

1st. Harold Farrar (Halifax).
2nd. Norman Dransfield (Boothlines).

The standard in this class was not very high.

JUNIOR PIANOFORTE.

Tests: Waltzes in A minor. Op. 34, No. 2 (Chopin).
Rondo 'Sonata Pathétique' (Beethoven).

1st. Evelyn Graham (Lockwood).

SENIOR PIANOFORTE.

Tests: First movement, Sonata in F, Op. 54 (Beethoven).
Scherzo in C sharp minor, Op. 39 (Chopin).

1st. Robert France, Brighouse.
2nd. Arthur Wilkinson, Outlane.
3rd. Mabel Hynes, Scammonden.

This class brought forward some specially good talent. It was difficult to differentiate the three players named. The marks respectively were as follows: 146, 145, 144, out of a maximum of 160.

CHOIRBOYS.

Tests: 'The mermaid's song' (Haydn).
'Oh! had I Jubal's lyre' (Handel).

1st. George Jowett, Bradford.
2nd. H. Park, Moorhouse, Bingley.

Jowett gave a truly remarkable performance of the Handel air. He roused the vast audience to extraordinary enthusiasm.

MIXED-VOICE CHOIRS (Open).

Tests: 'Come, pretty wag' (Parry).
'The bells of St. Michael's tower' (Knyvett and Stewart).

			Marks.
Bingley Co-operative (Mr. T. H. Salter)			
Stocksbridge Choral Union (Dr. W. M. Robertshaw)	68	66	= 134
Armley Choral Society (Mr. H. H. Pickard)	72	73	= 145
Crosland Hill (Mr. A. England)	72	72	= 144
Bradford Vocal Union (Mr. J. Barker) ...	69	73	= 142
Crosland Moor Wesleyan (Mr. R. H. Dyson)	72	68	= 140
Ashton-under-Lyne Choral Society (Mr. R. W. Walker).			

Five choirs were selected for the final test.

MALE-VOICE CHOIRS (Open).

Tests: 'O mariners' (S. Coleridge-Taylor).
'Hushed in death' (Henry Hiles).

Holme Valley Male-Voice (Mr. I. Silverwood)	76	73	= 149
Morley Vocal Union (Mr. S. Smith) ...	73	69	= 142
Todmorden Male-Voice (Mr. H. Lees) ...	74	72	= 146
Dearne Valley Vocal Union (Mr. H. Dyson)			
Heaton Male-Voice (Mr. C. Milne Rooks)			
Greetland Vocal Union (Mr. E. Holroyd)			

Three choirs were selected for the final test.

SCHOOL CHOIRS.

Tests: 'O, the summer' (S. Coleridge-Taylor).
'Cleansing fires' (F. H. Cowen).

1st. Lower Wortley C.S. (Mr. T. Morton).
2nd. Golcar, Grow Lane C.S. (Mr. C. Hellawell).

The competition is not taken up satisfactorily by the schools of the district. There were only three entries. The singing, however, was very good.

Dr. McNaught adjudicated, and conducted the combined choirs. Mr. J. W. Pearce was the official accompanist. The attendance of the public was excellent.

MACCLESFIELD (EAST CHESHIRE FESTIVAL).

February 14, 15.

This Festival is actively promoted by the Hon. Mrs. Serocold, daughter of Lord Sheffield, who resides near Macclesfield.

The prospectus states that the aim of the Festival is to encourage and promote choral singing, especially in the rural districts. It is hoped that by bringing competitors together once a year, the choirs and conductors will be stimulated and encouraged to greater efforts and higher achievements by the valuable remarks and criticisms of a competent and impartial judge.

There are no solo-singing classes, except for boys, and no instrumental classes, and there are no money-prizes. The appeal is entirely confined to East Cheshire. It is all very well organized, and there is an obvious pleasant spirit of co-operation between those who manage and those who are managed. Twenty-eight choirs of various constitutions entered. A few schools that had entered and prepared the music were unfortunately prevented from competing owing to illness of children. But all that came, both junior and senior, showed vocal capacity and an earnest desire to profit. Among the successes in the school classes there were the Prestbury school (Mr. Albert Loose), who gave excellent performances of two typically good school songs, 'The old brown house' (Hateley) and 'Will you walk a little faster' (Carroll and Macdonald). But the high-water mark on the junior day was reached by Lord Vernon's Girls' School (Miss Robinson) by their beautiful performance of two other good school songs, 'The three dragons' (Brown) and 'The coming of May' (Ethel Boyce). All the effects were secured through the music and not by altering its rhythm and phrasing, and the enunciation was remarkably good. Siddington (Mr. W. Webb) and Mill Street Higher Grade (Mr. John Owen) were also first-rate, and Ballington (Mr. A. Hulme) shone brightly in the sight-singing. In the adult classes the outstanding result was the fine performance of Sullivan's 'The long day closes' by the Talke Glee Singers (Mr. A. Bossons). Others who came first were Alderley Choral Class (Hon. Mrs. Stanley), the test being 'The shepherd' (Walford Davies); Edgeley (Mr. T. L. Ford), test, 'The Snow' (Elgar); Langley (Mr. A. W. Dale), in the Village Singing Class; Poyston Parish Church (Mr. J. White), in the Church Choir Class; and Edgeley Wesleyan (Mr. T. L. Ford) in the Open Choral Society Class. St. Peter's Church, Congleton (Mr. Fred Green) sang with fine tone and taste in another Church Choir Class, in which they were the only competitors.

An important feature of this Festival is the concert given by the combined adult choirs. The chief work selected for performance on this occasion was Bach's cantata, 'God so loved the world,' the choral parts of which had been made tests in the competition. Probably nothing that these village choirs could work at was likely to do them so much good as this fine specimen of Bach's majestic part-writing. It was found difficult at first, but as familiarity grew so did deep appreciation. The combined performance was impressive.

Miss Hilda Foster sang the well-known aria, 'My heart ever faithful,' which comes in the work, and Mr. William Coleman sang the bass aria. Later, both these soloists sang groups of songs to the entire satisfaction of the large audience assembled in the Drill Hall. Elgar's 'The Snow,' sung by the combined female-voice choirs, accompanied by orchestra, was one of the greatest successes of the concert, and was encored. The question of how to provide orchestral accompaniment at concerts of this kind presents difficulties. If a 'scratch' amateur team is organized it is almost impossible to weld it quickly into a unity, and on the other hand a professional band is costly. The solution adopted on this occasion was to have a few strings wholly professional, and those the best that could be obtained from

the Manchester Hallé Band. The little orchestra consisted simply of two first violins, two seconds, two violas, two violoncellos, and one double-bass. They formed a perfect plastic unity that left no room for anxiety. Besides playing accompaniments they gave delightful performances of Handel's 'Water Music' and of Mozart's Serenade for Strings in G.

Dr. McNaught conducted, and he also adjudicated during the two days.

The Hon. Mrs. Serocold, and those who work with her, have every reason to be gratified at the result of their labours.

PEOPLE'S PALACE,

Mile End Road, East London.

February 20, 22.

The children's competitions connected with this very useful and successful Festival are held at separate periods from those catering for adults. On February 20 only Jewish schools and choirs were heard, because they were unable to take part with the other schools whose only available time was Saturday, February 22. A band from the Baker Street, Stepney, School, under Mr. Davis, was the only entry in the children's violin band class. They played Schumann's 'Birthday March' (as arranged in Novello's School Band Music) with quite remarkable finish and spirit, and with excellent tune. Four schools had entered for the school choir section, in which the tests were 'Where the bee sucks' (Arne), and 'Waken not the sleeper' (Reinecke). Rochelle Street, Bethnal Green (Miss K. Darke), came out first.

On February 22 the great hall of the Palace presented an animated sight. Over one thousand children competed in various classes. Six girls' choirs were in one class, the first place in which was won by Eleanor Road, Hackney (Miss M. A. Wallington), the second by Sneed Road, Bow (Miss A. S. Hedley), and the third by Dingle Lane, Poplar (Miss Hants).

In the boys' section, in which only two of the three entries appeared, St. John's Road, Hoxton, was first, and in a mixed (girls and boys) class, Christ Church, Spitalfields (Mr. F. Daly), reached the highest point attained during the two days by their beautiful performance of 'O no, John' (folk-song) and the two-part song, 'In summer woods' (John Ireland). Rarely have such pure tone, perfect intonation, clear enunciation, and fine rhythmic treatment been heard at a junior competition. As was pointed out by the judge, all this artistic execution was secured without upsetting any factor of the composition. The laudable attempt at clear enunciation often made at these events is very apt to lead to a falsification of the phrasing and rhythm of the music.

Seven schools were tested in sight-reading, Christ Church, Spitalfields, coming out with flying colours.

Another highly promising section of the Festival was that for Children's Choirs, Bands of Hope, and Play Centres. No fewer than eleven choirs had entered, and they all appeared. The tests were 'My own country' (Forrester) and 'Riding to Fairyland' (Bantock). Grove Mission Sunday School Choir, Homerton (Mr. F. E. Creed), came first, St. Mary's, Stratford, Band of Hope (Rev. H. J. Kitcat) second, St. Simon Zelotes third, and Laburnum Street Play Centre, Haggerston, fourth. Dr. McNaught adjudicated.

A concert and prize-distribution followed. The choirs sang sometimes separately and sometimes combined, and there was an attractive exhibition of Morris dancing by girls from the Esperance Guild. Mrs. Humphry Ward distributed the prizes. She voiced her satisfaction with the whole proceedings, and particularly with the appearance of choirs from Play Centres, in the establishment of which she had been so intimately concerned.

Although the number of competitors is satisfactory, audiences are not drawn. It would seem still that parents regard the competition and concert as a thing apart from their interests.

Miss Edith Barran, the honorary secretary, displays exceptional skill in organizing this Festival. It has brought light to many dark quarters in the East, and it has revealed the existence of ample musical capacity on the part of the children and an almost touching devotion on the part of faithful and competent teachers.

The adult competitions will be held at the Palace on April 21, 25, 28, 29, May 2 and 3.

NAVAL AND MILITARY MUSICAL UNION.

The competitions this season will take place at Aldershot at the Smith-Dorrien Institute, Stanhope Lines, as follows: 'Smith-Dorrien' Cup, March 8, at 7.30 p.m.; 'John Farmer' Cup, April 9, at 7.30 p.m.

The songs chosen for the 'John Farmer' Competition are: Part-song, 'Soldiers' Chorus' (Gounod); unison song, 'The lass that loves a sailor.'

SCHUBERT'S 'SONG OF THE SPIRITS' AS A MALE-VOICE TEST-PIECE.

Metronome Rate.

Schubert's 'Song of the Spirits' is one of the most imposing and beautiful of this composer's choral works, but it is not performed so often as its merits deserve it to be. It is accompanied. Welsh choirs would do well to add it to their repertoires. As there are no metronome marks printed, conductors may be naturally puzzled as to how to take the various movements. For their benefit we give the rates that were suggested some years ago when Sir Edward Elgar and Dr. McNaught adjudicated on this work at Morecambe. Adagio molto, quaver = 76; Più Andante, crotchet = 72. At 'Sheer from the low'ring crag,' crotchet = 74; Un poco più mosso, crotchet = 96. Più mosso (page 20), crotchet = 108. Tempo primo (page 23), quaver again = 76. The piece is published by Novello's in both notations.

At the Revoe School Blackpool, Standard V. boys were being tested in English composition, and the subject announced was 'A country walk during a fall of snow.' Mr. Rigby remarks that 'Perhaps it is not suprising that a boy, living in a town which boasts of its Musical Festivals, should refer to those competitions in his writings; but what are we to say of his appreciation of them, or of his conception of the high standard of excellence they have reached, when he makes the following statement: "The snow was falling fast, and I was in the country. The hedges were covered with snow, and the sparrows were chirping away like a child that is in a choir trying to win a prize"?'

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

South and West London.—March 1, 3, 5, 6, 8. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

Stratford and East London.—March 1 to 15. Mr. John Graham, 74, Park Hall Road, East Finchley, London, N.

Carlisle.—March 3, 4, 5, 6. Mrs. Nigel Buchanan, 29*a*, Aglionby Street.

Fife.—March 7, 8. Mr. W. Berry, Tayfield, Newport, Fife.

Manchester (Sol-fa Association).—March 8. Mr. T Ward Hall, Longsight, Manchester.

Wansbeck (Morpeth).—March 14, 15. Mrs. Orde, Nunnykirk, Morpeth.

East Finchley.—March 17. Mr. P. C. Hughes, 23, Briarfield Avenue, Church End, Finchley.

Brisbane.—March 22, 23. Mr. S. T. Little, Box 671, G.P.O., Brisbane.

Knighton.—March 24 (Easter Monday).

Hartlepool.—March 24 (Easter Monday), 25. Mr. Thomas P. Bryant, Bank House, Hartlepool.

Pontypool and District.—March 25. Mr. James Bees, 17, Nicholas Street, Pontypool.

Douglas (Manx).—April 1, 2, 3. Mrs. Laughton, Ballaquane, Peel.

Oakham (Rutland).—April 2, 3. Miss Codrington, 110, Eaton Square, London, S.W.

West Sussex (Chichester).—April 4, 5. Her Grace The Duchess of Norfolk, Arundel Castle.

Wirral (Cheshire).—April 4, 5 Mr. Clement Jones, Friends' Hall, Ness, Cheshire.

Retford (North Notts)—April 5, 7, 8, 9. Miss Hermione Harcourt Vernon, Grove Hall, Retford.

Leith Hill.—April 8, 9. Miss Vaughan-Williams, Leith Hill Place, Dorking.

Bourne (Lincs)—April 8, 9. Miss Bell, Bourne, Lincs.

Cornwall.—April 10, 11, 14, 15. Lady Mary Trefusis, Porthgwidden, Devoran.

Hexham (Tynedale).—April 11, 12. Miss Harrison, Beacon Grange, Hexham.

Belfast.—April 11, 12. Miss Beck, Queen's University.

Eskdale (Yorkshire).—April 15, 16. Misses C. and M. Yeoman, 'Woodlands,' Sleights, S.O.

Petersfield.—April 15, 16, 17. Miss Grace Keily, Purbrook, Hants.

Gainsborough.—April 16, 17. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough.

Leyburn (Wensleydale).—April 16, 17. Rev. W. Topham, Middleham Rectory, R.S.O.

Ilkley (Wharfedale Festival).—April 17, 18, 19. Mr. A. T. Akeroyd and Mr. W. R. Bates, Elm Bank, Ilkley.

Denstone (Dove and Churnet).—April 17, 23. Mr. A. Rawlinson Wood, Denstone College, Staffs.

Northampton.—April 18, 19. The Hon. Norah Dawnay, 29, Oxford Square, W.

Oundle.—April 18, 19. Lady Lilford, Lilford Hall.

London Girls' Club Union.—April 19. The Hon. Maude Stanley, 32, Smith's Square, Westminster, S.W.

Berkhamsted.—April 19. Mrs. Brice, 41, Charles Street, Berkhamsted.

York.—April 19, 21, 22. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

People's Palace Musical Festival.—April 21, 25, 28, 29; May 2 and 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

Trowbridge (Wilts).—April 22, 23. Mr. James Thornton, Limpley Stoke, Bath.

Tunbridge Wells.—April 22, 23. Mrs. Alfred Wace, Denstone, Wadhurst.

Mid-Somerset (Bath).—April 22, 23, 24. Mr. H. Bowen, 13, Daniel Street, Bath.

Coleraine (N. Ireland).—April 24, 25. Mrs. Huston. Ulster Bank, Coleraine.

Bolton.—April 24, 25, 26. Mr. H. Vickers, 47, Knowsley, Street, Bolton.

Grantham.—April 28, 29. Mr. Frank Radcliffe, 25, Castlegate.

Pontefract.—April 29, May 1. Mr. A. M. Storr, Baxtergate, Pontefract.

Morecambe.—April 29, 30, May 1, 2, 3. Mr. W. C. Fawcett, Festival Offices.

Buxton (N. Derbyshire).—May 1, 2, 3. Mr. F. Gummer, Ash Street, Buxton.

Glasgow.—May 2, 3. Mr. Edwin H. Hale, 2, Lauderdale Avenue, Earlspark, Glasgow.

Perth.—May 2, 3, 4. Mr. Ed. Nicol, Paradise Place, Perth.

Chelmsford (Central and East Essex Musical Association).—May 3 and 5. Mr. F. C. Bramwell, Hatfield Peverel, Witham.

Weymouth (Dorset Choral Association).—May 7.

Sandy (Bedfordshire).—May 8. Mr. J. Milliner, Bedford Road, Sandy.

Kilmarnock.—May 10. Mr. Frederic Ely, 21, Barns Street, Ayr.

Hereford.—May 12. Mr. Gordon B. Workman, Hereford.

Menai Bridge (Anglesey Eisteddfod).—May 12, 13.

Ripley.—May 13 (Whit-Tuesday). Mr. S. James, 10, Chapel Street, Ripley.

Leamington.—May 15, 16, 17. The Secretary, Leamington Musical Festival.

Hull.—May 16, 17. The Hon. Secretaries, 4, Albion Street, Hull.

Dublin (Feis Ceoil). May 19 to 24. Miss Alice E. Griffith and Miss Margaret O'Brien, 37, Molesworth Street, Dublin.

Bristol.—May 19, 20, 21, 22 and 24. Mr. W. E. Fowler, 'Mascotte,' Tyndall's Park.

Midland Festival (Birmingham).—May 20 to 24. Messrs. G. T. Bowker and F. W. Stevens, Queen's College, Birmingham.

Aberdeen (N.E. Scotland).—May 21, 23, 24, 25. Professor Terry, Westerton Cults, Aberdeen.

Maidstone (Kent).—May 28, 30, 31. Mr. W. H. Day, 42, Earl Street, Maidstone.

Lytham.—June 12, 13, 14. Mr. Allon Wilson, Musical Festival Offices, Lytham.

Cleethorpes.—June 20, 21. Mr. S. G. Dilnot, Council House, Cleethorpes.

Royal National Eisteddfod of Wales (Abergavenny).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

Blackpool.—October 14 to 18. Mr. L. Franceys, Williams Deacons Bank, Ltd.

Nottingham.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

Lord, Thy children

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HYMN-ANTHEM FOR SUNDAY SCHOOL ANNIVERSARY SERVICES

THE WORDS WRITTEN BY BISHOP W. WALSHAM HOW

THE MUSIC COMPOSED BY

J. H. MAUNDER.

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Andante moderato.

ALL THE VOICES.

SOPRANO. ALTO. TENOR. BASS.

mf

Lord, Thy children guide and keep,

Andante moderato. ♩ = 88.

mf

cres.

As with fee - ble steps they press On the path-way rough and steep Through this wea - ry . .

cres.

cres.

p *cres.* *poco rall.*

wil - der - ness. Ho - ly Je - sus, day by day, Lead us in the nar - row way.

poco rall.

p *cres.*

poco rall.

p *cres.* *poco rall.*

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LORD, THY CHILDREN GUIDE AND KEEP.

A little slower. CHILDREN ONLY. *a tempo.*

There are sto - ny ways to . . tread; Give the strength we

A little slower. *a tempo.* *p* *cres.*

A little slower. *Tempo 1mo.*

sore - ly lack; There are tan - gled paths to thread; Light us, lest we

A little slower. *Tempo 1mo.* *p* *cres.*

p *cres.* *poco rall.*

miss the track. Ho - ly Je - sus, day by day, Lead us in the nar-row way.

p *cres.* *poco rall.*

CHOIR. TENORS AND BASSES, OR SOLO.

mf espressivo.

There are sand - y wastes that lie Cold and sun - less, vast and drear,

p a tempo.

Where the fee - ble faint and die; Grant us grace to . . per - se - vere.

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ALL THE VOICES.

p *cres.* *poco rall.*

Ho - ly Je - sus, day by day, Lead us in the nar - row way.

p *cres.* *poco rall.*

p *cres.* *poco rall.*

CHILDREN ONLY (OR SOLO).

mp

There are soft and flow'r - y glades Decked with gold-en - fruit - ed trees,

p

Sun -ny slopes and scent-ed shades ; Keep us, Lord, keep us, Lord, keep . . . us, Lord, from

sloth - ful ease. Ho - ly Je - sus, day by day, Lead us in the nar-row way.

Vigoroso. ALL THE VOICES. *f*

Up - ward still to pu - rer heights!

f

Vigoroso. *f*

On - ward yet to scenes more blest, Up - ward, on - ward, on - ward, up - ward,

mf

Up - ward still to pu - rer heights! Calm - er re - gions, clear - er lights,

mf

mf

p

calm - er re - gions, clear - er lights, Up - ward still to pu - rer heights!

p *cres.*

p *p* *cres.*

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cres. *f*

On - ward yet to scenes more blest, Till we reach . . the

cres.

p

prom - ised rest, till we reach the prom - ised rest!

p

p

Ho - ly Je - sus, day by day, Lead us in the . . nar - row way,

p

p

cres. *cres.*

lead us, Je - sus, Je - sus, lead us, Ho - ly Je - sus, day by day,

cres. *cres.*

cres. *cres.*

f

Je - - - - - sus, lead . . . us, Ho - -

Ho - ly Je - sus, lead us, Je - sus, lead us, Ho - -

f

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f

rall.

- ly Je - sus, Lead us in the nar - row way.

rall.

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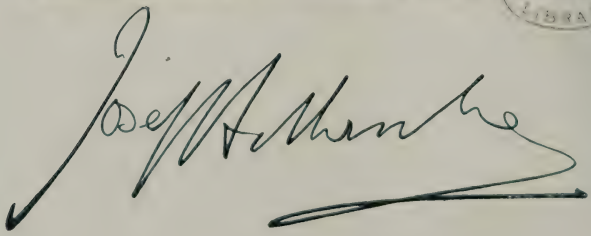

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APRIL 1, 1913.

JOSEF HOLBROOKE.

London musical life would be different from what it is without Josef Holbrooke. He is the most amusing serious musician in our midst. In his compositions, as in the torrent of his literary outpourings, we are continually encountering the bizarre and unexpected. A good deal of his music has a weird, grim, and fearsome psychological basis. This tendency of his mind to dour subjects accounts for his fondness for the poems of Edgar Allan Poe. He has a characteristic style which includes an opulent and amazing, almost dazzling, variety of imaginativeness, yet bold, bad critics sometimes have had the temerity to hint that his music does not always accurately fit the situation, and that it is applied haphazard. It is also suggested that he does not employ those reserves of analytic criticism of his own music which he lavishes freely on that of other composers. But we cannot pretend in this article to give an adequate estimate of the powers and achievements of this fertile composer. We desire simply to give a sketch of his career and some account of his personality and his opinions, and to pay a tribute of respect to a remarkable man. He is what is called a 'character'; an idiom that conveys the idea that he is something out of the common and at least slightly eccentric. One very creditable feature of his outlook on the world of music is the generosity of his appreciation of the so-called young British 'school' (if there is one). He not only writes enthusiastically about his contemporaries, provided always that they are up-to-date, but ne often brings forward their most hopelessly unpopular works at his concerts. It is true, however, that a perusal of his voluminous scattered writings (which are a liberal education in the application of epithets) induces a feeling that some of his swans are masquerading geese.

The programme book of the concerts he gives generally provides some light reading, chiefly consisting of scornful remarks on the attitude of the public to his music, and thus the severity of the effect of some of the music performed is often pleasantly mitigated. We give some quotations later. Although Josef Holbrooke has enjoyed exceptional advantages in having his music performed and in getting his music published, it is evident that his halo does not fit perfectly. But he girds chiefly at the public, although publishers, critics, and others with whom he comes in contact are considerately not forgotten. Does he take himself seriously? The answer is that on the whole he does, and it may be said that he has established his claim to be considered a force in British music.

Joseph* Holbrooke was born at Croydon on July 5, 1878. His father, a professor of music, was born at Bristol, but his family was associated with Neath. This Welsh extraction Holbrooke *fils* believes accounts for his (Joseph's) well-known pugnacity. His mother was born of Scotch parents in Glasgow, but, says the son, 'She belonged to the wildest of the hills of Scotland.' She was a professional singer, and she died when Joseph was two years old. As to the paternal appreciation of the son's achievements Mr. Josef blandly observes that his father declares he does not understand his son's music, and 'does not believe that anyone else does.'

Mr. Holbrooke *père* was for many years a peripatetic pianist with entertainers such as Liston, Thurston, Hamilton, the great Vance, and others. In 1883 he came to London in order to form a teaching connection. When Joseph had reached the age of six his father gave him lessons on the pianoforte and violin. One gathers from the interesting description of these lessons given by the composer that these encounters were occasionally strenuous experiences for both parties, the father being sore in spirit and the son in body. Joseph now thinks that the stimulus he received on these Spartan occasions did him a world of good, and served to school him to endure criticism. After a year or two the boy made good progress with both instruments, and at nine years of age he composed music for home consumption. He was a member of a local church choir, and as he possessed a beautiful treble voice, ranging up to the high C, his services were in demand for solos. This experience of the compositions of the best masters increased his knowledge of, and fondness for, the art. When he was fifteen years of age, his father, recognising the budding talent of the boy, determined to give him a better chance than he himself had enjoyed, and with this view placed him in the Royal Academy of Music (1893). He became a pupil of Frederick Corder for composition and of the late Frederick Westlake for the pianoforte. But he does not consider that he achieved much by way of composition at this celebrated institution. This comparative failure arose no doubt from Mr. Holbrooke's peculiar temperamental disposition, which would lead him to chafe under constraint. It was a disappointment to him that none of his orchestral compositions were performed during the term of his studentship. Although he was a skilful pianist before he entered the Academy, he speaks highly of his indebtedness to Mr. Westlake. Amongst the students who were his contemporaries he recalls Robert Radford, Isabel Jay, Charles Macpherson, Christopher Wilson, Nevil Flux, Herbert Withers, Aldo Antonietti, Gertrude Peppercorn, Herbert Fryer, and W. H. Bell. His intercourse with students, however, was slight, owing to his natural diffidence. But he has since

* 'Josef' is a variation for professional use, but it is not always adopted. There is no authority for the alternative spelling 'Holbrook' given in Grove's Dictionary.

contrived to make up for this failing. When he was fourteen he assisted his father in teaching, and began to earn his living. After leaving the Academy he continued to compose, but under discouraging circumstances. While he was on a melancholy tour with a pantomime company (in which he was the 'band') he received a letter from the late August Manns asking him to call at the Crystal Palace. Lack of funds was an obstacle which was generously met by Manns, who also provided Holbrooke with a much-needed meal. A grateful recollection! The result of the interview was that on March 3, 1900, he had the good fortune to have his orchestral poem, 'The Raven,' produced at the Palace under the direction of Manns, to whom so many English composers owe a great debt.

The following criticism appeared in the April, 1900, issue of the *Musical Times*:

. . . 'The Raven' is deficient in regard to balance of tone in orchestration. There are invariably two ways of creating a desired effect. The one is allied to beauty, the other to ugliness. Of late a preference has, in most instances, been shown for the latter, because the writers had not sufficient strength to seek the former without becoming sentimental and undramatic; but ugliness is bad art. Mr. Holbrooke shows that he can invent expressive melodies, can develop them in a musicianly and interesting manner; but his endeavours to support in his orchestration the supernatural in Edgar Poe's lugubrious poem, result, for the most part, in crudities and harsh sounds that seem to blaze forth their inability to combine with anything approaching an harmonious whole. Still the work in its entirety is one of decided promise, for it attests to the possession of lively imagination, invention, considerable knowledge, and resource.

From this time forward Holbrooke has been constantly before the musical public as a composer, a concert-giver, a musical journalist, using as caustic a pen as have critics of his music, and a critic of things in general and more especially of the great stupid British public that does not crowd to his concerts. His industry and output are phenomenal. His published compositions include fifty or more songs, as many pianoforte pieces, sixteen violin pieces, twelve clarinet (or viola) solos, ten works in the form of chamber music, some of which are very elaborate, thirteen orchestral works (three of which employ chorus), and six dramatic works, the latest of which are 'Dylan' and 'The Children of Don.'

The following are specimens of the literary lucubrations that appear in Mr. Holbrooke's programmes:

Mr. Josef Holbrooke steps forward somewhat adventurously with his 12th year of endeavour for some Modern English Music to an apathetic public, and hopes to receive as few blows as possible (with the usual financial loss) in return. That our composers rarely hear any of their songs, if they are in any way above the Ballad Concert standard, still holds good, so there is still reason for giving concerts which may have for their object the encouragement of native art. I do not mean students' art. It seems that a great deal of encouragement is going on in this direction with plenty of financial backing; with what result the future will reveal. Meanwhile the composer who has passed the stage of the 'very gifted young man,' with a fond professor to watch him, seems to be very little catered for, except by a solitary performance every year.

A CONFESSION.

It is with some confusion that I have received a communication from an 'enthusiast'—in answer to my peevish complaint that these modern songs 'will certainly never be heard at famous Ballad Concerts,' in which this deluded disciple informs me that he really should not advise me to despair (!), and further that he really fails to understand *why* these songs are not heard at beautiful and enthusiastic 'Ballad Concerts,' for, he says, they are quite good enough, in his opinion, to be included! After this, I fear all my efforts will be wasted! so, in a dour and bewildered state, I leave the contest for the present. While our good English musicians in power with fine orchestras and much money are pummelling, to their utmost ability, the down-trodden and unrecognised gifts (!) of Richard Strauss and his brethren abroad, we, in our small way, and where we can, try to leaven matters by writing out cheques and playing our own music to recalcitrant audiences! It is to be regretted that the Reger Pianoforte quintet announced for this concert was found so long and turgid that we had to put it aside, in case it met the sad fate of serious English music. We have found a place for more interesting native work, and saved Mr. Reger's reputation, which, with Mr. Strauss, is sacred in this country.—*J. H.*

[We give this extract just as it was printed in the programme of a Holbrooke Concert given at the Æolian Hall on February 28.]

The following quaintly-worded notice headed a recent programme:

If the music should interrupt any conversation it may be pointed out that there is a splendid room upstairs to continue it in.

It will be observed that it is not quite clear whether the music or the conversation is to be continued upstairs, but we think we know what is meant.

In the course of a recent interview we note with much concern that Mr. Holbrooke said:

What is wanted is the death by starvation of three or four English composers. Scarcely anything short of this will awaken the public to recognition of the way they are being treated. You can't expect men to write music for nothing; nor can you expect publishers to publish it when they know there is little possibility of its being heard more than once—if, indeed, one performance can be guaranteed. Yet this is what English artists have to contend with. Their work is not wanted at home. They have to waste their money and time in travelling to Germany or France in the heart-breaking endeavour to get their music heard abroad, and then when, by good fortune, they have managed to get a hearing in some second-rate German town, they have at last a chance of acceptation at home.

Does he contemplate a hunger strike? We note with gratitude his unexpected sympathetic reference to publishers.

Mr. Holbrooke has been fortunate in enjoying the generous support of Lord Howard de Walden, who, under the name 'T. E. Ellis,' has written the libretti of the two chief works of the composer, namely, the operas 'Dylan' and 'The Children of Don,' parts of a trilogy based upon Welsh traditions. The first-named work has not yet been performed, but extracts have been given in the concert-room. 'The Children of Don' was produced in a costly style during the Hammerstein régime at the London Opera House on June 15, 1912, under the direction of Arthur Nikisch. The opera elicited divers opinions, but the most hostile critics admitted that it contained many fine moments.

One of the most characteristic of his works, 'Queen Mab,' a poem for orchestra (with chorus

ad lib.), was performed recently by the Berlin Philharmonic Society. Nikisch, who conducted, wrote to the composer:

The performance of 'Queen Mab' was very good indeed. Not all the public liked it, but a great number, especially the musicians, liked it very much, and the event strengthened your reputation in Germany as a composer of high quality.

During the twelve years in which Holbrooke has given chamber concerts without any financial backing, he has introduced over a hundred works. The following are amongst the composers represented: Bantock, Bell, Boughton, Bowen, Davies, Delius, Dunhill, Elgar, Balfour Gardiner, Kessler, Mallinson, Cyril Scott, and Walthew.

The whole impression of the man and his music is that both are as fitful as the sky itself and as constantly interesting. His music is the spontaneous expression of his peculiar temperament; it is enigmatic and full of surprises, 'quips and cranks and wreathed smiles,' and gives one the general impression that his talent is not yet fully controlled and balanced.

Are we to look on Josef Holbrooke as one of the saviours of our native art? The answer to this question is in the lap of the gods; but if tenacity of purpose and extraordinary industry, allied to remarkable ability, count, he will surely secure a niche in the British Pantheon.

List of Published Compositions.

VOCAL WORKS.

Op.
1. Anthems.
9. Part-Songs.
14. Five 'Bohemian' Songs. (Also with orchestra.)
15. Five Songs.
22. Six Characteristic Songs.
24. Six 'Lyrical' Songs.
29. Six 'Trench' Songs (words by Herbert Trench).
30. Six 'Romantic' Songs.
34. Six Landscapes for Soprano or Tenor Voice (also published with French translation).
41A. 'Marino Faliero' (Baritone Scena). (Also with orchestra.)
41B. 'Annabel Lee' (Ballad). (Also with orchestra.)
47. Choral Songs (and Male Choir):
   1. Footsteps of Angels.
   2. To Zante.
   3. In Fairyland.
   4. Jean Richepin's Song.
   4. England's Battle Song.
   6. To Thee, Wales!
   7. Captain Wattle.
   8. Drink the Swizzy!
54. Six Dramatic Songs.

CHAMBER MUSIC.

6A. Sonatina (violin and pianoforte).
6B. Adagio and Rondo (clarinet and pianoforte).
8. Five Mandoline and Guitar Pieces.
17B. String Quartet (in one movement).
33A. Sextet (No. 3) for pianoforte and strings (or five wind instruments).
33B. A Miniature Suite (five wind instruments).
36. Horn Trio for pianoforte, violin, and horn.
43. Sextet (No. 4) for pianoforte and strings (In Memoriam).
44. Quintet (No. 3), for pianoforte and strings (Op. 44), 'Diabolique.'
57. Nocturne—'Fairyland':
   a. For pianoforte, viola, and oboe d'amore (or oboe or flute, or clarinet).
   b. Also for small orchestra.

PIANOFORTE WORKS.

Op.
4. Ten pianoforte pieces.
10. Nine pianoforte pieces.
17A. Six pianoforte pieces.
18. Two Suites for pianoforte.
42. Ten Rhapsodie Études for pianoforte solo.
57. Twelve pianoforte Studies (Op. 58).

VIOLIN WORKS.

5. *a.* 'Ballade' (violin and pianoforte).
   b. 'Legende' (violin and pianoforte).
12. Nine violin pieces.
23. Six violin pieces.
55. Twelve clarinet pieces (or violin). (The months of the year.)

ORCHESTRAL WORKS.

(*Full scores and parts.*)

16. Pantomime suite (No. 1) (for orchestra). (Also for pianoforte solo; also for string orchestra.)
25. 'The Raven,' orchestral poem (No. 1). (Also pianoforte solo.)
32. 'The Viking,' orchestral poem (No. 2). (Also pianoforte solo.)
35. 'Ulalume,' orchestral poem (No. 3). (Also pianoforte solo.)
37. Variations for orchestra:
   (1) 'Three blind mice.' (Also pianoforte duet.)
   (2) 'Girl I left behind me.' (Also pianoforte solo.)
   (3) Military band score.
38. 'Dreamland suite' (No. 2). (Also pianoforte solo.)
39. 'Byron,' poem for orchestra (No. 4) (and chorus *ad lib.*). (Also vocal score.)
40. 'Les hommages' (3rd Suite), (for orchestra). (Also pianoforte solo; also for string orchestra.)
45. 'Queen Mab,' poem for orchestra (No. 5) (chorus *ad lib.*). (Also vocal score.) (Leeds Festival).
50. 'The Bells' *a.* Poem for chorus and orchestra (No. 6).
   b. Prelude for orchestra.
   c. Vocal score.
52. 'Gwyn-ap-Nudd' *a.* Poem for pianoforte and orchestra.
   b. Pianoforte solo arrangement.
53. The Prelude to 'Dylan.' (Also for pianoforte solo.)
56. Overture, 'The Children of Don.' (Also for pianoforte solo.)

DRAMATIC WORKS.

36. 'Pierrot and Pierrette' (a lyrical drama in two scenes).
   a. Vocal score.
   b. Ballet from the same.
48. Dramatic Choral Symphony (Hommage to E. A. Poe). (Also vocal score.) (Leeds Choral Union.)
   Prelude for orchestra.
49. Musical wordless drama, 'London.'
   a. Pianoforte score. *b.* Orchestra.
51. 'Apollo and the Seaman' (a dramatic symphony). (Also pianoforte score.) Two movements for pianola organ.
53. 'Dylan' *a.* Drama (No. 2). Full score.
   b. Vocal score.
   c. Introduction Act 3, pianola organ. (Also organ solo.)
56. 'The Children of Don,' drama (No. 1), full score. (London Opera House, 1912.) (Also vocal score.)

MODERN MUSICAL CRITICISM: ESSAYS IN IMITATION.

By Gerald Cumberland.

NO. 1.—THE 'CLEVER' STYLE.

The most famous maxim of La Rochefoucauld runs thus: 'Dans l'adversité de nos meilleurs amis nous trouvons toujours quelque-chose qui ne nous déplaît pas.' Sir Hiram MacDowell, Mus. Doc., whose new Choral Fantasia was performed last night for the first time, is not of the company 'de nos meilleurs amis': his simplicity of mind is too virginal for that. And yet, though no friend, his artistic failure has, paradoxically enough, given me pleasure. When will Sir Hiram learn that science is not inspiration, that learning is not invention, that the ability to write fugues does not necessarily include the capacity for expressing passion? And is it not time that we banished from our Art the pastoral pleasures of Herrick and the cap-and-gown simplicities of the academic mind? The Fantasia made a great impression upon the audience: an impression of dulness. It whipped them to enthusiastic silence. There was a great deal of activity and noise, but no music. One felt that the composer had tried to do his best and had miraculously achieved his worst. Truly, as some other wit has said, in the midst of life we are inept. There were in this new composition all the materials for a drink of whisky except the corkscrew. And so, naturally, I was bored. Also, a trifle disappointed, as one always must be when the most thorough search fails to reveal the whereabouts of . . .

But let us examine this work more closely. The poem upon which it is based is by Eliza Cook. It is ethical, not to say didactic, in tone, and it preaches very strenuously the housewifely virtues. It is useless to tell me that the work is entitled 'The Sin of Selina,' and that it is a kind of feminine 'Rake's Progress.' Eliza Cook knew as much of rakishness as Debussy does of bazaars; and her attempt to be lurid and highly-coloured is about as successful as that of Sir Hiram. Selina is bodied forth by a chromatic theme of eleven bars made up of one-bar phrases; this is sung repeatedly by the female voices in unison, until the tenors (who represent Temptation) enter on a *pianissimo* chord and begin a serenade of unimaginable propriety. Selina finds the tenors irresistible. She falls. It is at this point in the work that I find a passage of which I can heartily approve, for Sir Hiram is bold enough to be adventurously pictorial. *There is a drop of a minor thirteenth in the female voices when Selina falls.* Beethoven could not have done this. Nor could Bach. There is something in this modern spirit of Sir Hiram MacDowell that promises well for his past. But apart from this one touch of flashing genius ('soul-animating strains, alas! too few!'), the composition failed, as all composition must that is written by a man who knows nothing but his business. The composer conducted. He was called and recalled. He was still on the platform bowing two in a bar to the audience when I left the hall, grieved at the stupidity of a Philistine audience. Now, Schönberg . . . .

NO. 2.—THE 'PICTURESQUE' STYLE.

During recent years music has been brought into the closest possible relationship with life, and now it has become possible to picture in sound the multifarious activities of our everyday existence. Sir Hiram MacDowell is the latest composer to paint in sound. He uses all imaginable colours, blending one hue with another with all the subtlety of a Whistler. And yet, in spite of this subtlety, he is a realist. His Choral Fantasia literally seethes with emotion. The tragic figure of the heroine walks through the score with pale cheeks and averted eyes. From the first bar she gains upon our sympathy. She is beautiful. She is young. She is hungry for life. Never, perhaps, in the whole history of composition has a human being been so finely limned in sound as Selina. She is, as it were, burned into the music, like a mordant acid. She lives—and, living, breathes. Can we say more?

But it is not in the portraiture alone that Sir Hiram has been so successful. What a wealth of incident there is, what dialogue, what wit and irony! And the atmosphere! Over the entire composition is thrown an iridescent web, glowing and palpitating like the heat of an August day. It is not like Debussy's 'L'Après-midi,' nor is it similar to Sibelius's 'Karelia' Suite; but it is very like the MS. of an unknown composer of genius I know, whose work will some day shake the world. For once, Sir Hiram has thrown off his British ancestry, and become what we would have him be. There can be no absolute music after this; its star has set, and the horizon of art is blazing with this new and purple comet. He has done with the chorus what no other composer has dreamed of doing before. The most luscious harmonies come into being, like shot silk, or (better still) like the phosphorescence that may be observed on Southern seas.

The performance was magnificent, but to our mind it would have been much more vivid if the hall had been in complete darkness. Light limits the imagination and destroys illusion. It curbs the fancy and kills it. Just as the pitch-blackness of night reveals the moon and stars, so might the darkness of the hall have disclosed to us the figure of Selina. But perhaps, after all, the composer was wise in refraining from such an innovation, for the vividness of the music even in the lighted hall was as much as the emotional audience could stand. Sir Hiram was recalled nine times. We felt so emotionally exhausted at the completion of the work, that we did not remain to hear the rest of the programme. It is a composition absolutely free from academic restrictions, and only a man of great and burning genius could have written it.

NO. 3.—THE SERIOUS AND REACTIONARY STYLE.

The metaphysical nature of music has never been disputed until recently, and it is significant that even now it is not the theorists—but composers themselves—who have begun to question what is, after all, an unassailable doctrine. But the experiments that have been made both here and on the Continent are merely symptoms of that social unrest and spiritual malaise that constitute the most threatening phenomena of our age. We are passing through a period of unbelief, a period in which every religious dogma is being challenged, and in which daring is accounted of more value than compliance with scientific and social law. Fortunately, Sir Hiram MacDowell does not range himself amongst the 'progressives'—on the contrary, he has written an elaborate composition with the evident intention of pouring ridicule upon that formless art which is in danger of becoming a public nuisance. The very title of his work is a proof of his contempt for the writers of programme-music. Until recently we had imagined that at least the concert-hall was free from the taint of life, that in it no breath of scandal could ever be breathed, and that our wives and our daughters could without risk attend any orchestral concert in the land. Music—as we knew it in our boyhood—was moral, interesting, and instructive; in these days it has become debased by association with the lower side of life. We need mention no names in this connection: our readers will understand well to what composers we are more particularly referring.

But by the composition of 'The Sin of Selina,' Sir Hiram MacDowell has done more towards the slaughter of the foul dragon than any other musician of our time. Absurd though the writers of programme-music are, they have become more absurd now that Sir Hiram has joined their ranks, for he has out-programmed them all. He is a defender of our Art, of our home-life—indeed, of our British Constitution. Nothing kills like ridicule, and we doubt if Richard Strauss will long survive this blow, at all events in this country. We have mentioned his name inadvertently, but, having done so, we let it stand. Not often do we admit it to our columns. But on a grave occasion like the present, it becomes necessary to call a spade a spade. Sir Hiram deserves the thanks of all who have young people in their care, for this exceedingly able attack on a school of composition that can bring nothing but disaster upon those on whom it casts its baleful influence, and we gratefully record our appreciation of all that he has done in the interests of Art, Morality, and The Home.

The conductor was recalled eleven times. The audience appeared to understand quite thoroughly his point of view. If the composition seemed to be taken quite seriously, that was, no doubt, because the gaiety of the occasion was fully recognised. There are times when laughter should be repressed. But the long-continued applause indicated only too clearly that the Great Heart of the British Public is still on the side of Truth and Morality.

NO. 4.—THE 'SAFE' AND POLITE.

There was, we think, a somewhat larger audience than usual at the Prince of Wales's Hall, last night, to hear the first performance of Sir Hiram MacDowell's Choral Fantasia. The more expensive seats, no doubt, did not contain so many people as the less expensive, but then, of course, this is usually the case. The rather dismal afternoon—though it cleared up later in the evening—was probably responsible for a few empty seats.

The *pièce de résistance* of the concert was heartily welcomed. Its title is 'The Sin of Selina,' and it is written for a large eight-part chorus with orchestral accompaniment. We regard it as a distinctly clever work, and, all things considered, we think it may rank as one of the composer's happiest efforts. It is better than his earlier work, and quite as good as much that he has written more recently. It is melodious and graceful, and the vocal writing is most learned and ingenious, as indeed might have been expected from a doctor of music. The work occupies twenty-two minutes in performance, and is divided into three comparatively short movements. The first is marked *Allegro*, and is, if the programme notes be correct, in the key of E flat minor; the second is an *Andante* in B flat major; and the final movement, a *Scherzo*, is (rather unexpectedly) in C sharp minor. The music, as we have already said, is melodious and graceful. Moreover, it is distinctly clever. We did not quite follow the programmatic scheme, but it is always difficult to do this in detail at the first hearing of a new work, and no doubt a study of the score will make all quite clear.

We are happy to be able to record that the work was enthusiastically received; and indeed it deserved to be, for, besides being melodious and graceful, it is distinctly clever. The composer-conductor was, we think, recalled fourteen times. The balance of the chorus was excellent. The sopranos sang really magnificently; so also did the contraltos, tenors, and basses. The orchestra was in fine form. Sir Hiram was visibly pleased with the reception his work obtained. No doubt it will be heard many times in the future. Sir Hiram, we may mention, is related on his mother's side to the Duke of Wigan, who is well known as an amateur violinist of distinction.

BRITISH COPYRIGHT IN CANADA.

An Injunction granted to Restrain the Importation into Canada of British Copyright Music Reprinted in the United States.

A judgment of far-reaching consequences was delivered on February 14 ult. by the Honourable Mr. Justice Middleton in the High Court Division of the Supreme Court of Ontario.

The plaintiff was Mr. Oliver Hawkes, of the well-known London firm of Hawkes & Son, and the defendants were a prominent Toronto firm of music dealers and publishers. The complaint was that the defendants had infringed the plaintiff's copyright by importing into Canada an American reprint of one of the plaintiff's publications, which—although it enjoyed no copyright in the United States of America—was nevertheless protected in Canada by virtue of the provisions of the British Copyright Acts.

Under the British Copyright Law everything that is copyright in Great Britain is *ipso facto* copyright in Canada. It was therefore originally unlawful for anyone to import into Canada a foreign reprint of a work first published in Great Britain. But by a British Act passed in the year 1847, the British Colonies were enabled to import such foreign reprints on condition that they passed a local law designed to compensate the British proprietor of the copyright. Canada in 1850 duly passed such a law, fixing the duty to be levied on the imported copies at 12½ per cent. *ad valorem* for the benefit of the British owner, and by Orders in Council of December 12, 1847, and of July 7, 1868, the clauses in the British Acts against importation of foreign reprints were suspended as regards Canada.

In consequence of a clause in the British North America Act (1867), which conferred upon Canada the right to legislate in Canada on the subject of copyright, serious disputes arose between the Mother Country and the Colony as to the nature and extent of that right. The Canadian Government maintained that Canada was entitled to legislate for its own territory, even to the exclusion of the British Copyright Acts. Consequently Canada, having in 1875 passed a local Act which conferred Canadian copyright only on condition that the work was printed and published in Canada, claimed that unless British works were so printed and published, they lost all their rights in Canada, and that foreign reprints might be imported from the United States without restriction. The British contention had always been that the British North America Act had only enabled Canada to legislate for the copyright of works of Canadian origin, and that Canadian copyright legislation could have no effect on any British work first published outside Canada. The point was finally settled against Canada in the Canadian case of Smiles *v.* Belford.

More recently another attempt was made to get round the decision in Smiles *v.* Belford. There is a provision in the British Customs Consolidation Act of 1876 that the importation of foreign reprints into British Colonies can only be restrained when the Colonial Customs have been duly notified that a copyright, in any given case, exists. There is, however, an exception in the Act which renders such notification unnecessary in cases where a Colony has made entire provision for the management and regulation of its own Customs. In the important case of Adam & Charles Black *v.* The Imperial Book Company it was decided that Canada had made such a provision, and that consequently importations of British copyright works from the United States into Canada could be restrained without any previous notification to the Canadian Customs that a copyright existed. Eventually, in 1894, Canada passed a Customs Act under which she formally declined to collect the 12½ per cent. duty, which in 1850 she had undertaken to collect for the benefit of the British owner, but which in fact she had never troubled to collect.

The question then became a simple one. The British owner was no longer fettered by the British Act of 1847 and the Orders in Council thereunder; for Canada had repudiated her obligation to collect the duty. And the case of Adam & Charles Black *v.* The Imperial Book Company had decided that importation of reprints of British copyrights could be restrained without any notice to the Canadian Customs. The field was therefore thrown open for a test action such as that of Hawkes *v.* Whaley, Royce & Company. In that case the contention of the British copyright holder has been completely vindicated, and the decision is of such importance to all who are interested in the protection of British copyright property, that we print the Order of the Court in full, with the object of giving it additional publicity.

In the Supreme Court of Ontario.

High Court Division.

The Honourable Mr. Justice Middleton.	Friday, the Fourteenth day of February, 1913.

Between:

Oliver Hawkes, *Plaintiff.*

and

Whaley, Royce & Company, Limited, *Defendants.*

Upon motion made unto this Court this day by counsel for the plaintiff in the presence of counsel for the defendants, and upon hearing read the Writ of Summons herein and the notice of motion served, and the affidavit of Frederick Harris filed in support of the motion, and the affidavit of Eri Whaley in answer, and upon hearing what was alleged and counsel for both parties consenting that this motion be turned into a motion for judgment and that judgment be entered as hereinafter provided,

1. This Court doth Order and Adjudge that the defendants, their officers, servants and agents, be and they are hereby perpetually restrained until after the expiry of the plaintiff's copyright in and for the British Dominions now existing in the musical book or publication known as 'Otto Langey's Tutor for the Violin,' from printing or causing to be printed, or importing for sale or selling, publishing or exposing for sale or hire or causing to be sold, published or exposed for sale or hire, or from having in their possession for sale or hire without the consent of the plaintiff any copy or copies of reprints of the plaintiff's said

publication published by one Carl Fischer of the City of New York in infringement of the plaintiff's said copyright, under the title of 'Otto Langey's New and Revised Edition of Celebrated Tutor to Violin,' or any other reprints or copies of plaintiff's said copyright.

2. And this Court doth further Order and Adjudge that the defendants do pay to the plaintiff his costs of this action, including costs of this motion, forthwith after taxation thereof.

Judgment signed this

14th day of February, 1913.

Occasional Notes.

A Jubilee Festival, under the patronage of Her Most Gracious Majesty The Queen, will be held in London in June, 1913, to celebrate the seventy-fifth anniversary of the entry upon his musical career at the age of three of M. Camille Saint-Saëns, de l'Institut, Grand' Croix de la Légion d'Honneur, Mus. Doc., &c. On Monday afternoon, June 2, there will be an orchestral concert at Queen's Hall, Langham Place, when the Beecham Orchestra will perform, under the direction of Mr. Thomas Beecham, a selection from the works of the distinguished composer, and M. Saint-Saëns will play a Pianoforte concerto by Mozart, in addition to his Fantasia 'Africa' and other pieces from his own pen. Later in the same week a grand special performance of his operatic masterpiece 'Samson et Dalila' will be given at the Royal Opera, Covent Garden, the date of which will be duly announced. The composer will be present on this occasion. The following is a list of the general committee up to date of our writing:

His Excellency The French Ambassador; The Duchess of Rutland; The Duchess of Sutherland; The Marchioness of Ripon; The Marchioness of Dufferin and Ava; The Earl Howe, G.C.V.O.; The Earl of Kilmorey, K.P.; The Earl of Londesborough; The Earl of Pembroke, G.C.V.O.; The Earl of Plymouth, C.B.; The Countess of Amherst; The Countess of Clarendon; The Countess of Lytton; Lady Charles Beresford; Lady Cowdray; Helen Countess of Radnor; The Countess of Kinnoull; The Viscount Churchill, G.C.V.O.; The Viscount Maitland; Muriel Viscountess Helmsley; The Lady Maud Warrender; The Lord Burnham, K.C.V.O.; Alfred de Rothschild, Esq., C.V.O.; Baron Frédéric d'Erlanger; Baroness d'Erlanger; The Hon. Harry Lawson, M.P.; The Hon. Mrs. Lawson; Sir Francis Champneys, Bt.; Sir Anderson Critchett, Bt., C.V.O.; Sir Carl Meyer, Bt.; Lady Meyer; Sir Edward J. Poynter, Bt., P.R.A.; Lady Cory; Lady Lister Kaye; Lady Mond; Lady Montgomery; Dowager Lady Lewis; Lady Paget; Sir C. Hubert H. Parry, Bt., C.V.O.; Sir George Alexander; Lady Alexander; Sir Frederick Bridge, C.V.O.; Sir Joseph Beecham; Sir Vincent Caillard; Sir Ernest Clarke, M.A., F.S.A.; Sir Frederic H. Cowen; Sir Alexander C. Mackenzie; Sir George C. Martin, M.V.O.; Sir Gilbert Parker, M.P.; Sir Arthur W. Pinero; Sir Claude Phillips; Sir Charles V. Stanford; Sir Herbert Beerbohm Tree; Sir Charles Waldstein; Lady Waldstein; H. V. Higgins, Esq., C.V.O.; Mrs. H. V. Higgins; Mrs. George Cornwallis-West; Mrs. Leslie; Mrs. Emile Mond; Mrs. Ronalds; Mrs. P. H. Beddington; Herbert Bedford, Esq.; E. Lionel Benson, Esq.; Francesco Berger, Esq.; Oscar Beringer, Esq.; Arthur Boosey, Esq.; Wm. Boosey, Esq.; A. Herbert Brewer, Esq., Mus. Doc.; Herbert Bunning, Esq.; Hilton Carter, Esq.; W. W. Cobbett, Esq.; Alderman and Sheriff Cooper; Monsieur R. Cornut; Monsieur J. Coudurier de Chassaigne; W. H. Cummings, Esq., Mus. Doc.; Mrs. Edward Darell; Monsieur Jacques Durand; Neil Forsyth, Esq., M.V.O.; Wilhelm Ganz, Esq. Edward German, Esq.; Ludovic Goetz, Esq.; Mrs. Ludovic Goetz; Mrs. Charles E. Green; S. Heilbut, Esq.; George Henschel, Esq.; Arthur Hervey, Esq.; B. Holländer, Esq.; Dr. Charles Harriss; Monsieur J. Hollman; Otto H. Kahn, Esq.; Charles Klein, Esq.; Madame Liza Lehmann; Harry R. Lewis, Esq.; Mrs. Harry R. Lewis; Alfred H. Littleton, Esq.; Augustus Littleton, Esq.; Charles Maclean, Esq., Mus. Doc.; W. G. McNaught, Esq., Mus. Doc.; S. Ernest Palmer, Esq.; Percy Pitt, Esq.; Landon Ronald, Esq.; Charles Rube, Esq.; Richard Schlesinger, Esq.; Leo F. Schuster, Esq.; Solomon J. Solomon, Esq., R.A.; W. Barclay Squire, Esq.; Monsieur Paul Villars; Albert Visetti, Esq.

The following additional names have been received:

The Hon. Lord Cullen; Lady Cunard; Sir Henry Wood; F. M. Deas, Esq.; Mrs. Alexander Maitland; Madame Melba; Prof. Niecks, Mus. Doc.; James R. Simpson, Esq.

This year is the centenary of the birth of George Alexander Macfarren, who died in 1887. In his day he was a force in British music, alike by talents as a teacher, musical theorist, historian, and as a composer. But he was not open to new developments of the art, and he remained to the end an adamant conservative. The oblivion that has been the fate of most of his achievements aptly illustrates the pace at which we have travelled in recent years. Yet many like the present writer will hold his memory in grateful recollection. The simple, touching anthem, 'The Lord is my Shepherd,' which was sung at the commemoration service held in Westminster Abbey on the day of his funeral, still keeps his memory green in 'quires and places where they sing'; and surely his oratorio, 'St. John the Baptist,' deserves the attention of choral societies.

The Committee of the Gloucester (Three Choirs) Festival have issued an analysis of the gross receipts and collections at the last six Festivals (1895-1910), which once more proves the superior drawing powers of the 'Messiah' and 'Elijah.' Whether a blessing or a bane, this superiority is an unassailable fact, and committees, especially Festival committees, can hardly be blamed for adhering to these works as their chief financial mainstay. Both 'Elijah' and 'The Messiah' are in the programme of the forthcoming Gloucester meeting, the one opening the Festival on September 9, and the other bringing it to an end on September 12. The programme also includes the following: 'The dream of Gerontius' (September 9, evening); the 'St. Matthew' Passion (September 10); M. Saint-Saëns's new work, 'The Promised Land,' a new work by Elgar, and Parry's Te Deum (September 11, morning); Verdi's 'Requiem,' 'Israel in Egypt' (September 11, evening). Dr. Brewer will of course be conductor-in-chief.

The Leeds Triennial Musical Festival will take place on October 1, 2, 3, and 4 at the Leeds Town Hall. The following is an outline of the programme:

Wednesday morning, October 1.—Conductor, Sir Edward Elgar. Overture, 'Leonora,' No. 3 (Beethoven); 'Dream of Gerontius' (Elgar); Choral Work, 'Ode to Music' (Parry); Rhapsodie (Brahms); Symphony No. 3, in F (Brahms).

Wednesday evening.—Conductor, Herr Arthur Nikisch. Choral work (new) 'On a May morning,' to be conducted by the composer, Dr. Basil Harwood; Pianoforte concerto in B flat minor (Tchaikovsky), solo pianist, Madame Thérèse Carreño; 'L'Apprenti Sorcier' (Dukas); Symphony No. 5, in E minor (Tchaikovsky).

Thursday morning.—Conductor, Herr Arthur Nikisch. 'Requiem' (Verdi); Prelude for orchestra 'The cherry-tree' (Butterworth); 'Jesu, Priceless Treasure' (Bach), to be conducted by Dr. H. P. Allen; Symphony No. 7, in A (Beethoven).

Thursday evening.—Conductor, Sir Edward Elgar. Symphonic-poem, 'Dante and Beatrice' (Bantock); Prologue, 'Mefistofele' (Boito); Symphonic-poem (new), 'Falstaff' (by Sir Edward Elgar); Choral work (new), 'The mystic trumpeter' (to be conducted by the composer, Mr. Hamilton Harty); Symphony in G minor (Mozart).

Friday morning.—Conductor, Dr. H. P. Allen. Mass in B minor (Bach).

Friday evening.—Conductor, Herr Arthur Nikisch. Overture, 'Benvenuto Cellini' (Berlioz); 'Irish Rhapsody' No. 1 (Stanford); Violin concerto (Beethoven) (solo violin, M. Mischa Elman); 'Taillefer' (Strauss); 'Ein Heldenleben' (Strauss).

Saturday morning.—Conductor, Herr Arthur Nikisch. Wagner programme.

Saturday evening.—Conductor, Dr. H. P. Allen. 'Elijah' (Mendelssohn).

The grand opera season at Covent Garden will open with a Wagner series in celebration of the Centenary. Cycles of 'The Ring' will be given on April 22, 23, 25, 28; April 30, May 1, 3 and 6. 'Tristan and Isolde,' 'The Flying Dutchman,' 'Tannhaüser,' and 'Lohengrin' are also promised. A German opera, 'Oberst Chabert,' by W. von Waltershausen, and Ezio Camussi's Italian opera, 'La Du Barry,' will be given for the first time in England. Each has earned great popularity on the Continent. It is expected that Charpentier's 'Julien,' a sequel to 'Louise,' will be produced. During the first week of June 'Samson et Dalila' will be performed in honour of the composer, who is celebrating the seventy-fifth year of his musical career. A notable feature of the remainder of the repertory is the ousting of the old-style Italian operas in favour of such modern examples as 'Königskinder,' 'The jewels of the Madonna,' and 'Pelleas and Melisande.' Donizetti has at length been discarded, unwept.

Our Dublin correspondent writes as follows:

'The chief topic of conversation has been the action of some Roman Catholic clergy who object to the words of Bateson's madrigal, 'Camella fair,' one of the test-pieces in the chief choral competition (mixed choirs) at the forthcoming Feis Ceoil. These gentlemen—two of whom are members of the Feis Ceoil committee—have stated that unless the piece is changed it will prevent many choirs and solo competitors from entering for this year's competitions. The committee have refused to change the piece, and further developments are awaited with great interest. All the Dublin newspapers have given publicity to the matter. The words complained of are:

'Camella fair tript o'er the plain,
I followed quickly after:
Have overtaken her I would fain,
And kist her when I caught her.

'Hope being past her to obtain,
Camella loud I call:
She answered me with great disdain,
"I will not kiss at all."'

An amazing objection, especially as the lady so prudently declines the osculation. What do the clergy dread if the words are sung in Madrigal Societies—that the tenors will rush in a body to the sopranos, and the basses to the altos, and demand satisfaction? Let us assure these good—or, shall we say, goody-goody?—people that this Madrigal and innumerable others that deal in a similar fashion with the various stages of the Grand Passion have been on the repertories of the best Madrigal Societies in England, and that nothing whatever has happened. If the objection is to stand, then consistency will demand that such beautiful poetry and fine music will have to be placed on the 'Index Expurgatorius.' 'Evil be to him who evil thinks.'

It is worthy of note that last year St. Thomas's School, Leipsic, celebrated the seven-hundredth anniversary of its foundation. It was once under the control of the monastery. In 1531 the Protestant magistracy took over the school, which was then much enlarged and improved. Two centuries later, when Bach was the Cantor, an extra story was built. The fabric remained unaltered till about thirty years ago, when it became the central office of the military chaplains, and the school migrated to the suburbs. The statue which four ladies erected to their teacher, J. Adam Hiller, was taken down, and built into a new door of St. Thomas's, which is now the Garrison Church. Bach's monument, put up by Mendelssohn, remains on the promenade; in the square, just outside the church, is the great statue of Bach, unveiled in 1908. During the recent festivities much music by the Cantors of St. Thomas's was performed, including a 'Singspiel' by J. A. Hiller, and sacred music by Rhau (1520), Calvisius, Schein, Schelle, Kuhnau, Bach ('Dir, dir, Jehova' and the motet 'Singet dem Herrn'), Doles, Müller, Schicht, Weinlig (Wagner's teacher), Hauptmann, Richter, Rust, and the present Cantor, Gustav Schreck. The learned B. F. Richter published an important article on Bach's motets, showing that all were intended for funeral ceremonies.

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

By Charles Maclean.

London music is centripetal and egoistic. A population of seven and a quarter millions lives in an area of 692 square miles; but a seventh part of it crowds daily for its work into a single square mile, and demands its amusements within a contiguous area no larger. In the last ten years enormously increased locomotive facilities in metropolis and suburbs, and the appearance of numerous teashops and restaurants modifying English home life, have abetted that movement. Crowds are ever self-centred. This is the first reason for the quite extraordinary ignorance prevailing in London about Bournemouth music. A second reason is actual distance. Bournemouth is 108 miles from London, or two hours and odd by the best trains, and so beyond the reach of any ordinary day-return excursion-making. A tenth of that distance killed the Crystal Palace as a regular music-resort. A third reason is that Bournemouth has as yet only partially developed choral music, and viewed as advertisement that is far more potent than orchestral music. A fourth reason is that Bournemouth has only once held a large Musical Festival, viz., that from July 6 to 16, 1910 (see the report with group-illustration at page 526 of *Musical Times* for August, 1910); and this, though a brave show, was as an advertisement overshadowed by the Centenary Commemoration of the Town, of which it was only a segment. A fifth reason, and perhaps here the most noteworthy, is that London, with its satiety of more or less occasional concerts, is not in a position to correctly apprehend the technical and administrative bearings of the 'daily full orchestra' problem. That was the essence of the Crystal Palace music (1855-1901), and is the essence of the Bournemouth music (1893 to date); in each case, except for the overlap, a monopoly situation as regards the whole of England. Grove, strange to say, with a mind fixed on his favourite 'Saturday Concerts,' barely mentions the 'permanent band' which was the basis of the whole business (see Dictionary, 1880, *s.v.* Crystal Palace). The new edition (articles Godfrey, 1906, and Symphony Concerts, 1908) gives no better perspective. The ordinary reader of vol. iv., pp. 798, 799, however careful, must infer that Bournemouth stands for instance on much the same footing as Bradford with five and Leeds with ten occasional concerts a year. He would not in the least understand that the Bournemouth audience has first-rate eclectic orchestral music presented to it by a complete modern orchestra almost daily in the year, and more often than not twice daily; that the best music has thus infiltrated the common life of the town; and that the institution is the nearest approach to a complete German Hof-Kapelle as yet to be found in this country. A limited purview such as that in 'Grove' is almost like noticing the 'breaking-up' functions of a school, and ignoring the daily work of the term.

The present notes are by one who has had many opportunities of studying as well as enjoying the Bournemouth music, and aim at doing some justice to an ill-understood subject.

In 1810 Bournemouth, on Poole Bay, was a fishing village; it is now the second largest English watering-place; in 1911 its population was 78,677. Quick-growing firs and pines, planted originally for profit, have caused its salubrity. It was incorporated in November, 1890, and intelligent municipal government, with music for not the least of the agencies, has developed its popularity. In 1875 the 'Winter Gardens' were laid out and built; being ornamental grounds in a sheltered valley, with a sort of Crystal Palace at the head of the slope and an out-door band-stand for summer. In 1876 a small military band came at its own risk from Bath, and with local assistance stayed sixteen years. Trevisone, the present first horn, was one of that band. In 1893 Dan Godfrey, junior (as he then was), organized a Municipal military band of thirty for the 'season.' By the 'double-handed' method this developed into a small orchestra, string and wind, for indoor work at the Winter Gardens; and in 1895 an orchestra of thirty-three became 'permanent' throughout the year. On October 14, 1895, a series of forty Monday and Thursday special 'Symphony' Concerts was begun, with 16 strings and 17 wind (strings 6.4.2.2.2). These special concerts have been continued ever since; the orchestra gradually increasing to 55 (strings 8.6.4.4.4). In addition, there have been ordinary concerts daily on week-days (mostly two a day) all the year round except for a very brief summer-holiday, at the same strength. The Winter Gardens building is now the principal place in Bournemouth for general entertainment, of which the daily orchestra is the main feature. Dan Godfrey (b. 1868) is both conductor of the orchestra and general manager of the whole undertaking.

The finance of the Winter Gardens has been remarkably steady and satisfactory. In 1893 the Corporation assigned out of the year's income for special capital outlay thereon about £3,600, or what would have amounted if levied to a threepenny rate. Otherwise the venture has been almost self-supporting from year to year; and any small deficit arising must have been much more than repaid to the town indirectly by increase of attraction to visitors. No extra specific rate has ever been levied. The nucleus-orchestra of forty-seven, with conductor, costs about £150 a week. The salaries of the band are from 47*s.* 6*d.* to 95*s.* a week. The expenditure on Winter Gardens and allied institutions under the same management may be put roughly at from £15,000 to £20,000 per annum, including all extras. These figures however are not to be looked upon as a complete financial statement.

If emulation of 'Crystal Palace Saturday Concerts,' then much in the air, was the special incentive in 1893, that has long since ceased to be the predominant feature of the Bournemouth music. Rather, looked at broadly, is it an institution for entertaining the public daily with 'Promenade Concerts' of ever-increasing worth, interspersed with lighter entertainments, which however never in the slightest degree offend taste. There is certainly not a day when two or three first-class or interesting orchestral works cannot be heard. On the other hand there is no stiff policy *tirée à quatre épingles*, and the band will play even a 'rag-time' with great gusto. Why not? Ruskin very truly observes that 'the higher a man stands, the more the word vulgar appears unintelligible to him'; and there is a Dutch proverb, 'Daar vloog nooit vogel zoo hoog, of hij moet ziju kost op de aarde zoeken' (The highest-flying bird must come to ground for food). It must be remembered that Bournemouth population is insignificant compared with that of London. One in 5,000 can fill Queen's Hall; it takes as much as one in eighty to fill the Winter Gardens. So where London can apportion different audiences to different places, Bournemouth at its Winter Gardens must cater for all. However, really no apology is necessary, the entertainments being throughout admirable. The week-scheme, fairly constant, includes two classical afternoons, one classical evening, two popular evenings, and the rest according to method. Just as no soldier becomes such without recruit-drill, company-drill, battalion-drill, and the like; so here rehearsal (four mornings a week) is the main-spring of the machinery. Grove has remarked somewhere that it gave him a head-ache to think of Beethoven putting *ff* or *crescendo* on each line of his score; as if that was not the ABC of scoring. To conductors all over the world we are indebted for the modern perfecting of detail. What would quartet-parties achieve without incessant practice together? In reality it is not of so much importance what the orchestra does, as that they should do it all together. This lesson has been thoroughly learnt at Bournemouth under Dan Godfrey, who has adopted the highest standard of finish for his band, and has developed in his own self, strong emotional power as a conductor. The shallow platform hitherto in use at Bournemouth was bad for mutual hearing of the instruments, and this increased the necessity for frequent rehearsal under a conductor. The band can play almost every modern work; triple wood-wind, E flat clarinet, 3rd and 4th trumpets, 4th trombone, extra percussion, and so on, being got by extras from pier-band and theatre-band.

Some statistics for fifteen years down to May, 1910, were given on page 528 of *Musical Times* for August, 1910. It was there seen that Dan Godfrey must during that period have been at the conductor's desk 750 times yearly, and have conducted altogether 90,000 items. In the 910 special Symphony Concerts during that period there were played 1,263 separate works (apart of course from numberless repetitions), of which 267 were of symphonic rank. Out of the 1,263 works, 454, or over a third, were by 129 British composers. August Manns (1825-1907) in his forty-six years of winter Saturday concerts (1855-1901) had a justly earned reputation for assisting British composers, but he could show no proportion comparable to this last. The cost price of the orchestral library is about £3,000, and what with that and with music brought down, every nook and corner of orchestral music has been explored, so that the total répertoire is possibly the largest in the world. Sir Alexander Mackenzie, writing in 1907 to the local newspapers, referred to 'the extraordinary programme-record which these concerts hold,' and said 'there can be little worthy of notice in orchestral literature which has not been presented at some time or other.' Special programmes (*e.g.*, overtures, rhapsodies, dances, evolution of this and that, national music by nations, &c.) have been frequent. In 1911 a choir of some 250 voices previously in private hands was placed by Dan Godfrey on a municipal footing as a Winter Gardens department, with Henry Holloway, formerly assistant-organist at Worcester Cathedral, as choir-master, and himself as conductor. Hon.-secretary, H. A. Kettle. Proper voice-trials, and weekly practices. Four concerts a year during the winter season. This is a very important development. So far, have been done 'Messiah,' 'Merrie England,' 'Elijah' (with a profit of £106), 'Hiawatha,' 'Golden Legend,' Gounod's 'Faust,' 'Tale of Old Japan,' 'Shon Maclean'. But the department is in its infancy. The miscellaneous entertainments above-mentioned have been very various; such as touring concert-parties,

visits of star-performers, cinematograph, lectures, dances, Russian-Ballet, skating carnivals, &c. The Symphony Concerts have had their programme-annotators in Cuthbert Hawley, Walter Barnett, Duncan Hume, James Lewis, and Allan Biggs. They have developed local critics, who have turned out excellent criticism, in J. B. M. Camm, James Lewis (d. 1911), Hadley Watkins, Hamilton Law, and Allan Biggs.

Dan Godfrey has been allowed to carry out re-organizations of late. Five years back pitch was changed from high to low. The former had become intolerable. Mischa Elman broke three strings in a single concerto, and eventually had to take the leader's violin. London would not send down pianofortes. For purchase of new wind-instruments by men, the Corporation advanced the money, threw in a bonus of one-third cost, and took repayment of remainder weekly on the hire-system. A platform higher and ten feet deeper (at the expense of stalls) has been made for regular use. But the most important change has been the abolition last year of double-handed men with double duty, and the constitution of the military band of twenty-five for pier and parks as quite separate. Increased cost here has been mostly met by abolishing minor 'entertainers.' For impracticable yearly agreements have been substituted simple agreements with a month's notice on either side; which is better, though men trained here are constantly going to the larger orchestras in London, New York, &c. In the band may be specially mentioned: F. King-Hall (leader, soloist, deputy-conductor, composer), A. Holland (soloist, at leader's desk), E. Lifton Head (principal second), D. Gordon (second and deputy-conductor for military band), Montague Birch (second and pianoforte), A. Buckingham (second and librarian), M. Speelmann (principal viola), E. Batten (viola, composer), F. Dunworth (principal violoncello and pianoforte), Hendrik and Hein Wolters (violoncello), Handel Fawcett (principal double-bass), J. Gennin, F. W. Egerton, H. Oney, L. Chapman (principal wood-wind), A. Trevisone (1st horn), W. M. Pearce (1st trumpet), W. Byrne (timpani), Jacoba Wolters (harp). Henry Woodard, late of Eastbourne Devonshire Park, is assistant-manager. F. L. Parsons is secretary. Alderman Webber is in charge of the Winter Gardens, Pier, and Band Committee.

It is unnecessary to point out how much this venture, at present unique in England, owes to Dan Godfrey's strenuous and unremitting energy of the last twenty years, to his sterling character without which he could never have retained the necessary support of a punctilious corporate body, and to his artistic abilities which have brought him into line with the most forward musical movements of the day. A consciousness of successful merit will be his reward, and there is no need to multiply words. There are signs that Bournemouth will be copied, but it is not as yet. There are Municipal or Public Company orchestras at Bath, Blackpool, Brighton, Buxton, Harrogate, Llandudno, Margate, Scarborough, and Torquay; and a revival of Eastbourne is in prospect. But only Brighton and Torquay are 'permanent'; and none of these are, except on very special occasions, large enough to do the same work as at Bournemouth. The example has been set, and no doubt good men are and will be forthcoming; what is wanted in the immediate future is enlightened municipal enterprise.

Mr. M. Montague-Nathan is to deliver his lecture on 'Musical taste,' at Belfast on April 11, and at Liverpool on April 12, before the local sections of the Incorporated Society of Musicians.

THE RHYTHMIC WEAKNESS OF WAGNER.

By Robert Ralph.

It is fairly safe to say that every composer worthy of the name has a weakness which reveals itself eventually to the greatest of all critics, Father Time. With the possible exception of Bach, who seems as invulnerable to the ravages of the hour-glass as the very granite itself, we can find in all the great masters little idiosyncrasies which we neither resent nor feel irritated about, but that nevertheless 'leap to the eyes.' Wagner's weakness undoubtedly lay in the staleness of his rhythmic formulæ. After the stringent measures of the Beethoven symphonies it is small wonder that the critics of Wagner's time objected to the latter's music. To a student of that period, who knew his 'fifth Symphony' well, the prelude to 'Lohengrin' or the 'Venusberg' music, must have seemed as boneless as a jellyfish. Doubtless much of the misunderstanding arose from the fact that the audiences of that day were peering for rhythms, and Wagner was giving them harmonies and polyphonies.

The reason why Mankind prefers music with a strong rhythm to the other variety, is probably purely physiological. The Solar scheme is apparently built upon rhythmic principles, and each part of that scheme has movements which, if regarded from a sufficiently high altitude of criticism, appear rhythmic in principle. With the ever-recurring pulses of our physical constitution is to be found the preference for rhythmic music. It is an added appeal.

To the majority of us rhythm is primarily concerned with the habit of dancing. If we reduce dancing to its fundamental cause it will scarcely be questioned that its function is to rid the body of a superfluous stock of energy. *Rest* is not necessarily absence of bodily motion. To cut a caper upon the greensward is as often as not 'rest' in its most complete meaning. 'Rest' is most easily understood as relief, and with an excessive stock of nervous force, the body becomes an irritating contingent of the brain. But violent exercise will effectually rid us of the 'stale, flat, and unprofitable' feeling. It is important to remember this elementary fact, as we shall see a little later on.

The love of musical rhythm is indubitably *physical* in essence, and is best appreciated during the pastime of dancing.

With regard to Wagner's notions upon the subject of rhythm, it may be said that the confusion surrounding the subject is no less than is usually found in his art-theories. He deals with Rhythm and Dancing in 'Art-work of the Future' in his customary dogmatic fashion. But it will clarify the vista somewhat if we frankly recognise the undeniable fact that the words 'Rhythm' and 'Dancing' meant very different things to Wagner, than to the rest of Humanity. We are warned by Mr. Ashton Ellis in his translation that 'It must be distinctly understood that by *Dance*, Wagner does not refer to the Ballet or anything approaching it; it is the grace of gesture and of motion which he sums up in this terse and comprehensive term.' In his anxiety to defend the giant from unkind criticism, Mr. Ellis has rather overstepped the mark. According to a reputable dictionary, 'to dance' is to 'leap or move with measured step to music; to leap and frisk about.' Therefore Mr. Ellis is perfectly correct in the first part of his footnote, when he says that Wagner does not refer to the Ballet, but we must protest against him calling Wagner's term 'terse and comprehensive.' The art of gesture and motion is the art of Pantomime. It surely has little to do with Dancing in our every-day sense of the term. How such a misconception on the part of Wagner can be called 'terse and comprehensive' is puzzling in the extreme.

The more one studies 'Art-work of the Future,' the more it seems thrust upon the reader that Wagner had no conception of 'Dance' as we know it. For instance, he says of Dance, Tone and Poetry, 'By their nature they are inseparable . . . . for in this dance, which is the very cadence of Art itself, they are so wondrously closely interlaced with one another, of fairest love and inclination, so minutely bound up in each other's life of body and of spirit, that each of the three partners unlinked from the united chain . . . . can only carry on an artificially inbreathed or borrowed life.'

We are not concerned here with Wagner's art-theories in general, so we pass on, merely remarking that Pantomime was undoubtedly in his mind when he wrote the above-quoted passage. For if not, we might be faced with the pretty problem of having to decide precisely how much 'leaping and frisking about' should accompany such a scene as Othello's address to the Senate. We find further evidence in such a sentence as 'the arts of Tone and Poetry become first understandable in that of Dance.' We need not grant him his point that 'Dance' had become coarsened and neglected until it nearly fulfilled the exigencies of the Ballet. The Ballet is Dance and Dance is the Ballet. Whenever Wagner speaks of the Trinity of arts, he always had Pantomime in his mind's eye as leading factor.

Now, if Wagner was lacking in one function, it was the capacity to dance, to 'hop and skip about.' The preternatural solemnity with which he took the Scheme of things was his outstanding characteristic. He was a man with a mission, and most certainly *knew it.* A review of his activities leads us to the conclusion that it was well-nigh impossible to conceive him 'relaxing' himself as most people do. He had no apparent desire or appreciation of letting his brain run *wild.* It is related of Mozart that when he and his wife were too poor to afford a fire, they warmed themselves by dancing furiously. Beethoven in his moments off duty would practise odd tricks which caused alarm to his neighbours. Brahms would do the same. But Wagner was easily the most solemn prophet that ever lived. His thought, though very deep and continuous, is slow, and at points almost tedious. If ever a man deserved to be called *un homme sérieux*, that man was Wagner.

Perhaps the best testimony we have to the heavy, lugubrious nature of his nervous system is the passage in the work cited where he reveals himself in one flash. He says, 'The savage . . . . knows in his dance, almost no other change than that from monotonous tumult to monotonous and pathetic rest.' Here in one sentence we have Wagner's conception of what other people call 'Dancing.' To the savage, as to the rest of us, dancing is not monotonous, but a keen physical exhilaration.

We perhaps shall not be pushing our argument too far if we assert that Wagner had no notion of the pleasure thus derived, or he would never have penned the above statement. He could not have liked dancing as the savage does. It could have brought him no pleasurable sense-experience. Indeed, it is probable that he was not much addicted to physical exercise in any form. This must be firmly insisted upon if we are to regard his outlook upon Rhythm and Dancing as dependent on his normal nervous constitution. Rhythm and the Dance were not conceivable to him *as such.* He could only perceive their existence by association with music. If he had been able to grasp the *physical* rhythms derived from dancing, he would never have written the phrases 'monotonous tumult' and 'pathetic rest.' The tumult and rest derived from dancing are to most of us precious and glorious things. To him they did not become apparent unless connected with Music; he then comprehended them in a very second-hand kind of way. They were then only ghosts of the real thing.

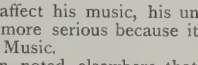
To hear him speak of Rhythm as 'the conscious soul of those necessitated movements by which he strives instinctively to impart to others his own emotion,' is to realise how far he is wandering from a clear conception of what is in its essence a simple physical fact. That it was impossible for him to think of Rhythm as having in any way a separate elemental basis from Music is shown in the following quotation:

> Rhythm . . . . imparts to the dancer as the outward manifestation of . . . . the Law of Measure, chiefly through the medium of that which is perceptible by the ear alone, namely Sound. Just as in Music the abstract measure of Rhythm, the 'Bar' is imparted by a motion cognizable only by the eye.

Later on he tells us gravely that Rhythm sprang from the Inner Necessity, but we need not dwell upon this phrase, for it would be interesting to find Wagner talking about something that did *not* spring from this precious Necessity.

We may sum up our review of 'Art-work of the Future' by saying once more that Wagner was no more cognizant of Rhythm apart from Music than he could conceive Poetry, Painting, or even Life itself He was such a born musician that he resented the right of any art to dwell alone, and he upbraided by telling them that they had strayed from the fold. But whereas his lack of understanding of the sister arts did not affect his music, his unappreciation of Rhythm was more serious because it happens to be a vital part of Music.

It has been noted elsewhere that Wagner's use of a single rhythmic formula may be traced almost throughout his work, more particularly in the earlier work. In fact, he himself in later life remarked his slavish adherence to this measure. This particular rhythm is expressed in music as:



This persistent idiom, or a near variant of it, can be traced throughout all the earlier work and very much of the later. Examples may be found in the Prayer in 'Rienzi,' in the Grail music in 'Lohengrin,' the opening theme of the 'Meistersinger' overture, the Pilgrims' Chorus as it appears in common time at the Finale of the 'Tannhäuser' overture, the 'Kaisermarsch,' the chorale section of the Hall of Song chorus in 'Tannhäuser,' &c.

Wagner's best work is invariably done in triple time. With his weak rhythmic sense he must have originally conceived music as a nebulous mass of ever-changing tints. He thought harmonically rather than in terms of musical longitude. Probably his nervous constitution, with its prepossession to the sensual, was responsible for this. When he set out upon his first opera, 'Rienzi,' it would be necessary for him to acquire a strong, imposing rhythm of the Meyerbeer type. This would not be difficult to the mind that could memorise many of Beethoven's Symphonies. But although he grasped at many rhythms, he never assimilated them. Take for example the march theme in 'Rienzi.' It is undeniably strong, but heavy and dragging. The orchestra seems to be *pulling* slightly the whole time. Compare with the somewhat commonplace march in Rossini's 'William Tell,' and see the essential need of rhythm for a dancing mind to create it! The inability of Wagner's mind to hop and skip lightly is seen in the 'Dance of the Apprentices.' A convenient form to observe it is

in the overture to the 'Meistersinger.' For exactly three and a-half bars Wagner does actually *dance*. On the third beat of the fourth bar he expires, and the dance is henceforth as dead as Marley's ghost. The perky semiquaver figure continues, but the rhythm, strong though it is for Wagner, is no more dancing music than is a Chopin Nocturne. To compare the 'Dance of the Apprentices' with the opening movement of the 'Rhenish Symphony' or the 'Faschingsschwank aus Wien,' is to see the difference between the inborn and the acquired.

Wagner was decidedly more *chez lui* in the sweet simplicity of three in a bar. In fact his finest moments are when he flows easily to triple time or the triple is so cunningly interwoven with the quadruple as to be indistinguishable, as in the 'Siegfried' Idyll or the Good Friday music. Here the rhythm seems utterly subservient and docile to the melodic curve or harmonic grouping. Perhaps a finer example of this perfection of Wagner's art could not be found than in the transition section in the Prelude to 'Parsifal' just previous to the final enunciation of the opening theme. Here the effect is well-nigh indescribable. The ever-changing harmonies appear to the brain as a gorgeous rainbow of which it becomes conscious through the unusual channels of the aural senses. It is a moment when one feels ashamed for ever having dared to criticise the composer. One loses Wagner the man in regarding Wagner the god. The passage is absolutely free from rhythm, and might be written with any time-signature. We have here the core of Wagner's art. Other near examples are the Good Friday music and the latter half of the 'Venusberg' music. In the Bacchanal scene most of us have noticed the cloying nature of the music. It is over-sensuous to a point where it loses its character, and despite the fine quality of the inspiration, the latter half of the 'Venusberg' music might be introduced into the sanctity of 'Parsifal' without alarming anyone who was ignorant of the detailed plan of the latter score. This arises from the fact that the 'Tannhäuser' excerpt has no strong rhythm such as a pagan orgy would seem to demand. Magnificent as are the strains of the 'Venusberg' music, they would sound even finer with a strong, strident rhythm. But we cannot blame Wagner for a physical defect. As the matter stands, once the bustling excitement of the Bacchanal has subsided. the music becomes merely sensuous—not with any specific quality, but an abstract virtue which would not be incongruous if hailing from Monsalvat or Valhalla.

The lack of rhythmic sense in Wagner is not so apparent to us to-day, because we have not quite accustomed our sight to the blinding incandescence of his genius. But it is safe to forecast that posterity will see the weakness more clearly than ourselves, for the reason that other composers whose sense of rhythm is strong, will only utilise Wagner's excellences. They will serve themselves plentifully of his harmonic and orchestrative effects, while possessing a congenital sense of rhythm. They will not be greater musicians than he, but they will be the heirs of the ages.

It has often been assumed by the unthinking admirers of Wagner that he had a mind which could wander among the several arts, picking and choosing the blooms of each, in order to weld them into the 'unified' art-form. This is to mistake the real type of cerebrum that he possessed. In regarding his mentality and art, one can work in either of two ways—by analysing from the operas to the cranium or *vice-versâ*. If we proceed on the first line of thought we find a musical genius who has little appreciation of music *per se*: who only valued it as an adjunct to the 'perfect art-form.' On the other hand, if we reason from Wagner's brain to his operas, we find a mind whose capacity for sensuous musical sound is so enormous that it not only occupies the higher functions of the intellect, but overflows into the other divisions, even including the motoric nerve-centres. It is extremely probable that *every* action performed by his nervous equipment had in his years of maturity its accompanying musical idea.

Wagner told Liszt that for *two years* he had not composed one bar of music. We can only conceive an ardent prophet taking such a vacation, by assuming that his mind was so full of musical ideas that he had not the least doubt as to whether the Muse would respond when invoked. It is not too much to say that *every* sense-experience of his nerves had its sympathetic musical idea produced in his brain. We might say, for example, that if he had met with any violent accident, musical ideas would have been exhaled involuntarily in his mind by the excited nerves. In this respect he was as much an abnormality as the Siamese twins. If we accept the second hypothesis that we have tabulated, we find that his appreciation of sensuous full harmonies and rich tone-colour not only warped his view of Life, the other arts, &c., but even the normal conception of Music.

This leads us to the pretty question of his status as a composer of 'absolute' music. A few unthinking admirers have held the view that he could very well have written good Symphonies, Sonatas, &c., and the usual stock-in-trade of the absolute musician if he had been called upon to do so. This, one cannot help thinking, is to mistake the unique quality of his musical gift.

Without discussing the relative merits of the Opera and the Symphony, we may feel rather confident that the very qualities which made him readily grasp the idiom of operatic art would have effectually prevented his success in the architectural forms of music. The plastic quality of his musical thought, which ever made it long for affiliation to Poetry, Drama, Philosophy, or other support, would not form good material for building strong and self-sustaining organisms. His instrumental pieces are often written in the mildest binary or ternary form. (See, for example, the 'Tannhäuser' Overture, which is exactly cone-shaped, the 'Parsifal' Prelude, which is little more than a statement of themes, the 'Meistersinger' Prelude, with its three or four extracts from the opera, eventually driven as a team in counterpoint to each other.) The best effort in this direction is undoubtedly the 'Tristan' Prelude, where the variation-form reaches a height never perhaps attained before or since.

But the variation-form may be said to be the rock basis of Wagner's melodic system. It was the only organic form that he well understood, but within its limits he was an absolute master.

Wagner was no musician who saw the limits of absolute music. He was as constitutionally unable to write a good Symphony as Beethoven was to construct a remarkable opera. He was the exact antithesis of Beethoven in every respect. Often enough the latter master, notably in the first movement of the 'Pastoral Symphony' and the last page of the fifth Symphony, disregards the actual sounds and carries us along by sheer intensity of rhythm. On the other hand, Wagner, particularly in 'Tristan' and 'Parsifal,' allows the rhythmic beat to dwindle almost to extinction, while he floods our ears with luscious harmonies or rich instrumentation.

But if he was essentially a programmatist, his influence upon musical form has been colossal. No longer is the symphonist obliged to travel along the old, labelled lines of the text-book. He can introduce

new effects, new climaxes, and modify existing forms, thanks to Wagner's genius for making us think furiously of the music that is being played *at the moment*. Of course the Symphony would have evolved further if even Wagner had not been born, but he hastened its perfection by many years. He made the bricks for other men to build with. One cannot remember the insistent rhythmic thuds in the fifth and ninth Symphonies of Beethoven without thinking that music had here just about as much rhythm as it could well contain. It was certainly saturated. What was required was a composer who would broaden the *texture* of music. This genius materialised in Wagner. That such a man should be born at such a time was in itself astounding; and the bitter struggle he had with musical critics arose no doubt to a large extent from the fact that he was a unit striving to turn the tide. That he conquered was after all as much due to the laws of action and reaction as to his own heroic efforts. Certainly, if no musician had such vindictive opponents, it is true that none has had such devoted and loyal supporters.

It was a favourite cry of the anti-Wagnerians that Wagner's music was degenerate, and we must grudgingly admit that to their mid-Victorian minds it would appear as if there were some little ground for their assertions. But it is surely preferable to have an interesting neuropath than a healthy dullard, and if these people had but looked a little more circumspectly into his art, they would have discovered that the heavy, sluggish rhythms were amply compensated for in other ways.

Physically Wagner was certainly a nervous degenerate of the Tolstoy or Oscar Wilde type, as his last illnesses would seem to testify. But this is no detriment to his art, for if Nature denies to her degenerates the grace of a healthy manhood, she certainly gives them abnormal brains.

OTTO JAHN.

By Jeffrey Pulver.

It is curious and perhaps instructive to notice how frequently the study of the other arts and sciences preceded or synchronised with that of musical history, bibliography, and criticism in so many of the great musical writers. At the moment of writing there come to my mind the names of the historian Ambrose, Doctor of Laws and Crown Advocate; of Sir John Hawkins, the lawyer; of Ludwig von Köchel, the jurisprudent, botanist, and mineralogist: practice at law seems to have been the vocation of many of those to whom music owes a very great debt. And to this list of lawyers and pedagogues we must add the name of a man whose work merits comparison not only with that of the greatest of musical biographers, but also with the finest examples of general literature—the writer whose 'Life of Mozart' stands unsurpassed in its historical accuracy and completeness,—a point it has in common with Spitta's 'Bach,'—and unequalled in its literary excellence: that name belongs to Otto Jahn.

Born at Kiel on June 16, 1813, Otto Jahn began his studies in his native place, building upon the foundation of learning laid there by courses at Leipsic and Berlin. Trained for archæology, and having taken his degree in 1831, he undertook journeys to Denmark, France, Switzerland, and Italy for study and research between 1836 and 1839. His first appointment was that of Professor in Philology at Kiel, obtained immediately after his return from Italy in 1839. Promotion soon followed, and he migrated to Greifswald (1842) to fill the Chair of Archæology there as Professor-Extraordinary. In 1845 his duties were added to and the title 'Ordentlicher Professor' conferred. Greifswald could certainly not hope to hold for long a man of such learning and potentialities, and a call to Leipsic in a like capacity followed in 1847. To the Professorship of Archæology the Directorate of the Archæological Museum at Leipsic was added, and these two offices he held until, during the strenuous times that began with the Revolution at Berlin, in 1848, his political views brought about his dismissal in 1851. This, however, did not prevent him from obtaining the direction of the University Art Museum, and that of the Philological Seminary at Bonn four years later. A call to Berlin in 1867 terminated his activity at Beethoven's birthplace; after a prolonged illness he died at Göttingen on September 9, 1869.

His literary activity, quite apart from his musical work, was enormous, and the catalogue of the British Museum contains over eighty entries referring to works dealing with the classics, philology, and archæology. But even if we consider none but those of his writings that are of interest to musicians, we shall be forced to the conclusion that these alone would amply fill the time of any ordinary worker; and going into the details of his musical researches, it is very easy to forget that he had many calls upon his time that emanated from any but musical sources.

His greatest and by far best-known musical work is, of course, the 'Life of Mozart.' Returning from the obsequies attending the removal of Mendelssohn's body from Leipsic to Berlin, on the afternoon of November 7, 1847, a conversation with his friend, Professor Gustav Hartenstein, first gave him the idea of collecting the necessary material for so epoch-making a work. How enthusiastically and how thoroughly he did this only the careful student of his last edition of 'W. A. Mozart' can know. The first volume was published by Breitkopf & Härtel in 1856, and contained the dedication to Hartenstein that gives us the information concerning the work's inception. The second volume appeared in the same year, and the third and fourth in 1858 and 1859 respectively. As a musical biography, it was the first to be treated on the system of comparative criticism, and as such it became the model for nearly all the works of a similar nature that followed. Combining a great capacity for systematic and scientific research with unusual perspicacity, Otto Jahn's account of Mozart's life is in itself no less valuable because of its completeness and accuracy, than is the history of the state of music during the period that preceded Mozart's advent by reason of the scholarly analysis that stamps this part of the great work as a unique example of musical literature. The great knowledge of his subject that Jahn possessed might seem likely to produce a work in which the portrait of the composer would be completely hidden under a mass of technical detail; but the very reverse is the case. The most vivid impression that is left after laying aside Jahn's work is one of a great musician living and working in his own natural environment, and thus the feature that has caused more than one of Jahn's critics to regret the over-abundance of detail extraneous to purely musical history is the very one that gives life and colour to the biographer's word-picture. Boswell, writing the 'Life of Dr. Johnson,' said: 'I remain firm and confident in my opinion that minute particulars are frequently characteristic when they relate to a distinguished man'; and just as those particulars make the portrait of Johnson stand out in bold relief from the mass of dates and figures, so do Jahn's anecdotes relating to Mozart's private life throw sidelights upon the composer's activity and, by illuminating the scene in which he worked, show us the environment and atmosphere in which his

incomparable creations were conceived. And quite apart from its value to the musical historian, Jahn's work can make yet another claim upon the attention of the reading world: as a piece of writing pure and simple, the 'Life of Mozart' stands—the philologer Ritschl agrees—as one of the greatest literary achievements of the century.

But, as Calderon says, he who has never seen the sun thinks the moon bright, and if Jahn had not re-written his 'Life of Mozart' for the second edition, the first would have remained the shining light of musical journalism. As it was, he soon discovered that even his untiring industry had left trifles overlooked, and it was on that account that he wrote to Hartenstein in the Preface to the second 'completely re-constructed' edition, dated March 6, 1867, that he was delighted with the prospect of revising the entire work and of improving it by the addition of his since acquired material. Three points are worthy of notice in the Preface to the edition of 1867 (two volumes): the first is the intimation that the errors which had crept into the first edition had been corrected; the second is the information that Mozart's entire correspondence had given its substance to the amplification of the work; and the third point is an acknowledgment of the great assistance that Köchel's Catalogue, published in 1862, had been to the author. Jahn had, indeed, been going about with the idea of such a Thematic Catalogue, and would have commenced work upon it had he not learned that Köchel was at that moment engaged in collecting his material. Jahn thereupon, with true magnanimity, ceded all the information he possessed, and which was pertinent, to Köchel, with the result that the former could publish his second edition of 'W. A. Mozart' without the Catalogue, and state that a reference to Köchel would, in most cases, be sufficient to corroborate his statements. The friendship that existed between Mozart's biographer and his bibliographer was naturally of great service to the works of both, and we constantly find the one acknowledging the aid given by the other. It is therefore not surprising to find the 'Mozart Verzeichniss' dedicated to Jahn; nor are we astonished when Köchel says that it was only with difficulty that he gleaned some few new facts missed by Jahn, and he frankly admits wishing that the archæologist's study had been less complete, so that he (Köchel) might have had the pleasure of discovering more himself. But it is with the true spirit of friendship, dignified by respect, that Köchel says: 'What name could better adorn the introduction to these pages [the Catalogue] than that of the man whose unsurpassed works on the immortal tone-poet this book is intended to supplement.'

The third edition of 'W. A. Mozart' appeared—vol. i. in 1889, vol. ii. in 1891—edited and furnished with some slight corrections and additions by Hermann Deiters. One of these additions is an interesting pointer to Scheurleer's work, 'Mozart's Verblijf in Nederland' (The Hague, 1883), for extracts from which he is to be thanked. A reprint of the third edition followed in 1905-7.

This invaluable work was translated into English by Pauline D. Townsend, and published by Novello, Ewer & Co. in 1882. The Preface, written by Grove (February 23, 1882), gives a résumé of the author's sources, and draws attention to Jahn's predecessor in this field. With pardonable pride he mentions the fact that 'the first real attempt at a biography of a composer that should interest all classes was the work of an Englishman'—Edward Holmes (1845). But although both Grove and Jahn esteemed this early work very highly, the former is bound to concede that 'Jahn himself enjoyed higher advantages for his task than Holmes had done.' In one respect the English edition was rendered more valuable than the German editions were, and that was by the addition of a *complete* index. The fault of more than a few works of reference is the inaccessibility of their contents, and this fault was corrected by Pauline Townsend. A reprint followed in 1891.

Jahn contemplated similar works on Haydn and Beethoven, and indeed it was chiefly while prosecuting his researches to these ends that he found much that was useful to him in the work on Mozart. Death unfortunately prevented the execution of these plans, to the everlasting regret of the musical historian. The collected material, however, was handed over to men who used it to the best advantage, and C. F. Pohl's 'Haydn' and A. W. Thayer's 'Beethoven' are based upon what Jahn left to them. Pohl, it may be mentioned, was especially named by Jahn for the task.

Three essays particularly rich in bibliographical and biographical matter connected with Beethoven were written by Jahn: 'Leonore oder Fidelio?' prepared for the *Allgemeine Musik-Zeitung* (1863, pp. 381 *et seq.*), dealing chiefly with the name that Beethoven gave to his only opera, and following the work through all its early performances, describes the various names given to it by different programme-makers; then follows a critical history of the opera. The second of the Beethoven essays was also published in the *Allgemeine* (1863, pp. 293 *et seq.*), and is called 'Beethoven im Malkasten' (Beethoven in the Paint-box). It owes its origin to an article in the *Kölnische Zeitung*, which describes a performance given by the 'Malkasten'* in which the 'Pastoral Symphony' was illustrated by 'a series of movable living pictures, which showed the situations of the Symphony by pantomimic and pictorial means.' Jahn goes into the details of the advisability and utility (or otherwise) of such a procedure, and shows here, perhaps better than anywhere else, how impartial, broad-minded, and sympathetic a critic he could be. The third essay appeared in the *Grenzboten* (1864, pp. 271 *et seq.*, 296 *et seq.*, and 341 *et seq.*), and is a long article on 'Beethoven und die Ausgaben seiner Werke' (Beethoven and the editions of his works), a valuable essay dealing with the bibliography of Beethoven, and one that is in itself a lesson in the art of history-writing by the 'philological criticism' method. I have cited these three studies in the order in which they are given in the volume of collected essays—'Gesammelte Aufsätze über Musik von Otto Jahn' (Breitkopf & Härtel, 1867). To facilitate reference, I shall name the remaining essays as they succeed each other in this work. The first is an obituary article reprinted from the *Kieler Wochenblatt* (1841)—'Erinnerung an Georg Christian Apel,'—giving an account of the life and work of an (according to Jahn) excellent organist and composer of church music. The essay gives us some idea of Jahn's own tastes in music; for we may consider it established that what he praises in others is what he approves himself, and what he condemns is surely a fault of which he would not himself be guilty: admiring a healthy, virile tone in music, Jahn abhorred artificiality and striving after effect, disliking too great austerity as much as licence in the opposite direction. The second essay deals with Mendelssohn's 'St. Paul,' and is reprinted from Jahn's 'Ueber F. Mendelssohn Bartholdy's Oratorium Paulus,' which appeared as a 'Gelegenheitsschrift' (A writing for a particular occasion) in 1842 (Kiel). As an introduction to the subject treated, the author goes through a comparative history of the oratorio and the methods employed in this form of composition by the greatest composers of

* The name of a Düsseldorf Artists' Association.

sacred music. Then follows a detailed account of Mendelssohn's work, and a more valuable analytical study of it could scarcely be imagined or wished for. Admittedly written to serve as explanatory guide to the performance of the oratorio in Kiel, this brochure is again the reflection of Jahn's own taste. He criticises comparatively the treatment of the subject, and praises the dramatic intensity of the work and the fitness of the music to the sense of the words. Very similar in treatment to this last-named essay was the one, 'Ueber Felix Mendelssohn Bartholdy's Oratorium Elias' ('Elijah'), written for the *Allgemeine Musik-Zeitung* (1848, pp. 113 *et seq.*, and 137 *et seq.*). Jahn shows in his very opening words that he was a true admirer of Mendelssohn. Comparing 'Elijah' with 'St. Paul,' he says: '"St. Paul," by its interpretation and treatment, marked a decided advance in sacred music, and greatly influenced similar endeavours of our own times. Those who expect that "Elijah" should open yet another new region will be disappointed. Indeed, we are not justified in expecting it. But if we ask whether we see the master continuing in fresh and healthy vigour, with the same fine sense of the noble and the true, I can reply with a decided "Yes." When I review this oratorio in its entirety, I cannot find any sign of deterioration.' Yet he sees weaknesses in the Mendelssohnian armour, and expresses himself in the words 'gewahren wir . . . . allerdings auch die Schwächen seiner Manier' (we perceive the weaknesses of his style). Here, as in the other essays, there is much that belongs to the realms of musical history and æsthetics. The question as to whether an oratorio can be truly dramatic is gone into, and answered in the negative: 'The oratorio is not capable of a truly dramatic development. What one generally designates as dramatic representation is not that at all in the real sense of the words, but rather only characteristic representation.' Jahn, in spite of the fact that he 'found no deterioration' in 'Elijah,' is nevertheless far severer in his criticism than he was in the case of 'St. Paul'; and upon the æsthetic points on which he differed from the composer 'he sought to justify his divergent opinion.'

Two essays of a polemical nature on Wagner's 'Tannhäuser' and 'Lohengrin' appeared in the *Grenzboten* (1853, I., pp. 327 *et seq.*, and 1854, I., pp. 81 *et seq.* respectively). The first is a rather severe criticism of the poetry and the music, and their fitness to one another. To an extent the review is just, and Jahn, although very decided where literary purity is concerned, could be candid, unbiassed, and sympathetic. The 'Tannhäuser' essay is, in the first place, a psychological study of the hero; his moods and motives are discussed, and the appropriateness of the music used to convey these to the audience questioned. In the very long article on 'Lohengrin' Jahn is still more emphatically critical of the Wagnerian methods; but however much we may disagree with his views on Wagner's works to-day, we are forced to admire the purity of his artistic outlook and admit the truth of much that he says. Similarly controversial are the two essays contained in the *Grenzboten* for 1853 (IV., pp. 121 *et seq.*, and IV., pp. 481 *et seq.*), entitled respectively 'Die Verdammniss des Faust von Hector Berlioz,' and 'Hector Berlioz in Leipzig.' What Jahn thought of Berlioz and his music is unmistakably shown in the sentences that open the later article: '"When I hear music by Mozart," says Hector Berlioz in the *Journal des Débats*, "I am obsessed by a little nightmare, and when I hear music by Haydn, I am always worried by a big nightmare." The indisposition felt by the hearers of the music of Berlioz has not yet received a name, but it cannot fail to put in an appearance.' There are, in truth, moments in Berlioz that Jahn can find it possible to admire, but taken as a whole the paragraph quoted gives the right key to the impression that the Berlioz music left on the worshipper of Mozart and Haydn.

Two fine accounts of the thirty-third and thirty-fourth Lower Rhine Musical Festivals were printed in the *Grenzboten* for 1855 (III., pp. 1 *et seq.*) and 1856 (II., pp. 481 *et seq.*), the former containing a very eulogistic account of the vocal art of Jenny Goldschmidt-Lind. A short article used in the *Allgemeine* (1863, pp. 171 *et seq.*), entitled 'Mozart-Paralipomenon,' completes the collection of essays published by Breitkopf & Härtel in 1867. As its name suggests, this article deals with a matter generally overlooked—the experiences of Mozart and his pupil Frau Hofdemel, the details of which were communicated to Jahn by his friend Carl Czerny, who, by the way, afforded the former much assistance in the collection of the Beethoven data.

Jahn's activity as a musical editor was confined to the publication of a version for the pianoforte of 'Fidelio.' As a composer he is seen in thirty-two genial songs which were published by Breitkopf & Härtel. The true spirit of artistry that pervades these compositions shows how thorough a musician he was, and how well adapted to judge the music of others. It is a thousand pities that such a man should have died at the comparatively early age of fifty-six, leaving the musical world the poorer by the works he had contemplated, and which he was prevented by death from completing.

THEATRE MUSIC AND MUSICIANS.

A tour of the theatres in that part of London known as the 'West End,' for the sole purpose of hearing the orchestras in the various establishments, would be found to be a very interesting occupation for the many musical people who believe that the theatre orchestra is a 'scratch' affair, and that the music played is of a 'cheap' type.

Very few theatres possess no orchestra, but there are two at the present time—the Kingsway and the Savoy. Mr. Granville Barker controls both of these 'houses,' and this brilliant man seems to have an objection to a band of music in the house of drama. Probably he thinks it foolish to spend money upon an orchestra that ninety per cent. of the audience do not appreciate—or, rather, show their appreciation by keeping up a continuous chattering during the whole time the music is being played. It is most deplorable that even in these days playgoers do not listen to the *entr'acte* music—which, more often than not, is quite good. However, it is to be hoped that one day the patrons of our theatres will realise that the orchestra is employed to play for their benefit and enjoyment.

At the theatres where musical comedy is the attraction, the band is, of course, part of the 'show' itself, and beyond saying that the orchestras as found at Daly's, the Gaiety, and the like houses are excellent, it is not proposed to dwell longer upon this particular class of band or music, as it is the orchestra and music, in the theatre where both are regarded as a 'side line,' that are to be dealt with here.

The orchestra at His Majesty's easily takes the first place among any of those of our theatres. This large combination is most ably conducted by Mr. Adolph Schmid, a very talented musician. Music always plays an important part in all of Sir Herbert Tree's magnificent productions, and many native composers have been commissioned at various times to write incidental music of quite a pretentious nature to plays presented at this

famous house. Drury Lane can also boast of a first-rate orchestra, conducted by the popular 'Jimmy' Glover, and at Christmastide, when the annual pantomime is in full swing, the big band is heard at its best, and Mr. Glover is revealed in his element. He is a genius in the art of arranging music for his forces, and his overture, founded upon the popular light music of the year, is usually brimful of exceedingly smart burlesques upon the styles of famous composers. The Haymarket Theatre orchestra is a most admirable institution, directed by Mr. Norman O'Neill, the well-known composer and one of the prominent members of the younger school of British music. Here the band consists of wood-wind, trumpets, and strings, and is what may be called a Bach orchestra. The programmes presented consist chiefly of classical music, but music of our own day and nation is by no means neglected. Many managers would do well to copy the Haymarket in the matter of their band, which is so special a feature of this house. At the New Theatre we find one of the more usual type of theatre orchestra, consisting of wood-wind, strings, and pianoforte. Mr. Albert Cazabon, the musical director, has a capital répertoire of pieces quite suited to his small organization. He also includes violin solos at most performances, upon which instrument he is a capable player.

Some years back, Miss Lena Ashwell managed the Kingsway Theatre, and during the time of her control she endeavoured to give pleasure to her patrons by having a short concert of chamber-music before the play of the evening. An excellent string quartet and a pianist were the performers, and they were provided with places upon the stage. The experiment was, however, not very successful; the music played was too serious for the audience, and they did not appreciate it at all. No one seems to have followed Miss Ashwell's excellent example; but of course it is almost futile to expect anyone to do so.

So much for the theatres of drama; now the theatres of varieties command our attention.

Most of the music-halls in Central London possess splendid orchestras that play really good music. The most famous of them is that at the Palace Theatre, so skilfully conducted by Mr. Hermann Finck. It consists of between forty and fifty performers, and the *ensemble* is most beautiful. The Coliseum has a fine band, of about the same size as that at the Palace, conducted by Mr. Alfred Dove. An admirable performance of three numbers from Tchaikovsky's 'Casse Noisette' Suite was to be heard here a few weeks ago, but much of the fine detail of this music was lost in the huge auditorium. Certainly a larger orchestra could be employed here with advantage. Mr. Cuthbert Clarke directs a very efficient band at the Empire. Mr. Clarke is also a talented composer of the lighter kind of music, such as forms one of the ingredients of the ballets and *revues* for which this Leicester Square house is famous.

To those who have their eyes and ears open it must be realised that the orchestra is quite an important feature of the music-halls, but it could (and should) be made more so. The masses go to the 'halls' for recreation, and if it is impossible to educate them to appreciate real music in the ordinary way, we must do it through their recreation. Soon may it be when we shall have our music-hall orchestras playing classical music, such a performance being made a 'star' turn of the entertainment. The populace, as a whole, badly want to be trained to admire art in all its branches, and it is possible for the music-halls of to-day to do a great deal for the salvation of England in this respect.

In conclusion, it must be obvious that the orchestra in both the home of drama and the home of variety has great possibilities which in the latter place are being allowed to grow, while in the former they are severely stunted by the indifference shown by the playgoer,—who ought to know better.

Walter Weavener-Yeomans.

Church and Organ Music.

AN EARLY METRICAL PSALTER.

By James E. Matthew.

It is rather remarkable that while the curious little book 'Souter Liedekens' is known to musical bibliographers if only from its quaint title, no description of it is to be found either in Grove, or in the excellent 'Dictionary of Hymnology' of Dr. Julian. It has equally escaped notice in Eitner's useful Quellen Lexicon, nor is any English description of the work known to the present writer. Many interesting details will be found in Goovaerts' 'Typographie Musicale dans les Pays-Bas' (Antwerp, 1880), as well as in Van der Straeten's 'La Musique aux Pays-Bas' (Brussels, 1867), but it is to Dr. Scheurleer that we are indebted for the first exhaustive description. Although the work seems to have been received at once with enthusiasm, if we may judge from the number of editions through which it passed, and the length of time through which it retained its popularity, it is one of considerable rarity, especially in the earlier editions.

By the kindness of Mr. Alfred H. Littleton, the writer has been enabled to make a careful and leisurely examination of a perfect and excellent copy, which is in an enviable state of preservation.

The title of the work, which is in the Flemish language, is as follows:

Souter Liedekens Ghemaect ter eeren
Gods, | op alle die Psalmen va̅ David: tot
Stichtinghe | en̅ ẽen gheestelijcke
Vermakinghe von allen Christe̅ Menschē
Coloss. int iij Capit. Leert ende
Vermaect u salven met psalmen eude
Lof saughem den Heere in uwer herten.
Gheprent Thantwerpen'j op die Lombaerde Veste
tegen die gulden hant over, By my Symon
Cock, Anno M.CCCCC eude XL den xij in
Junio.
Cum gratia et Privilegio.

Which may be translated:

The Psalter set in little songs to the glory
of God, of all the Psalms of David, for the
edification and spiritual delight of all
Christian men.
Coloss. chap. iii. Admonishing one another
in psalms and hymns and spiritual songs,
singing with grace in your hearts.

Printed at Antwerp on the Lombard rampart, at the 'Sign of the Golden Hand,' by one Symon Cock in the year 1540, on the 12th June.

Symon Cock, the printer of the above volume, established himself at first in partnership with Gerard Nicolaus, or Claes, and afterwards, from the year 1530, carried on business alone. In 1539 he obtained from the Emperor Charles V. the privilege, for a period of six years, of printing works with musical notes. This privilege was granted on September 15. On the 28th of the same month he brought out his first book containing music, 'Een devoot en profitelyck boecxken, inhondende veel gheestelijke Liedekens,' and this without doubt is the first musical work printed in the

Netherlands. The book is one of exceptional rarity. A copy in the library of the late E. de Coussemaker, to whom all musical antiquaries are so deeply indebted, was sold for 520f., and would now probably fetch double that price. It is doubtful if any copy is to be found in this country, but we have to thank Dr. Scheurleer, of whom the writer has already spoken, for a reprint of the work, with elucidations, unfortunately in the Dutch language, with which one is hardly ashamed to confess unfamiliarity.

The date of this book is 1539, and it has been claimed for it, by Goovaerts and others, that it is an earlier and less complete edition of the 'Souter Liedekens.' That is not the case. It has this in common with the latter work, that it is an early example of a determination not to allow 'the devil to have all the good tunes.' It contains 259 hymns or sacred songs, arranged in groups under the heading of the music of the tune appropriate to the particular metre. The Psalms appear to have no place in the work, and although most of the music is secular in origin, some recognised sacred melodies, such as 'Pange lingua,' find a place.

It will have been noticed that while the privilege is granted on September 15, the book was produced on the 28th of the same month, *i.e.*, only thirteen days later. This was obviously not sufficient time in those days to set up and pass through the press a book of this size, especially when it is remembered that in the use of music type the office had its experience to learn; and moreover the only method of printing then known involved the necessity of passing the whole work twice through the press. One may fairly suppose, therefore, that Cock was sufficiently certain of his position to justify him in getting the work well in hand while the negotiation was in progress. However this may have been, on June 12 of the following year he was ready with his second musical venture, when the subject of this article, 'Souter Liedekens'—The Psalter in little songs—appeared.

In the first place I will describe the little volume, which I do from Mr. Littleton's copy now before me. In size it is a small 8vo, $6\frac{3}{8}$ by $4\frac{1}{8}$ inches, and although re-bound, it is scarcely at all cut down. It is neither paged nor folioed, but the sheets, including the title, have signatures A to Z = 23 sheets, or 368 pages. Gothic letter is used throughout, and it is printed in red and black, the former of an excellent colour, which is used for the headings of each page and of each psalm, as well as for the staves of the musical examples, upon which the notes are printed in black. This of course involves two printings, for at that time, and for long after, no method had been contrived to overcome this necessity. It is a five-line staff, measuring $\frac{3}{8}$th inch in depth; it will be seen, therefore, how small an error in 'registering' would effect a transposition, or at least create a fatal uncertainty, but I have been unable to detect any case of such difficulty. It would have been supposed that the setting of the staff would have been from a building up of 'printer's rule,' but this is not the case. It is composed of a series of blocks comprising the five lines, each $\frac{7}{16}$th inch in length, joining so admirably that the break is scarcely discernible. Both the C and the G clefs are used, changing their position on the staff in order to retain the melody within it, and to avoid the use of ledger lines. It is the melody alone which is noted. The workmanship throughout is really excellent, and reflects the highest credit on Symon Cock and his assistants.

We now come to the contents of the book. The title, which has already been given, is printed in red and black, and is decorated with a wood block, somewhat rude in execution, representing King David seated, playing on his harp, with three men at a short distance, possibly joining in the music. The title is followed by a 'prologue' or address of a religious character, and this is succeeded by a register of the names of the tunes and the Psalms to which they are adapted. This brings us to the principal contents of the work, which comprises the whole of the 150 Psalms in a metrical version in the Flemish language, each Psalm being preceded by its appropriate tune, the words of the first verse being printed immediately beneath the musical setting. The metrical version occupies the left side of the page, while to the right, in a smaller type, are added the words in the Latin of the Vulgate. In addition to the Psalms will be found metrical versions of certain passages of scripture, comprising Isaiah xii., The Thanksgiving of Hezekiah (Is. xxxviii.), The Song of Hannah (Samuel i.), The Song of Moses and the Children of Israel (Exodus xv.), The Prayer of Habakkuk (Hab. iii.), The Song of Moses (The horse and his rider) (Deut. xxxii.), The Song of the three Children (Benedicite), (Daniel iii., Apocrypha), the Magnificat and Nunc dimittis (Luke i. and ii.), together with the Lord's Prayer, Ave Maria, Apostles' Creed, and the Te Deum. Of these the Latin version is always given. A large proportion of the music is adapted to the popular songs of the day, the titles of which are in every case placed at the head of each Psalm, and are included in the table of which we have already spoken, with a reference to the number of the Psalms with which they will be found united. This table, which is printed in double columns, occupies eight of these columns, which I estimate to comprise about 165 tunes, several being assigned to Psalm cxviii. of the Vulgate, which is cxix. of our version. Most of these tunes are undoubtedly secular—for instance, we have melodies entitled 'Venus,' 'Juno,' 'Pallas,' while some few are French, for instance, 'D'ou vien cela,' 'J'ai my mon cuer,' 'L'amour de moy,' and the still familiar 'Sur le pont d'Avignon.' On the other hand there are a few recognised church melodies, such as 'Conditor alme syderum.'

The first question one asks is, To whom were the inhabitants of the Netherlands indebted for this enormous output of verse?—for a translation of the whole of the Psalms is no light undertaking. Here the book itself gives us no clue whatever. M. Goovaerts states definitely that the author was Willem van Zuylen van Nieuvelt, as does also Dr. Scheurleer, but neither unfortunately gives us any authority whatever for the assertion, while Dr. Edmund Gosse, in his article on Dutch literature in the last edition of the 'Encyclopædia Britannica,' states that it is was '*dedicated* to Willem van Zuylen, a Dutch nobleman by whose name it is generally known.' About the latter statement I am something more than in doubt, and certainly no trace of a dedication is to be found in the copy before us. I must admit that I am quite at a loss for any further clue for information on the point. As to the compiler of the music, Dr. Scheurleer suggests that it may have been Willem von Zuylen or even Symon Cock himself, but this appears to be but guesswork.

Symon Cock's Privilege for printing music was, as we have seen, granted on September 15, 1539, and it was registered in the 'Octroye' of His Majesty at Brussels on the 17th of the same month. The poet's labours must have been completed soon after that date, for on June 12 of the following year (1540) the printer was ready with his book complete. Its success appears to have been immediate. Edition succeeded edition with a rapidity truly remarkable. No less than nine with the imprint of Symon Cock have been catalogued by the very careful and accurate

Dr. Scheurleer, all of them distinguished by distinct but often minute variations both of the title and the text, but in every case sufficient to warrant the bibliographer in claiming each as a separate edition. But now comes the puzzle: each of these editions bears the same date, not merely the year 1540, but also the same actual day of the year—June 12! This is obviously impossible, and it is difficult to suggest any reason for such a course. It is not necessary to assume that the whole of the book was set up afresh for each edition, but the discrepancies are in many cases very remarkable. One example, for instance, is at hand. M. Goovaerts gives a photographic reproduction of the music to Psalm xxvi., occupying a single page. In Mr. Littleton's copy four lines occupy the lower part of leaf D 6 *recto*, the remainder the top of D 6 *verso;* while in addition to trifling differences in setting up the music, the Latin words are distinctly different both in setting up and in the relative positions they occupy. It should be mentioned that Dr. Scheurleer gives admirable photographic facsimiles in red and black of all the titles, the first four of which have certain small marks introduced, apparently for purposes of trade identification. There can be but little doubt that the order in which he has arranged them is correct. As stated, the title bears a wood-cut of King David. In title No. 2, the block already shows signs of a crack, and this develops rapidly in subsequent examples, till in No. 9 it extends entirely across the block. It seems absolutely impossible that the whole of these nine editions can have been called for in the year 1540, but it is difficult to suggest any reason to justify this seeming falsification of date, unless it was with the idea of claiming the protection of the Privilege when it had already come to an end.

This six years' Privilege expired in 1545. In that year there are somewhat hazy traces of an edition by another printer, which Dr. Scheurleer has not succeeded in running to earth, while in 1550 another seems to have appeared at Campen, also not seen by Dr. Scheurleer. In 1556-57 we break entirely fresh ground. The original work contained the melodies only. At that time the Flemish musician well known under the curious name of 'Clemens non papa,' issued a series of collections of sacred music by various composers, published at Antwerp by Tielman Susato. Among them was a selection from 'Souter Liedekens,' arranged for three voices, in separate parts, oblong 8vo. It may be added that a modern reprint of these may be found, in score, in vol. xi. of Commer's 'Collectio Operum Musicorum Batavorum.'

No good purpose would be served by giving details of all the editions subsequently printed, the last, which was the thirty-third, dating from Utrecht in the year 1613; but it should be pointed out that in 1559 Symon Cock re-issued it with a new block for the title. This is the fourteenth edition, and it was his last, as he died in August, 1562. The business seems to have been continued by his heirs, but however this may have been, in 1564 one Claes van den Woumeré issued, also in Antwerp, a reprint, presenting on the title the original cracked block! Were the heirs sufficiently careless of Cock's reputation to allow it to come into the market instead of throwing it into the fire, or was Claes a workman of Cock's who had availed himself of his opportunities to 'convey' the block? This was the only work with musical notes which issued from his office, for in the following year he abandoned printing for the trade of bookbinding.

It has been shown that the claim of Cock's Boecklein of 1539 to be an earlier edition of 'Souter Liedekens' has broken down. A second candidate for that honour is in our judgment equally unsustainable. A single copy of 'Souter Liedekens' exists in a private collection at The Hague, with the date 1539. This copy has been carefully examined by Dr. Scheurleer, and he identifies it, on grounds which seem irrefutable, with the 1559 edition of S. Cock. The title carries the block first used by him in that edition. The text is absolutely identical, while his examination convinces him that the date on the title has been tampered with.

One other point of deep interest remains to be noticed. The tune set to Psalm xix. contains the germ of our 'Old Hundreth,' thus putting back the received date of this tune by several years. We believe that the late Major Crawford was the first to make this discovery, which proves his acquaintance with the work forming the subject of this article. It would be a great delight if one could have the opportunity of gathering together and comparing the whole of the earlier editions; but this is, of course, only a dream! Unfortunately, the British Museum gives us little help, for it possesses no edition earlier than 1561—*i.e.*, no example whatever printed by Cock.

Comparing this work with other metrical versions of the Psalms, it appears that the first *complete* Sternhold and Hopkins saw the light in 1551. Two years earlier (in 1549) Robert Crowley, Vicar of St. Giles's, Cripplegate, is said to have versified the whole of the Psalms, while Clément Marot's earliest attempts are dated 1539. We think, therefore, that we are justly entitled to claim 'Souter Liedekens' as the first to bring the work to completion, while the 'Boecklein' of 1539 undoubtedly remains the first example of the use of printed musical notes in the Netherlands.

ST. MICHAEL, CROOKED LANE, AND ITS ORGANS.

By Andrew Freeman.

When one reads of priceless national records—Magna Charta itself amongst them—being so little thought of that they could be crammed together in sacks and cast aside into a disused loft (and that not so long ago), it is not surprising that amongst the documents rescued from so ignominious a fate, and now safely stored in the Public Record Office in Chancery Lane, those bearing on musical subjects should be comparatively few in number. The wonder is that any should have survived at all. Perhaps those who knew of their existence thought they were not worth selling to the antiquaries of their day: they were obviously not clean enough for use as wrappers for butter or cheese. They might have been burned as useless litter; but, fortunately—there was the loft! From many a dusty parchment so saved a light is thrown down some forgotten court or alley off the main track of history, giving us a vivid, if transitory, glimpse of its householders and their petty cares and worries. To the parishioners of St. Michael, for instance, the possession of an organ, or rather of the wreck of one, was not even a matter of concern to themselves until the eagle eye and long arm of Laud made it so, greatly to their discomfort. Since they had an organ in their church, why was it not used? If it was out of order, why had it not been repaired? Let the parish see to it forthwith, or be prepared for the consequences. Such, one can see, was the command, stern and incisive. The reply, interesting, quaint, and (so far as it relates to the instrument itself) conclusive, follows:

> St. Michaell Crooked-lane.
>
> The reasons why the Inhabitants and Parishion^rs are not able to sett up the Organs againe and the time since they were taken downe.

That the organs were never used in the church since Queene Maries dayes and when the roodlofte which was the place where they stood was taken downe they were also sett aside.

That they are soe old rotten and decayed that noe workeman can repaire them, there is only 37 old pipes worth 9d a pound and all the rest not worth anythinge.

That whereas the inhabitants heretofore have . in marchants, stockffishmongers and men of great estates, now for the most parte they are poore handycrafte tradesmen and not able to maintaine a paire of orgens.

There was never noe land nor any maintenance given in our parishe for that use as wee understande Sr John Lambe was informed.

That consideringe that our Ordinary and necessary general collections such as must of necessity be collected as the shipp money, and for the maintenance of the poore and visited houses have been of late more than wee are well able to bare wee humbly desire Sr John Lambe not to put us to this charge but to dismisse the court of this busines that wee may bee no further troubled.

[On the back :]

Crooked-Lane reasons agt ye organs.

D. Nash [?]

March [?] 1637*

Stow, writing in 1598, calls St. Michael's a 'fair church,' and tells us that it had taken the place of an older building which was 'but a small and homely thing, standing upon part of that ground wherein now standeth the parsonage house.'

A new church, built by Wren in 1688 to replace the one destroyed by the Great Fire, was in its turn demolished in 1831 to make room for new approaches to London Bridge. In 'New Remarks of London,' collected by the Company of Parish Clerks in 1733, it is stated that this church had at that time no organ, the parishioners evidently being of the same mind as their predecessors of a century earlier. Later on, however, there was a change of opinion, for at the time the church was pulled down it contained an instrument of some kind, though nothing seems to be known concerning its contents.

Shrubsole's tune 'Miles Lane' was named after the Meeting House in Miles (*i.e.*, Michael's) Lane, frequented by the composer. In 1671, when as yet few City churches had been rebuilt after the Fire, Charles II. ordered that certain places hitherto used as conventicles should henceforth be used as churches and served by orthodox ministers appointed by the Bishop of London. The Meeting House in Miles Lane was one of the selected buildings, being described on the list as a 'large room, with two galleries, and thirty-nine forms.' Like the old church, from which it took its name, and the last church, whose place it supplied for some seventeen years, all traces of this old Meeting House have long since disappeared. The Lane and the tune alone are left.

Sir John Lambe (*c.* 1566-1647), referred to in the document given above, was a zealous member of the High Commission Court, from 1629 until its abolition by the Long Parliament. He made himself very unpopular by his high-handed and vigorous prosecutions; and it is curious to find that one of the charges upon which he was ordered to appear before a Committee of the House of Commons, in 1640-41, was that he had compelled the parishioners of Waddesdon (Bucks) to maintain an organ and an organist at a cost of £15 a year.†

* State Papers Domestic: Car. I: Vol. 351, No. 102.

† The Dictionary of National Biography, from which these particulars of Sir John Lambe are taken, makes it *two* organs, but this is obviously a misreading of the term *pair of organs.*

CONGREGATIONAL SINGING.

The twelfth annual general meeting of the Liverpool Church Choir Association was held on March 3 in the Town Hall, under the presidency of the Lord Mayor. The Bishop of Liverpool and Sir Edward Russell both referred to the ever-present difficulty of congregational singing, and, while recognising and welcoming the many good things accomplished by the Association for the improvement of choir singing, launched into the old controversy mentioned above. We wish it were possible to procure copies of an admirable article by the late Sir John Stainer which appeared in the *Globe* some years ago. But we almost fear even so strong a testimony would fail to convince them. When we are told by Sir Edward Russell that the Te Deum and the Benedicite omnia opera belong to the congregation, it will at once be evident that in some cases the subject may be given up as hopeless. The Bishop, while feeling that in cathedrals and the chief churches the finest musical services should be encouraged, was yet of opinion that in the ordinary churches congregational singing should be the rule. Sir John Stainer in the article to which we refer quite rightly urged that if a window should require decoration, or the walls of the church ornamentation by carving, the scheme of such work being entrusted to members of the congregation was no more likely to be artistically successful than were their weekly efforts in the musical rendering of the service. We recently had the privilege of attending a service in a Royal Chapel, and the performances of a lady in the congregation, not only in the hymns but in the psalms and canticles also, were anything but edifying. The chief features were a dreadful voice and an astonishing lack of musical knowledge. It will be urged that she was giving her best. But this is just where art steps in, and it is strange that of all the arts employed in Divine worship, music is the only one which is not safeguarded from mutilation.

Such a performance as we have noted gives offence to many. We shall always agree that the hymns are the people's own, and no doubt in the general effect the raucous and untrained voice is rendered in some degree harmless. The cultivation of the Christian spirit of humility and self-abnegation would seem a more suitable attitude in many cases. There are doubtless examples of churches whose choirs endeavour to emulate the style of the Cathedral Service, and though such an ideal is far from unworthy, they often fail to produce such an effect as would have been theirs by more modest effort.

Sir Edward Russell laid down that certain people were irritated by a musical service. We say, let them curb their irritation, remembering that many find music uplifting and exceedingly helpful to devotion. We have little patience with their attitude, and trust that our organists and choir-masters will remain undaunted by such criticisms, and continue in their praiseworthy efforts to make the music of the Church Service as artistically beautiful as should be every other adjunct to worship.

A largely-attended meeting was held on February 21 at St. William's College, York, to consider the presentation of a testimonial to Mr. T. Tertius Noble on his retirement from the post of organist of York Minster. His Grace The Archbishop of Canterbury presided, and in an eloquent speech paid a high tribute to Mr. Noble's work in York and the neighbourhood. Others present included the Dean of York, the Lord Bishop of Sheffield, Canon Watson, &c. Enthusiastic speeches were made by the Dean and by Sir William Worsley, Bart., and on the motion of the Dean the following resolution was unanimously carried: 'That a public testimonial be presented to Mr. T. T. Noble on his leaving York for America, in recognition of his great services to music during his fifteen years' residence in the city.' A large and representative general committee was formed, which included the Archbishop, the Dean, and a host of well-known residents. The executive committee is headed by the Dean, the names having been submitted by Mr. Jalland and seconded by Councillor K. E. T. Wilkinson.

A Walcker divided organ has been placed by Messrs. Murdoch, Murdoch & Co. in the Catholic Church, Bedford. It is fitted with Walcker's latest action, rocking stop tablets, and several other unique features.

An exceptionally interesting scheme of music was again drawn up for the Holy Week Services at Westminster Cathedral. Tallis, Byrd, Shepherd, Tye, Whyte, and other English composers were largely drawn upon, and of course Palestrina, Allegri and Di Lasso. The whole of Tallis's Lamentations were included. The greater part of the music was English. Over twenty of the pieces were understood to be given for the first time since the Reformation. The whole programme was a further example of Dr. R. R. Terry's unique enthusiasm, knowledge, and energy in this field.

In view of the recent appearance in these columns of articles on Sigfrid Karg-Elert, the well-known composer for the organ, by Dr. Eaglefield Hull, it is interesting to note that Dr. Hull gave a recital of Karg-Elert's works at the Royal Academy of Music on February 26. The programme was as follows:

Chaconne and Chorale in B flat minor.
Choral Preludes:—'O Haupt voll Blut und Wunden.'
'Aus meines Herzens Grunde.'
'Näher, mein Gott, zu Dir!'
Variations from the Passacaglia in E flat minor.
'Drei Pastelle,' No. 1.
'Clair de Lune.'
Improvisation in E.
Bourrée et Musette.
Fantasie and Fugue in D major, Op. 39.

The recital was preceded by a short account of the composer and his works.

The trustees of Wilson College, Pa., U.S.A., have unanimously decided to accept the specifications and plans of Dr. Orlando A. Mansfield, the professor of music, for a concert organ of four manuals and fifty stops, and have appointed a committee to confer with Dr. Mansfield and to proceed with the erection of the new instrument forthwith. The cost, in addition to the incorporation of the present instrument, to be not less than £1,000.

On February 25, the degree of Doctor of Music was conferred upon Mr. E. H. Thorne, the organist of St. Anne's, Soho, by the Archbishop of Canterbury.

Mr. F. B. Kiddle has resigned the post of organist at Marylebone Parish Church.

SPECIAL SERVICES.

A selection of numbers from the settings by Rossini and Dvorák of the 'Stabat Mater' was given under the direction of Mr. Herbert Hodge at St. Mary-le-Strand, on February 26. The vocalists were Miss Maude Willby, Miss Rosina Baker, and Messrs. Ernest Stépan and Graham Smart.

On February 26 a performance of Dvorák's 'Stabat Mater' (English adaptation) was given at the Bethlehem Congregational Church, Rhosllanerchrugog, North Wales, by the Bethlehem United Choral Society conducted by Mr. Dan Roberts. The principals were Madame Laura Evans-Williams, Miss Lilian G. Rickard, Mr. John Roberts, and Mr. Herbert Brown. Dr. Caradog Roberts presided at the organ. The performance was followed by a miscellaneous programme.

A performance of the Passion music from Handel's 'Messiah' was given in February by the Avon Vale Musical Society. Bath Abbey was chosen for the occasion, and under such conditions the necessary atmosphere was assured, and an excellent performance obtained. The soloists were Miss Winifred Bowden Smith, Countess Valda Gleichen, and Mr. J. P. Prior. The orchestra, of which Mrs. Fortlage was leader, numbered thirty-two, and Mr. A. E. New played the organ. Mr. J. S. Liddle was the conductor.

Maunder's 'Olivet to Calvary' was given in St. Mary's Church, Loughton, on March 3, by the Loughton Choral Society, under the direction of Mr. Henry Riding, with Mr. E. C. Nunn as organist.

On Sunday evening, March 9, Cuthbert Nunn's cantata 'Everyman' was given by the choir before a large congregation at Woodford Parish Church. The composer presided at the organ, and Mr. John W. Cox, the organist and choirmaster, conducted.

A praiseworthy performance of Dvorák's 'Stabat Mater' was given at St. John's Church, Upper St. Leonards, on March 12, by the choir, assisted by the Musical Society and an orchestra of local players. Mr. Leonard O'Connor (the organist) conducted, and Mr. T. S. Guyer (of Bexhill Parish Church) accompanied at the organ.

Brahms's 'Requiem' was given (with orchestral accompaniment) as a Lenten service at Chichester Cathedral on March 13, under Mr. F. J. W. Crowe's direction. The singing was as usual of high quality, and an impressive interpretation resulted. Mr. Reginald Stewart and choristers sang the solo parts.

S. B. Leonard, a youth at Allhallows' School, Honiton, has just won in open competition the organ scholarship at Merton College, Oxford. He has been a pupil of Mr. John E. Campbell, the music-master at Allhallows' School, for the past three-and-a-half years. As Mr. Leonard is only seventeen years of age much may be expected of him, and his career will be watched with interest.

At a meeting of the Glasgow Society of Organists held on March 15, Dr. Shinn gave a lecture on 'Ear-training and its relation to other matters of musical education.'

ORGAN RECITALS.

Dr. Caradog Roberts, Welsh Congregational Chapel, Porth—Fantasie in E flat, *Saint-Saëns.*
Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Air with variations in A, *Hesse.*
Mr. Hugh Ware, St. Saviour's, Croydon—Epilogue, *Healey Willan.*
Mr. Allan Brown, Wesleyan Church, Gillingham—Fugue in C minor, *Julius Reubke.*
Mr. Arthur Shirley, St. Saviour's Church, Riga—Fugue in G, *Krebs.*
Mr. Guy Michell, St. James's, Tunbridge Wells—Marche Religieuse, *Guilmant.*
Mr. A. E. Jones, Bolton Town Hall—Introduction, Theme, and Variations, *W. Faulkes.*
Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—Grand Solemn March, *Smart.*
Mr. James Tomlinson, Public Hall, Preston—Impromptu in G, *W. G. Alcock.*
Mr. W. J. Lancaster, Parish Church, Bolton—Introduction to 'The Seven Last Words,' *Haydn.*
Mr. W. Ratcliffe, St. James's Church, Hampton Hill—Méditation-Elégie, *Borowski.*
Mr. H. T. Gilberthorpe, St. James's Church, Hampton Hill—Sonata (in the style of Handel), *Wolstenholme.*
Mr. Albert Orton, Walton Parish Church, Liverpool—The 'Storm' Fantasia, *Lemmens.*
Mr. Walter Jones, Primrose Hill Church, Northampton—First Sonata, *Mendelssohn.*
Dr. L. A. Hamand, Malvern Priory Church—Sonata in E flat minor, *Rheinberger.*
Mr. C. E. B. Dobson, Nottingham Central Mission—Nachspiel, *T. Tertius Noble.*
Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Triumphal March, *Lemmens.*
Miss E. P. Coxeter, St. Magnus', London Bridge—Sonata in D, *Mendelssohn.*
Mr. W. W. Starmer, St. James's, Tunbridge Wells—'In Paradisum,' *Dubois.*
Mr. W. Lynnwood Farnam, Christ Church Cathedral, Montreal—Sonata in C sharp minor, *Basil Harwood.*
Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Choral No. 2, in B minor, *Franck.*
Mr. W. A. Roberts, Wepre Presbyterian Church—Air and Variations in A minor, *Faulkes.*
Mr. Richard Tattersall, University of Toronto—'Clair de Lune,' *Karg-Elert.*
Mr. William Biller, Christ Church, Liscard—'Passacaglia,' *John E. West.*

Dr. Arthur Pollitt, Oswestry Parish Church—Choral Prelude, 'Schmücke dich, O liebe Seele,' *Bach*.
Mr. Sidney A. Court, St. George's Hall, Old Kent Road—Elegy in G and Andantino in D flat, *Lemare*.
Mr. W. J. Stobbart, Wesleyan Church, Redcar—Offertoire in D flat, *Salomé*.

APPOINTMENTS.

Mr. J. W. Coleman, organist and choirmaster of St. Margaret's, Leytonstone, N.E.
Master Frank Crane, leading boy, Lichfield Cathedral.
Mr. Arthur Yould, organist and choirmaster of St. Giles's Church, Shrewsbury.

Reviews.

Dictionary of Organs and Organists. Edited by Frederick W. Thornsby.

[H. Logan & Co., Bournemouth.]

This book, admirable in many ways, deals with questions interesting to organists and those best described as 'organiacs.' It includes a brief history of the organ and an excellent article on organ-cases. The rather delicate subject of the relation of organists and clergy is treated in a manner helpful to all (and there are unfortunately many) who may have occasion to examine their position in this respect. We only hope some such agreement as is recommended may be regularly adopted, though there is much to be done before a wholly satisfactory solution of the problem is reached.

The articles on choir-training, and the position of the organist in the Church of Scotland, are of interest, and the matter relating to organ-building and builders of New York City will be found profitable. The accounts of London and Provincial organs, though many of little or no interest are included, make attractive reading to the enthusiast on such matters. The short sketch of French historical organs is also worthy of mention.

In the publishers' Introduction we read that the addendum to the book gives 'brief biographies of the leading organists throughout the country.' It is also hoped 'that the public appreciates the comprehensiveness and reliability of the publication. . . .' We do not know whether the publishers are possessed of a strong sense of humour, but if not they can surely only plead ignorance when we point out the omission (in 'The Organists' Who 's Who') of such names as Sir Walter Parratt, Dr. Walter Alcock, Mr. Charles Macpherson, Dr. Walford Davies, Dr. C. H. Lloyd, Mr. Alfred Hollins, Dr. Huntley, Dr. Harding, Dr. E. H. Thorne, Dr. Mann, Dr. Pyne, Dr. Naylor, Dr. Charles Wood, Dr. Buck, Dr. Brewer, &c. We have here the Master of the King's Music, who plays the organ at Windsor Castle, there is the organist who played the organ at the Coronation of King Edward VII. and King George V., the organist of the Temple Church, the sub-organist of St. Paul's Cathedral, and there are Cathedral and ex-Cathedral organists, and many others whose names are equally well known wherever Church and organ music are understood.

Album of Selected Pieces by William Byrd. Edited by Granville Bantock.

[Novello & Co., Ltd.]

The revival of interest in, and knowledge of, the English composers of the Great Period is a welcome sign of our own increasing musical consciousness in the present day. Byrd, Gibbons, Bull, Farnaby, and the rest, form a group whose work was unsurpassed in their own day, and which by no means deserves the comparative neglect into which it has fallen, and this series of Albums should do much to restore to them their due fame. Their music has been somewhat difficult of access; the FitzWilliam Virginal Book is large and expensive, and the notation is unfamiliar and frequently puzzling to the untrained eye. In the present series the notation is modernized; a representative selection of pieces is given, together with a biographical sketch, and notes on the various pieces included, so that the public at large may readily form a fair idea of the writers thus republished.

William Byrd (*circ.* 1542-1622) was regarded in his own day as foremost in his profession, and the cheque-book of the Chapel Royal (of which he was a member), in recording his death, speaks of him as 'Father of Musicke.' Being a Catholic, he suffered some inconveniences in consequence under Elizabeth and James I., though he was so valuable that he was spared serious persecution. His church music was mostly written to Latin and adapted to English words. As a madrigal writer he was not, perhaps, so successful, his nature being rather serious for this lighter style. There are over seventy of his pieces in the FitzWilliam Virginal Book (1608-16), besides those in other collections.

The selection in this Album is a good and representative one. Of the two Preludes, the one here given is certainly the more interesting. A remarkable piece is the 'Bells,' on a ground-bass, C, D, as in 'Sumer is icumen in.' A jig, a galliard, and a Miserere follow, the last being the polyphonic treatment of a chant. Next come some variations on the tune of 'O mistress mine,' as sung at the production of 'Twelfth night,' about 1600. There are also some interesting variations on the tune of the old ballad, 'The carman's whistle.' 'The woods so wild,' too, has really some atmosphere, and, as Professor Bantock says, 'realises to some extent the poetry of the subject.' Altogether the Album is a welcome addition to our available stock of the literature of the period.

John Field: sein Leben und seine Werke. By Heinrich Dessauer.

[Langensalze: Hermann Beyer & Sohn.]

Of course, as is well known, the name of John Field is imperishably associated with the Nocturne, and yet, save for Liszt's Preface, no attempt at a monograph on the inventor of this delightful art form has as yet been presented to the public. Herr Heinrich Dessauer now comes forward to supply this desideratum, and his monograph (in German) was accepted as a dissertation for the degree of Doctor of Philosophy at the University of Leipsic.

The present work runs to 118 pages, and shows a tolerable acquaintance with the biography of Field from 1807 till his death in 1837, but evidently Herr Dessauer has not kept himself up to date in his account of the early struggles of this gifted Irish composer. In consequence of this non-acquaintance with recently-published material, Herr Dessauer simply repeats the old error of assuming that Field only began his musical career in London in 1794. The fact is that John Field of Dublin made his début in his native city at a Rotunda concert given by Giordani on March 24, 1792, when he performed a Concerto by Krumpholtz. His second appearance was also in Dublin, in conjunction with Madame Gautherot (the famous lady violinist) on April 4, 1792, when he played a new Concerto by Giordani. He again appeared at a third Dublin concert on April 14. His London début was not till May, 1794, under the auspices of Clementi, and on February 7, 1799, he appeared at the King's Theatre, Haymarket, as composer of a Concerto for the pianoforte.

Perhaps the most interesting portion of Dessauer's monograph is the section showing the indebtedness of Chopin to Field, and he prints extracts in parallel columns which prove that the borrowings are more than accidental.

In addition, there is a section on portraits of Field, and also a very good bibliography. It is interesting to add that the centenary of the Nocturne will be due in 1914.

Folk-songs of England. Edited by Cecil J. Sharp.
Book IV. Folk-songs from various Countries. Collected by Cecil J. Sharp.
Book V. Folk-songs from Sussex. Collected by W. Percy Merrick.

[Novello & Co., Ltd.]

Mr. Cecil J. Sharp continues his self-imposed labours as a collector and editor of English Folk-song. The result of his most recent labours in this direction is seen in Books IV. and V. of 'Folk-songs of England.'

Book IV. contains songs collected in Worcestershire, Warwickshire, Oxfordshire, Gloucestershire, Berkshire, Devonshire, and Cambridge—in all, twenty-two items. It must not be supposed that the songs and tunes are peculiar

to these counties, but they have been collected in the places indicated. The first song, 'Bold Nelson's praise,' is undoubtedly a fine ballad, but the tune is a thinly-disguised variant of O'Carolan's 'Princess Royal,' one of the most popular melodies of the great Irish harper and composer. Several of the other items are capital specimens of folk-ballads, and will be very welcome to those who wish for variety in folk-song recitals.

Book V. contains fifteen songs and tunes collected ten years ago by Mr. W. Percy Merrick, all obtained from one singer, a farmer from Sussex. The pianoforte accompaniments are by R. Vaughan Williams, save that to No. 15, which is by Mr. Albert Robins. 'The pretty Ploughboy' is a pleasing version of 'Down at the bottom of the sea.' It is strange that Mr. Sharp did not recognise 'Captain Grant' as a well-known Anglo-Irish ballad. In order to give it a local colour, 'Edinborough Jail' is substituted for Maryborough, the actual place of detention of the renowned Irish highwayman, Jeremiah Grant, who was hanged at Maryborough, Queen's County, on August 12, 1816. The tune is Irish, and it has been printed by Petrie and Joyce. A variant of it is known as 'The Inniskillen Dragoon.' The tune of 'The maid of Islington' is a debased form of the melody of 'The Baily's daughter of Islington' from 'The Jovial Crew,' in 1731. 'The Isle of France' is an Anglo-Irish ballad set to a 17th-century Irish tune. On the whole Book V. is a most interesting collection.

BOOKS RECEIVED.

Opera and Drama. By Richard Wagner. Translated by Edwin Evans, senr. Two volumes. Pp. xxxii. + 732. Price 10*s.* (London: W. Reeves.)

Mediæval Musical Relics of Denmark. By Angul Hammerich. Translated from Danish by Margaret Williams Hamerik. Pp. viii. + 124. (Leipsic: Breitkopf and Härtel.)

The University of Liverpool Students' Song-Book. New and enlarged edition. Pp. viii. + 307. Price 2*s.* 6*d.* (The University Press of Liverpool.)

Self-help in Voice-Production. By Addison. Pp. 16. Price 1*s.* (London: C. Tate, Aldwych.)

Correspondence.

THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—No one can be more interested than myself in any question which relates to the improvement of the Pedal organ, but is not Dr. Froggatt inclined to confuse the term 'bass' with that of 'double bass'? Surely the whole question may be reasonably determined by a reference to the orchestra. The bass and double-bass of the strings are respectively the 'cello and the 'double-bass'; of the other families, the bassoon and its double; trombone and contra-bass-trombone. A bass-flute and a double-bass clarinet have also been evolved, and signs are not wanting to show that every family will soon be divided into four different sizes, as are the strings. But the point is that these double-basses are not 'continuations' of their respective basses, but that they are of bigger scale, and possess a certain weight and distinctive quality of their own.

Violins (first and second), violas, 'cellos: three different scales. On a keyed instrument we have to give up this scaling and consequent distinctive quality of tone in different parts of the gamut on any one clavier. A rank of pipes (five octaves or thereabouts) virtually consists of one violin, viola, or 'cello, flute, oboe, or what not, of extended compass. As a consequence, crossing of parts is not so effective as is the case where a *band*—whether of voices, strings, or wind—is concerned.

The Pedal clavier is the recognised means for doubling the various basses, and also for making the tone of the basses more distinctive by means of separate 8-feet ranks distinct from those on the manuals. The manual claviers then supply trebles, altos, tenors, and basses, though the actual bass part is more often than not played through the Pedal clavier by means of couplers.

Theoretically and logically, Dr. Froggatt may be right in contending that anything on the Pedal beyond 'continuations' is superfluous. But if so, may it not with equal reason be urged that the 'double-bass' of the orchestra be reduced in size, and its scale be made proportionate to and a continuation of the violoncello; in short, that it be turned into a 'double 'cello' with the same quality and weight of tone as that of the 'cello?

Where space and funds are limited, 'continuations' of manual basses are preferable to no double basses at all, and I will go so far as to say that in the case of certain delicate qualities of tone and also in the case of secondary ranks there is little or no reason for ever making double basses from independent ranks. But I doubt whether the ear would ever become reconciled to the total exclusion of the 'double bass' or of independent 16-feet 'opens' of wood and of metal.

In this country organs containing both independent and several continued ranks in the shape of double basses are perhaps few and far between; consequently, Sir, if Lieutenant-Colonel Dixon and Dr. Froggatt would care for further practical experiment, I shall have much pleasure in affording them the opportunity of confirming or modifying their views. I can offer seven 'continuations,' three of which are unenclosed, and two independent ranks, all serving as double basses; also one independent bass, itself derived from a double bass. One or two other experiments bearing on this subject are available, but are more easily shown than described. The instrument is only a three-decker, but it is easily possible to realise the composer's exact intentions in the 'Festal March' to which Dr. Froggatt alludes.

The Rev. J. Lawrence would seem to imply that the stop 'Night Horn' is not to be found in this country. There is a 'Cor de Nuit' in the organs at Westminster Abbey and at St. Mary's, Beverley, and I think elsewhere—but this is by the way.

Would the magnificence of any well-known and really fine instrument in or out of London be improved in ensemble if every manual rank were continued down one octave, and all independent double bass ranks removed? Would there not be some loss in weight and grandeur and in 'point'—this last in the upper octave and a half of the Pedal compass?—I am, Sir, Your obedient Servant,

K. G. Burns.

THE PASSION CHORALE.

In reference to the discussion, printed in our March issue, between 'Z' and Mr. Ernest Newman's to Bach's use of the 'Passion Chorale,' Mr. Henry Davey writes:

'The tune known in England as the "Passion Chorale" belongs to "Herzlich thut mich Verlangen," a hymn expressing the desire for Death, the gate of heaven. Bach used the tune rather often, and by altering the melody and varying the treatment, made it serve the most opposite purposes. At the end of Cantata 161 it becomes a song of triumph, and still more exultingly so at the end of the "Christmas Oratorio" (1734). In the "St. Matthew" Passion (1729) it had been used to the Passion Chorale "O Haupt voll Blut und Wunden" (Nos. 21, 23, 63, and 72—the last with material alterations in the melody); and also to the devotional hymn "Befiehl Du meine Wege" (No. 53). It is also used in several cantatas and various hymns. Its appearance could hardly have suggested Passion-music to a Leipsic audience in 1734, especially as "a certain incomparable Passion" was found too dramatic and secular for the church. There is no evidence that Bach's "St. Matthew" Passion was performed between 1729 and its retouching in 1740, and one must regret that Spitta and others have given currency to the fancy that some allusion to the "St. Matthew" Passion was understood in the "Christmas Oratorio." The tune "Herzlich thut mich Verlangen" is directed to be sung to nearly thirty different hymns in Schemelli's Gesangbuch, which was edited by Bach.

'The following works will repay examination by Bach students, even if they know little German:

'Vopelius: Gesangbuch (1682).—This was the official Leipsic hymn-book, and contains also the plain-song for Liturgies, Passions, &c.

'Schemelli (1736).—This contains the words of nearly a thousand hymns, with a few new tunes by Bach.

'Scriver (?): New Leipziger Gesangbuch in Geistliches Haus-Opfer (1724) and Neue Sammlung (1745).—A large collection of hymns, with devotional works by Scriver. The tune to be used is generally named. All these may be seen in the British Museum—Vopelius and Schemelli in the musical section, Scriver in the general library.'

WAGNER AND SUPER-WAGNER.

Mr. Ernest Newman writes:

I gather from a letter in your last month's number that Mr. Frederick Corder is once more seriously disturbed as to the trend of things musical. As far as my recent observation of Mr. Corder goes, he seems to spend his spare time standing in the middle of the high road of music, waving his arms and shouting 'No thoroughfare' at the top of his voice, and looking astonished and annoyed when busy people who are going somewhere refuse to stop. It is the old, old story: none of us must see further down the road than Mr. Corder—as soon as *his* breath gives out, all the rest of us must stop running.

Really, Mr. Corder is the most naïf controversialist I have ever met with. His methods of quasi-argument are positively touching in their simplicity. Note how easily he wipes Scriabine's 'Prometheus' off the slate. If a Haydn symphony is music, he says, then 'Prometheus' is not, 'for you cannot name a point in which the two styles are not absolutely contradictory.' 'If a man,' Mr. Corder continues, 'says he admires Buccioni or Severini, and also Raphael and Michael Angelo, I say,'—well, Mr. Corder's breath fails him and he cannot say anything. The charm of this method is that it reduces everything to a sort of self-evident equation:

Scriabine : Haydn :: Buccioni : Raphael.

All the reader has to do is to assume, with Mr. Corder, that there cannot be the least question as to the later Scriabine being merely a musical Buccioni,—which is the very thing to be proved. Like other conjurers, Mr. Corder gets his funny little rabbit out of the hat only because he put it there first. If we profess ourselves dissatisfied with this martial-law-and-no-dam-nonsense method of settling an artistic question, we have to face the grave fact—Mr. Corder himself assures us of the gravity of it—that we are differing from Mr. Corder on a matter on which it is simply incredible that he should be wrong. He pooh-poohs certain modern views on Bach that do not appeal to him. It is true that these views are held by many very distinguished students of Bach; but this does not weigh with the ruthless Mr. Corder. When he reads these views, he says sadly, but yet with a touch of Roman fortitude in his grief, 'it makes me wonder whether my life's experience of music has all been thrown away.' Surely that settles it: if we have to choose between a mere gang of fellows like Pirro and Schweitzer and Wolfrum and the sad possibility that Mr. Corder stands not where he did, who with a heart in his breast could falter in his choice?

As regards the article of mine that ostensibly called forth Mr. Corder's letter, I need not say much more than that I am not, as he appears to think, the only person in the world who believes that music may before long attempt to build up a quasi-dramatic world of its own without the aid of words and action—or at all events of so many words and so much action as Wagner found it necessary to use. I see from a newspaper report that Stravinsky has recently expressed a similar opinion; and within the last few days I have found a form of the kind I have outlined hinted at in the concluding volume of M. Romain Rolland's 'Jean Christophe.' But I will not argue the point again here, if for no other reason than that Mr. Corder has plainly only half-understood it. Certain other things, I am afraid, he does not even half-understand, as when he sneers at me for speaking of music expressing 'soul states'—an expression, as it happens, that I derived from Wagner.

But if there is nothing in Mr. Corder's letter that can strictly be said to bear on the argument I submitted last month, there is a good deal of amusement to be had from watching the workings of Mr. Corder's mind. Here he is again at his naïf old dodge of setting up a scarecrow of his own, calling it by the name of his opponent, demolishing it to his heart's content, and then crowing with lusty self-approbation over the supposed demise of his opponent. He pretends, for example, that I 'really believe that music can exist as such without intellectual support,—that it is a state, a mood, an epileptic seizure—a trance.' Of course I never said anything of the sort. I have always urged that a great deal of music has what we may roughly call an intellectual support,—that is to say, it is not merely beautiful pattern-weaving. What I was driving at in the sentence that Mr. Corder so grievously misunderstands was that this intellectual support might be given in other ways than the often cumbrous way of the opera. This was the point of the whole article. Mr. Corder has either not read the article or not understood it.

Not liking my notion of a form of music that shall eliminate as many of the external unessentials or semi-essentials as possible, Mr. Corder characteristically attempts to discredit it by a breathless series of grotesque analogies. My new form of art would be a tart all jam and no pastry, an umbrella without a stick, and so on. I really wish some first-year student of logic would get hold of Mr. Corder, give him five minutes' talking-to, and demonstrate to him once for all that you cannot dispose of an argument by fastening absurd pseudo-analogies upon it. The fact that you cannot have an umbrella without a stick does not at all prove that you cannot have dramatic music with less waste matter in it than a good many operas have at present. Mr. Corder has apparently forgotten the existence of a certain composer named Beethoven, who managed to build up very impressive pictures of human hearts at war with themselves and with fate, and all without words or action. I venture to suggest that now that music has won a new power of expression and a new logic of form through Wagner and Strauss and others, the same kind of thing can be done in a slightly different way and on a bigger scale. After all, what will it be but a further pursuit of the line that Wagner took? When Mr. Corder sneers at me for wishing to free music, as far as possible, from verbal and other padding, has he forgotten that this was Wagner's own avowed ideal? Has he forgotten how Wagner plumed himself on having, as he thought, achieved this ideal in 'Tristan,' after many years of floundering? Why should we not dream of a still further concentration of the dramatic 'stuff' that music is to use as its core? (Mr. Corder, in his usual hurry and with his usual naïveté, imagines that I am predicting or advocating a more simple *music* in the future! It is merely another proof of his failure to understand what we must be charitable enough to assume he has read.)

Mr. Corder's hasty verbalisations—I can hardly call them arguments—land him at one point in a position that may be a little dangerous for him. He actually lays it down that 'so long as we are human' we cannot have 'an opera without padding.' I should like to have Wagner's opinion on that dictum. Anyhow, here we have a professor of composition blandly making terms with padding,—a thing no teacher of composition should ever do. If we can be sure of any æsthetic proposition it is this,—that the aim of the musician should be to weed out of his work every bar that is not related with the most organic necessity to everything that comes before and after it. Does Mr. Corder really teach composition upon the easy-going principle he has here laid down? If so, I am sorry for his pupils. But I fancy the truth is simply that here, as elsewhere, his pen has outrun his discretion.

But perhaps I am taking Mr. Corder's verbal catherine wheels too seriously. I have a lurking suspicion that the whole letter was really written simply to bring in that joke at the finish about 'The Importance of being Ernest.'

The joke is quite a good one, even though it has been made many times before. (I think my wife was the first to make it.) Still, though I am constrained, in the interests of historical truth, to point out that Mr. Corder's little sally is not original, I hope he won't be discouraged. He may do better next time. We mustn't lose heart. *Sursum Corder.*

While I am on the subject, perhaps I may be allowed to say a word in reply to one or two other critics of my article, who have also misunderstood certain parts of it. A writer in the *Yorkshire Observer*, for example, urges against me in all gravity (1) that Strauss has written five operas in

twelve years, and (2) that the theatre-going public likes plot, stage action, and so on. I cannot dispute either statement. But then I never denied that some operas are excellent things, and never predicted that the present form of opera would disappear. I expressly pointed out that the term 'drama' was elastic enough to cover works so diverse in form and spirit as those of Æschylus, Calderon, Shakespeare, Galsworthy, Maeterlinck, Shaw, and Yeats. 'Dramatic music' is also comprehensive enough to include other forms and expressions besides those of the present opera; and in urging that these other forms might be allowed admittance I never contended that opera would, should or could be kicked out. There will always be a certain number of people who will prefer opera to any other form of music precisely because of the amount of padding in it; the intellectual strain of listening is less. But surely it is permissible for those who can do without padding in music to desire a musical-dramatic art in which neither the composer's nor the hearer's time shall be frittered away on so many things that do not matter.

And, as one critic pointed out, there will always be subjects that simply could *not* be expressed in any other form than that of opera,—the 'Meistersinger,' for example. But I should have thought this fact so obvious that no one could assume any writer to have overlooked it.

Obituary.

We regret also to announce the following deaths:

Professor Felix Draeseke, who passed away at Dresden on February 26, after a short illness. Born in Coburg on October 7, 1835, he studied first in Leipsic and afterwards with Liszt at Weimar. He settled in Dresden in 1876, where until recently he held a professorship in composition, at the Conservatoire. In company with Hans von Bülow, Joachim Raff, Peter Cornelius, and others, he was among the first to uphold the 'music of the future.' He was himself a prolific composer of a certain austere individuality and great technical powers. His works include three great symphonies, five operas, symphonic-poems, concertos, chamber-music, pianoforte pieces, songs, &c. His gifts were perhaps displayed at their best in his big choral works—the Mass in F sharp minor and his chef-d'œuvre the 'Christus-mysterium,' a cycle of four big oratorios.

Robert Hilton, who was a lay-vicar at Westminster Abbey from 1871 to 1911. He was born at Preston in 1840. In his prime he was in great request at oratorio concerts, but later in life he preferred to confine his energies to the service music at the Abbey and to the meetings of the Abbey Glee Club, the Noblemen and Gentlemens' Glee Club, the London Glee and Madrigal Union, the Round, Catch, and Canon Club, and the City Glee Club. He possessed a fine, massive voice of exceptional profundity, and his appearance was dignified. We gave a portrait of the deceased in our February issue this year, in connection with a presentation made to him on his retirement from the Abbey Glee Club.

Francis Korbay, the well-known and greatly-esteemed Hungarian musician, suddenly, on March 9. He resided in London for many years up to the time of his death. In our next issue we shall give a sketch of his interesting career, and a portrait.

Napoleone Zardo, a well-known baritone and teacher of singing, born at Crespano in 1858. He was appointed a professor at the Guildhall School of Music in 1906. His opera 'La Vedova Scaltra' was produced in Italy in 1909.

Fanny Puzzi, born in 1834, long known and respected in musical and social London as an organizer of concerts. Her 'Matinées' were until recently a regular feature of the concert season.

On February 4, 1913, at Campden Hill, Kensington, Eliza, widow of the late Thomas Ions, Mus. Doc. Oxon., formerly of Newcastle-on-Tyne, aged ninety-eight.

Frederick Bowman, M.A., organist of Jesus College, Cambridge, died January 28, 1913, aged fifty-four years.

We regret that owing to the early date of going to Press, necessitated by the Easter Holidays, we can only record the deaths of Mr. John Thomas and Herr Erich Wolff. Full reference will be made in the May issue.

DR. E. W. NAYLOR'S 'PAX DEI' AT CAMBRIDGE.

[from a correspondent.]

An event which was of special interest to the musical world of Cambridge occurred on February 27 last—namely, the performance of Dr. Naylor's new setting of the 'Requiem,' under the title of 'Pax Dei.' Those who have followed Dr. Naylor's musical career were prepared for a truly scholarly—not to be confounded with 'scholastic'—work, and one possessing melodic charm; but that he should have shown such command and incisive vigour as characterized much of the new work was perhaps not quite so much expected, except by those familiar with some of his less-known compositions. 'Pax Dei' is striking and impressive almost all through. A besetting fault of much 'cantata' work of the present day lies in the occurrence of many dull moments which, unfortunately, often become minutes! This cannot be charged to Dr. Naylor's composition. Perhaps one might select as the most pleasing the charming setting of the 'Recordare' for soprano solo, the final number 'Libera me' (which is very impressive), and the completely satisfactory setting of the Offertorium and Hostias, which opens with a singularly arresting phrase, dignified and impressive, and works up to a strong and virile fugue exposition at 'Quam olim Abrahæ.' The chorus-work is very effective, though possibly rather exacting in places. It is, however, so interesting as to claim the enthusiasm of any well-disposed body of singers Dr. Naylor has (apparently of set purpose) avoided to a large extent repetition of words or lengthening of phrases: the natural rise and fall of the concepts of the poem are so sudden and dramatic that in the process of following out this line of action it results that the climaxes appear to follow on one another too rapidly and closely. The mind has not time to recover its equipoise after one climax, fine though it may be, before another has to be faced; this leads to some want of balance and restfulness. Probably it is unavoidable under the scheme of interpretation adopted, and might be softened down at later performances. Dr. Naylor's work also exemplifies (to however small a degree) a curious point of artistic psychology. One often finds a composer has a sudden and brief lapse of critical faculty, resulting in the interpolation of commonplaces in the midst of otherwise good work. A striking example is the last movement of César Franck's Pianoforte and Violin sonata, where the banality of the Coda to the last movement almost destroys the work: there are quartets by the great masters in which one movement is so impossible as almost to prevent performance of the whole. From this charge Dr. Naylor (in common with many whom he would reverence) is not wholly exempt. It may be mentioned that the work was done in English: a probable reason is that Verdi's 'Requiem' was recently performed at Cambridge in Latin. The translation is by the author, and is of quite extraordinary merit.

A work of such general excellence and strength should soon be heard by larger audiences. It is well worthy the attention of one of the London or large Northern choral Societies.

The performance was a worthy one: the soloists, Madame Gleeson-White, Miss Grainger Kerr, Mr. Maurice D'Oisly, and Mr. Charles Knowles, are to be congratulated on a very fine reading of their parts.

The 'Requiem' was followed by a performance of the third Act of 'Tannhäuser.'

The 'Universal Music and Dramatic Directory,' which is the English edition of the 'Annuaire des Artistes,' has been issued for 1913 by Messrs. E. Risacher, Paris. Its thousand pages (147 of which are devoted to England) are a prodigious example of industry in collecting a vast amount of information. The English editor is Mr. H. Bonnaire, 20, High Holborn.

Prevent us, O Lord.

ANTHEM FOR TENOR (OR SOPRANO) SOLO AND CHORUS.

Collect from the Communion Office. Composed by THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante. SOLO. *mp* *with fervour.*

Pre - vent . . us, O

Andante e legato. *dim.* *p* *mp*

mp Sw. *Ped.*

Lord, pre - vent us, O Lord, in all, . . in all our

cres.

do - ings with Thy . . most gra - - cious fa - - vour, and

dim. *p* *cres.*

poco cres.

fur - ther us, fur - ther us with Thy con - tin - u - al help, and fur - ther us,

mf Gt.

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C

f *rit. e dim.*

fur-ther us with Thy con - tin - u - al help, with Thy con - tin - u - al

f *rit. e dim.*

Ped.

a tempo. *mp* CHORUS.

Pre - vent us, O Lord, pre - vent us, O Lord, in

mp

Pre - vent us, O Lord, pre - vent us, O Lord, in

a tempo. *mp* CHORUS.

help. Pre - vent us, O Lord, pre - vent us, O Lord, in

mp

Pre - vent us, O Lord, . . pre - vent us, O Lord, in

Accompaniment ad lib.

mp

p a tempo.

cres.

all, . . in all our do - ings with Thy . . most gra - cious

cres.

all, in all our do - ings with Thy . . most gra - cious

cres.

all, . . in all . . our do - ings with Thy . . most gra - cious

cres.

all, in all our do - ings with Thy . . most gra - cious

cres.

p *poco cres.*

fa - - vour, and fur-ther us, fur-ther us with Thy con - tin - u - al

fa - - vour, and fur-ther us, fur-ther us with Thy con - tin - u - al

fa - - vour, and fur-ther us, fur-ther us with Thy con - tin - u - al

fa - - vour, and fur-ther us, fur-ther us with Thy con - tin - u - al

p *poco cres.*

help, and fur-ther us, fur-ther us with Thy con - tin - u - al help, with *f*

help, and fur-ther us, fur-ther us with Thy con - tin - u - al help, with *f*

help, and fur-ther us, fur-ther us with Thy con - tin - u - al help, with *f*

help, and fur-ther us, fur-ther us with Thy con - tin - u - al help, with *f*

rit. e dim. *a tempo.* *Più mosso.*

Thy con - tin - u - al help.

rit. e dim. *a tempo.*

Thy con - tin - u - al help.

rit. e dim. *a tempo.* Solo. *mf*

Thy con - tin - u - al help; that in all our works, in

rit. e dim. *a tempo.*

Thy con - tin - u - al help.

Più mosso.

rit. e dim. *a tempo.* *mf Sw.*

senza Ped.

cres.

all . . our works be - gun, con - tin - ued, and

f

end - - ed in Thee, we may glo - ri - fy, may glo - ri - fy Thy

f

dim. *poco rit.* *a tempo.* *mf*

p

ho - - ly . . Name, Thy ho - - ly Name, and

dim. *poco rit.* *p a tempo.*

p

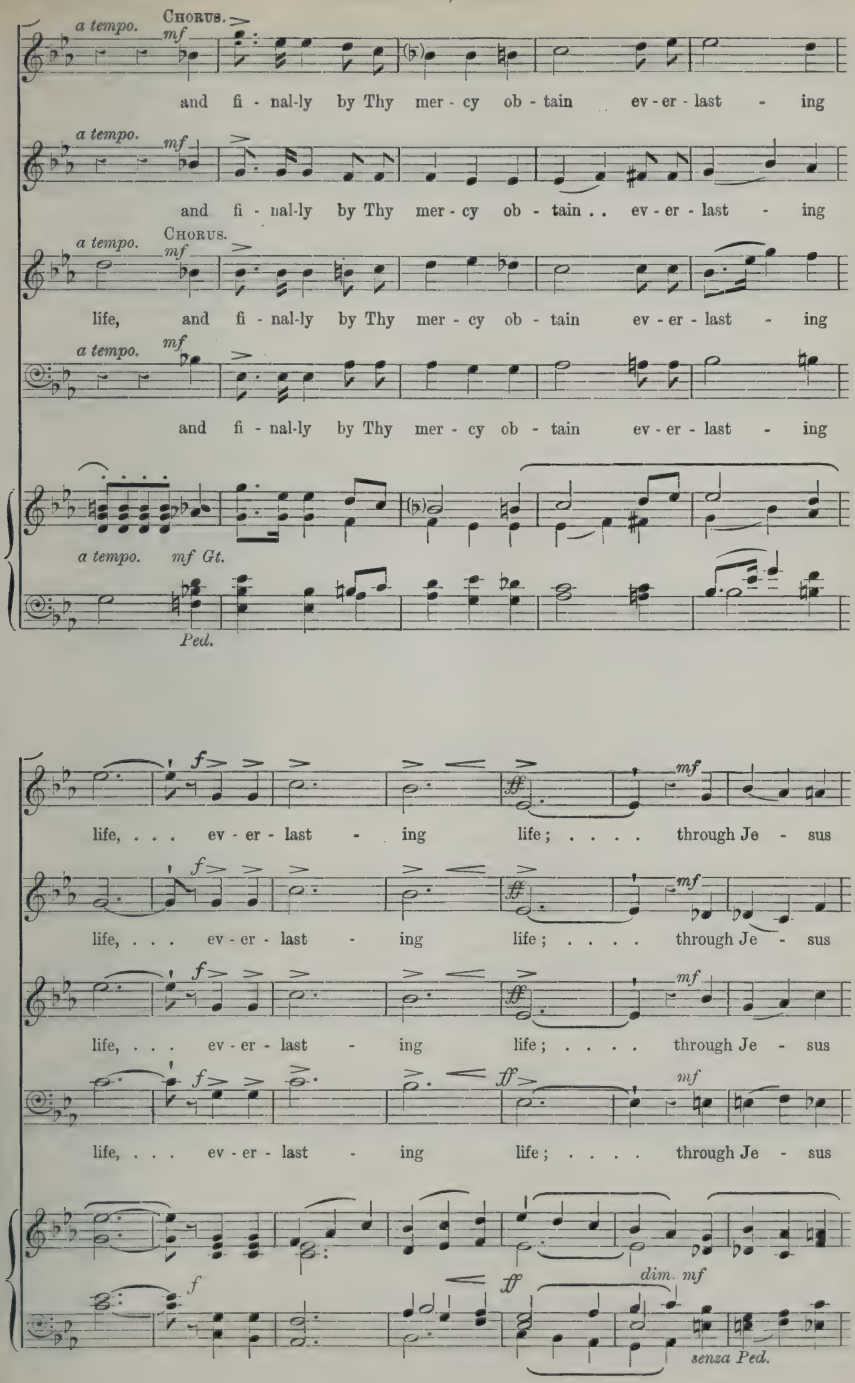
fi - nal - ly by Thy mer - cy ob - tain ev - er - last - ing life, . . by Thy

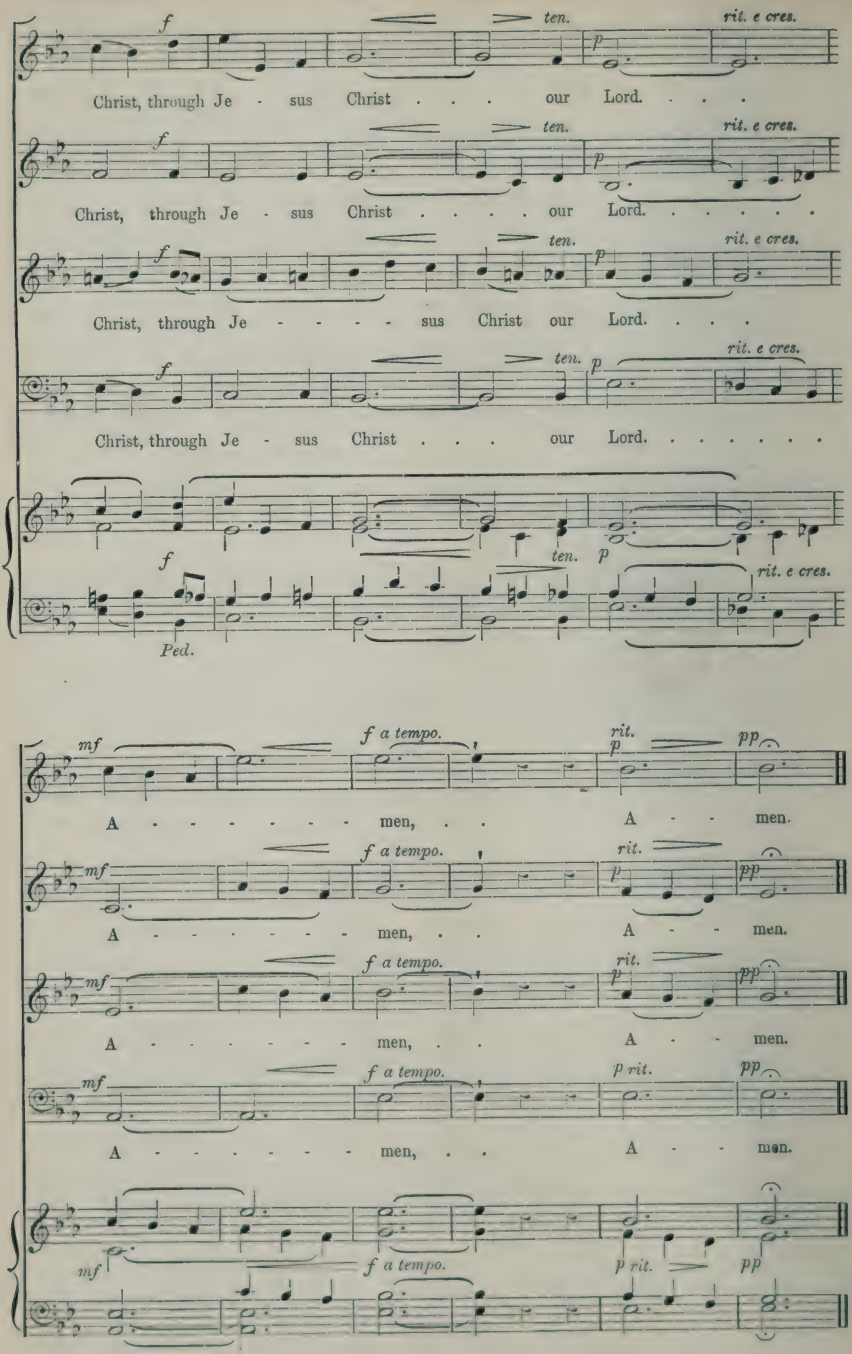
mf Gt. *colla voce.* *p Sw.*

cres.

mer - cy ob - tain, ob - tain ev - er - last - ing life, ev - er - last - - ing

cres.


a tempo.
Chorus.
mf
and fi - nal-ly by Thy mer - cy ob - tain ev - er - last - ing
a tempo.
mf
and fi - nal-ly by Thy mer - cy ob - tain . . ev - er - last - ing
a tempo.
Chorus.
mf
life, and fi - nal-ly by Thy mer - cy ob - tain ev - er - last - ing
a tempo.
mf
and fi - nal-ly by Thy mer - cy ob - tain ev - er - last - ing
a tempo.
mf Gt.
Ped.
f
ff
mf
life, . . . ev - er - last - ing life; . . . . through Je - sus
life, . . . ev - er - last - ing life; . . . . through Je - sus
life, . . . ev - er - last - ing life; . . . . through Je - sus
life, . . . ev - er - last - ing life; . . . . through Je - sus
f
ff
dim.
mf
senza Ped.


f
ten.
p
rit. e cres.
Christ, through Je - sus Christ . . . our Lord. . . .
Christ, through Je - sus Christ . . . . our Lord. . . . . .
Christ, through Je - - - - sus Christ our Lord. . . .
Christ, through Je - sus Christ . . . our Lord. . . . . .
Ped.
mf
f a tempo.
rit.
pp
p rit.
A - - - - - - men, . . A - - men.

London Concerts.

ROYAL CHORAL SOCIETY.

The annual performance of Elgar's 'The dream of Gerontius' was given at the Albert Hall on March 6, by the Royal Choral Society, under the direction of Sir Frederick Bridge. The choral singing was on the Society's customary level. It was, however, the presence of Miss Muriel Foster as exponent of the music of the Angel that was most memorable. Miss Foster created the part, and still stands alone in it, just as Mr. Gervase Elwes, whose singing further distinguished the occasion, stands alone in the part of Gerontius. The music of the Priest and the Angel of the Agony was interpreted by Mr. Dalton Baker. The audience was very large, and further proof was thus given of the established popularity of the work.

LONDON SYMPHONY ORCHESTRA.

The centre of interest in the concert of the London Symphony Orchestra at Queen's Hall, on March 10, was Tchaikovsky's 'Symphonie Pathétique,' in which M. Safonoff, the conductor of the evening, is well known to excel. The performance was musical and romantic or exciting as the occasion demanded, and the work exercised all its old grip on the public mind. A favourable impression was created by M. Glazounow's Symphonic-poem 'Spring,' which was given for the first time in London. It has the composer's characteristic refinement of texture and felicity of idea. There was no soloist at the concert, the remainder of the programme consisting of Vivaldi's A minor Concerto for strings and the Overtures to Wagner's 'Rienzi' and Smetana's 'The bartered bride.'

QUEEN'S HALL SYMPHONY CONCERTS.

The great attraction of the programme of the concert given on March 1 was the revival of the 'Symphonia Domestica' (Strauss). It was performed with the meticulous care that distinguishes all Sir Henry Wood's productions, but it cannot be said to have created a deep or favourable impression. Of course, there are beauties and novelties and splendour of orchestration, yet these alone, however they dazzle, do not give complete satisfaction. Another attraction was the playing of Busoni in Liszt's Concerto No. 2, in A, and the 'Rhapsodie Espagnole' (Liszt-Busoni), Balfour Gardiner's 'Shepherd Fennell's Dance,' and the 'Flying Dutchman' Overture.

At the concert on March 15 the Symphony was Beethoven's 'Eroica,' which was finely and individually interpreted under Sir Henry Wood's direction. Mozart's Masonic Funeral Music and Strauss's 'Don Juan' were other conspicuous features of the programme, and M. Jacques Thibaud gave refined readings of Mendelssohn's Violin concerto and of Bach's Concerto in E major for violin, organ, and strings.

THE ROYAL PHILHARMONIC SOCIETY.

The last concert of the season, which took place on March 13, was notable in that the programme consisted of two Symphonies written with choral Finales—Scriabine's first and Beethoven's ninth. Unfortunately, circumstances compelled the omission of Scriabine's Finale, and probably led judgment astray on the work as a whole. The four instrumental movements that were played seemed—to up-to-date ears—unambitious, designed merely to charm and not to stir the senses. Their melodic interest and beauty of texture were always enjoyable; perhaps the fifth movement would have added a more weighty attraction. Beethoven's Choral Symphony was effectively done under the direction of M. Safonoff, the conductor of the evening. The London Choral Society carried out an ungrateful task with enthusiasm and considerable ease. Miss Perceval Allen, Miss Edna Thornton, Mr. Morgan Kingston, and Mr. Harry Dearth were the soloists.

FREDERICK DELIUS'S 'A MASS OF LIFE.'

The extraordinary energy and enterprise of Mr. Thomas Beecham were never better exemplified than when on March 10, immediately after the close of his arduous opera season, he brought forward once more Delius's cantata 'A Mass of Life' at Covent Garden Theatre. The North Staffordshire District Choral Society, trained by Mr. Whittaker, of Blackpool fame, supplied the choir. The soloists were Madame Gura-Hummel, Miss Doris Woodall, Mr. Frederick Blamey, and Mr. Charles W. Clark. To us, at least, the performance was a very impressive one, although it was not perfect. The work is extraordinarily difficult, especially for the singers, and its methods of treatment of the choir are strange. But the beauty, sincerity, dignity, and great originality of the music were, to us, an almost constant fascination. All the soloists were competent, but a special word of praise is due to Mr. Clark, who had the most arduous task. The choir, although sometimes hesitant in attack, sang with that rare and peculiarly attractive beauty of tone that has always distinguished the singing-folk of Hanley.

THE BALFOUR GARDINER CONCERTS (QUEEN'S HALL).

At the second concert of this series, given on February 25, the programme was a varied one. A revised version of 'The shepherd,' a Phantasy Prelude by W. H. Bell, was the first item. It was effectively played under Mr. Gardiner. 'The mystic trumpeter,' for soprano solo and orchestra, composed by G. von Holst, was another quasi-novelty. This composer always displays fancy, but it cannot be said that in this long piece he is at his best. 'A Hill-song' for wood-wind, brass and percussion, served to show that Mr. Grainger is not quite so interesting when he composes as when he arranges. His 'Colonial song,' for soprano and tenor, was scarcely worthy the occasion. The two soloists sang throughout on the vowel '*aa*'—a glorified Concone! Two songs by Quilter and three by Poldowski were welcome, and were finely sung by Mr. Elwes, and Mr. Norman O'Neill's Introduction, Mazurka, and Finale, Op. 43, was successfully performed under the direction of the composer. But by far the most striking feature of the concert was the fascinating 'Lebenstanz' by Delius. This was the first performance in England of a revised version of the work.

At the concert given on March 4 the 'Fantasia on Christmas Carols' for baritone solo, chorus, and orchestra, by Vaughan Williams, came first in the programme and created an excellent impression. Mr. Campbell McInnes was the soloist. 'Christmas Eve on the mountains,' an orchestral piece by Arnold Bax, was performed for the first time. It is well worthy the composer's growing reputation. Two folk-tune settings by Percy Grainger were pleasant, but scarcely striking items. The most important work in the programme was an Ode for chorus and orchestra, 'The cloud messenger' by Mr. von Holst. It took forty-two minutes to perform, and proved not to be particularly interesting. There are some fine climaxes, a female voice chorus to the words, 'Behold! the sacred city,' that has real beauty, but there is not sufficient continuous inspiration in the composition to maintain interest throughout. 'Gray Galloway,' for orchestra, by J. B. McEwen, was a welcome finale.

We must defer consideration of the last concert of the series until next month.

MR. HOLBROOKE'S ORCHESTRAL CONCERT.

An orchestral concert which formed part of Mr. Holbrooke's season's scheme was given at Queen's Hall on March 14. The following was the programme:

Marche Funèbre (from 'Apollo' Symphony).
Prelude to the drama 'Dylan' for orchestra.
Scena ... 'O wavering fires'
Madame Jeanne Jomelli.
3rd and 4th Parts from a dramatic Symphony, 'Apollo and the Seaman' (Op. 51).
'Dance of Prince Prospero.'
Poem for orchestra ... 'Ulalume.'
Poem for orchestra and chorus ... 'Queen Mab.'

All the foregoing are compositions of Mr. Holbrooke. The only other composer represented was Mr. Cyril Scott, four songs by whom were finely-sung by Madame Jomelli.

Notwithstanding an announcement that deadheads were not catered for, a respectable audience assembled to support the composer in his enterprise. It was a tribute to his powers that a 'one man' programme, lasting nearly three hours, held attention throughout. We cannot go into details here, especially as in our front article we give some general criticism of the composer's style and matter. On this occasion we were most struck by the Prelude to 'Dylan' and the 'Dance of Prince Prospero,' which exhibited Mr. Holbrooke at his best. The Edward Mason choir and the London Symphony Orchestra were the excellent resources brought to bear on this arduous programme, and Mr. Thomas Beecham and Mr. Holbrooke conducted.

THE EDWARD MASON CHOIR.

The most enterprising and altruistic concert of the season was given by this organization at Queen's Hall on February 27. The following was the programme :

'The skeleton in armour'... ... *Rutland Boughton.*
'Villon' ... ... *William Wallace.*
*'Hymns from the Rig Veda' (3rd set) *Gustav von Holst.*
'Byron' ... ... *Joseph Holbrooke.*
*'The Banshee' ... ... *Leo France.*
*Three folk-music settings ... ... *Percy Grainger.*
'News from Whydah' ... ... *Balfour Gardiner.*

* First time of performance.

Mr. Von Holst's new 'Rig Veda' music is a fitting sequel to the first and second sets, which have earned a well-deserved reputation. It is fancy-free, and yet well thought-out. The design of it for female voices with harp accompaniment does not promote variety, but Mr. Von Holst has made it a natural medium, and his independence of thought fully sustains the interest. 'The Banshee,' by Mr. France, is an earnest effort which betrays inexperience. Some of Mr. Grainger's new music, on the other hand, suffered from too much experience, as it tended towards mannerism. The 'Willow' song, given by Madame Ada Crossley, was, however, more pleasing. In all the music, both new and old, the Choir worked enthusiastically, its best asset being good tone. Its task was a big one, and few choirs could have tackled it so successfully. Mr. Edward Mason conducted with ability.

MR. DUNHILL'S CONCERTS.

The series of chamber-music concerts given by Mr. Thomas Dunhill at Steinway Hall on February 21, 28, and March 7, has done good service. Each occasion served to bring to light, or restore to the light, some eminently deserving British work. On February 21, a strong and scholarly Phantasy Quintet, by Mr. James Friskin, for pianoforte and strings, was given its first performance by the composer and the Grimson Quartet. It is music of classical build and almost of classical stature. It was, however, overshadowed in imaginative flight by Dr. Vaughan Williams's superb song-cycle, 'On Wenlock Edge,' a work that is almost unequalled among British works in musical expressiveness and colour. The second concert provided the first performance of a Sonata by Mr. Nicholas Gatty, for violin and pianoforte, the executants being Miss Jessie Grimson and Miss Florence Hanson. This composer-critic still preserves his ideal of refinement. The Sonata does not affect the grand manner, but aims, and arrives, at expressing with appropriate conciseness a group of excellent and easily intelligible ideas. The texture is always that of a thorough and conscientious musician. The concert on March 7 opened with a good performance, given by Miss Marjorie Hayward and Mr. John Ireland, of the latter's new Sonata for violin and pianoforte. Mr. Ireland writes on an ambitious plane, and with some justification. He thinks intellectually, and expresses himself with an admirable technique. Each one of the works above described deserves many re-hearings, and we look forward to this consummation. Other works too numerous to mention in detail, including attractive examples of Mr. Dunhill's own chamber-music, made up an excellent series of programmes.

At the orchestral concert given by the Royal College of Music on February 20, Dvorák's 'New World' Symphony and Saint-Saëns's Violoncello concerto in A minor, with Mr. Harold Muslin as soloist, were the chief works in the programme.

The Festival of the London Sunday School Choir at the Albert Hall, on February 22, was an immense success. The choir of 1,000 voices, under Mr. William Whiteman, sang exceptionally well, as did also Miss Ruth Vincent and Mr. Robert Radford. The orchestra, as usual, gave separate numbers under Mr. Wesley Hammet, and Mr. H. L. Balfour gave organ solos.

The first concert of the newly-formed Elizabethan Madrigal Society took place under Mr. Lionel Benson's direction at the Royal College of Music on February 27.

Dvorák's 'New World' Symphony was an excellent choice for the concluding concert of Miss Kimpton's Series for Young People, at Æolian Hall, on February 22. Mr. Stewart Macpherson gave an excellent address on the composer and the work. Mr. Paul Ludwig (violoncello) and Mrs. Alfred Hobday (pianoforte) were the soloists of the occasion.

A concert at Æolian Hall, on February 24, illustrated the various and well-directed enthusiasm of the Society of Women Musicians. Female-voice part-music of diverse schools was sung by a small choir under the direction of Miss Emily Daymond, Mus.Doc. Mrs. Verne-Bredt's pianoforte Phantasy-trio and Movements from Glazounow's String quintet, Op. 39, were played attractively; Miss Maude Mellior (oboe) and Mr. Arthur Jones (harp) contributed; and songs by Miss Agnes Lambert were sung by Miss Evangeline Florence.

His Majesty The King was present at the smoking concert given by the Royal Amateur Orchestral Society at Queen's Hall on February 26. Sir Frederic Cowen and Mr. Arthur Payne were the conductors, Miss Ada Forrest and Mr. Julien Henry the soloists. The programme, which was miscellaneous and well selected, was heartily enjoyed by all present.

Mr. Holbrooke's second concert took place at Æolian Hall on February 28. His 'Phantasy String quartet' and Sextet for pianoforte and strings were admired by a large audience, and the remainder of the programme included vocal numbers given by Miss Olga Loewenthal and Mr. Frederick Blamey.

The excellent Wessely String Quartet gave a concert at Bechstein Hall on March 1, and upheld their reputation by their performances of Mozart's Quartet in E flat (K. 428), César Franck's Pianoforte quintet (with Miss Johanne Stockmarr), and Brahms's String sextet in G (with Mr. James Lockyer and Mr. C. A. Crabbe).

The performance of Bach's Mass in B minor, given by the Alexandra Palace Choral and Orchestral Society on March 1, was as usual one of fine sonority and breadth. Mr. Allen Gill's command over his forces was as firm and inspiring as ever. The solo parts were taken by Madame Gleeson-White, Miss Gertrude Lonsdale, Mr. Ivor Walters, and Mr. Joseph Farrington.

After the success of the performance of 'The Music Makers' given by the Oxford House Choral and Orchestral Society at Bethnal Green recently, it was natural that the work should have been chosen for the annual concert at Queen's Hall. This took place on March 3 in the presence of a large audience. Mr. Cuthbert Kelly again conducted a performance of great expressive depth, to which the refined solo singing of Miss Norah Dawnay contributed. Orchestral numbers and folk-songs sung by the Excelsior Boys' Choir helped to make an interesting programme.

An admirable performance of Tchaikovsky's Trio in A minor was the feature of the concert of the London Trio at Æolian Hall on March 3. Miss Wynefred Manby (vocalist) and members of the Trio gave solos.

One of Mr. Donald F. Tovey's 'Chelsea' concerts took place at Æolian Hall on March 5. Brahms's Pianoforte quartet in G minor and an Air and Variations in B flat for string quartet by Mr. Tovey were played by the Ackroyd String Quartet, and further interest was added by the singing of Dr. Henschel.

An earnest research into new musical possibilities is being made by Herr Zacharewitsch, who considers that music and philosophy can and should go hand in hand. To this end he has written a work for violin solo, strings, and pianoforte designed to accompany the recitation of pages from Tolstoy. This was performed at the composer's studio on March 6, and proved musically interesting, although it cannot be said to have furthered appreciation of the text. Several

performances were announced, each forming part of an attractive 'Concert Intime.' The reciter was Miss Saxby, the pianist Mr. Ioan Lloyd-Powell, and the violinist M. Zacharewitsch.

A Patron's Fund Concert was given at Bechstein Hall on March 7, when attention was chiefly drawn to the powers, not of composers, but of interpretative artists coming under the benefits of the Fund. Some new works, however, were heard. Songs by Malcolm Davidson were given by Miss Clara Serena, and a group by Miss Morfydd Owen were sung by the composer. String works by Mr. Philip Levine were played by the Kinze Quartet. The artists appearing in familiar music were Miss Lilian Stiles-Allen and Mr. Constantine Morris (vocalists), Miss Dorothy de Vin (violinist), and Mr. Arthur Alexander (pianist).

A Barns-Phillips concert, characterized by the usual high endeavour and attractiveness of programme, took place at Bechstein Hall on March 8.

The Smallwood-Metcalfe Choir made two important additions to their repertory for the purposes of their concert at Queen's Hall on March 12. These were Mr. Granville Bantock's 'They that go down to the sea in ships' and Mr. Holbrooke's 'Footsteps of angels.' The programme also included, as usual, a selection of madrigals and other old music. The soloists of the occasion were Mr. W. H. Squire (violoncellist), and Miss Phyllis Finch and Mr. Roland Jackson (vocalists).

Miss Ada Thomas (pianist) and the Brodsky Quartet gave an interesting concert at Æolian Hall on March 12. The programme included Novácek's E flat Quartet and César Franck's Pianoforte quintet.

Misses Adila and Jelly von Arányi gave an admirable performance of Spohr's Duo for two violins in D minor as an opening to their concert at Æolian Hall on March 14. Songs were sung with refinement by Mr. Roland Jackson.

RECITALS.

Madame Nathalie Aktzery, a Russian soprano singer of great vocal charm and expressive power, gave a recital at Æolian Hall on February 20, in the course of which the whole development of French song was illustrated. A second recital, on March 6, similarly illustrated Russian song.

Miss Marian Jay, a violinist who excels in the older schools of violin music, was heard at Bechstein Hall on February 21 in a programme largely devoted to Bach. Brahms's D minor Sonata was also admirably played. Miss Ada Thomas assisted at the pianoforte.

Mr. Egon Petri again revealed a wonderful technique and far-reaching powers of interpretation, when he gave a pianoforte recital at Bechstein Hall on February 22.

Messrs. Philip and Bewlay Cathie, violinist and pianist, introduced 'A poem of Spring,' by Mr. Ernest Austin, in giving their recital at Steinway Hall on February 26. It is imaginative and individual music.

Three attractive songs by Herr Weingartner were sung by Dr. Theo. Lierhammer in the course of his recital at Bechstein Hall on March 5. Miss Lily Fairney, also a vocalist, assisted, and was well received.

M. Busoni is supreme among pianists when he is able to beautify music, such as Liszt's B minor Sonata, in which beauty is not uppermost, and in this way his recent recital of Liszt's music, referred to in our last issue, was more astonishing than the Chopin recital that he gave at Queen's Hall on March 12. Nevertheless his Chopin playing was extraordinarily fascinating, and its strength was always tempered to the right degree.

Recitals have also been given by Miss Oonah Sumner (violin), Miss Rhoda Simpson (violin), Miss Leila Doubleday (violin), Madame Beatrice Langley (violin), Miss Rosina Buckmann (vocalist) and Mr. Philip Cathie (violinist), Madame Frickenhaus (pianist), Mr. Wilfrid Platt (vocalist), Miss Irene Scharrer (pianist), Miss Nicole Anckier (harpist), Mr. E. B. Appleyard (pianist), Miss Lottie Liess (vocalist), Miss Catherine Rosser (vocalist), Mr. Howard-Jones (pianist), Mr. and Mrs. Alfred Hobday (violist and pianist), Miss Florence Greenwood (pianist), Miss May Bartlett and Madame Marie Dockray (violinist and vocalist), Miss Monique Poole (violinist), Miss Eileen Craig (violoncellist), Miss Isolde Menges (violinist).

Suburban Concerts.

German's 'Merrie England' was given in concert form by the Bermondsey Settlement Choral and Orchestral Union on February 20, under the direction of Mr. E. Stanley Roper.

A highly-creditable performance of Elgar's 'The dream of Gerontius' was given on February 25 by the Twickenham Philharmonic Society, under the capable direction of Mr. Arthur Cowen. The tone of the choral singing was good in both quality and mass, and the expression adequate to the great demands made upon the choir. A capable semi-chorus of eight was obtained, and good orchestral assistance was given. The solo parts were taken by Miss Palgrave Turner, Mr. Alfred Heather, and Mr. Thorpe Bates. The concert opened with Schubert's 'Unfinished' Symphony.

Coleridge-Taylor's 'A tale of Old Japan' was creditably performed by the Dulwich Philharmonic Society, under Mr. Julius Harrison, at the Crystal Palace, on March 8. The solo parts were taken by Miss Esta d'Argo, Miss Gladys Palmer, Mr. Alfred Heather, and Mr. Julien Henry. Max Bruch's G minor Violin concerto was played by M. Anton Maaskoff. The interest of novelty was lent to the occasion by the first performance of a choral and orchestral setting of 'Young Lochinvar,' written by the prominent young Welsh musician, Mr. Cyril Jenkins. The subject is treated ably and with interesting musical ideas, and the writing—both choral and orchestral—shows considerable mastery.

The 'Lighthouse' P.S.A. Orchestra, Walthamstow, gave an excellent concert on March 10, under the direction of Mr. R. P. Mitchell. The programme included Schubert's 'Unfinished' Symphony, Weber's 'Euryanthe' Overture, Jarnefeldt's 'Præludium,' other instrumental works and solo numbers. The orchestra consists of nearly fifty members, all amateurs.

The 214th Smoking Concert of the South London Musical Club took place on Tuesday, March 11, at the Surrey Masonic Hall, Camberwell, the president, Mr. Frederick Henry, being in the chair. The bulk of the programme was (as usual) made up of choral numbers for men's voices, Grieg's 'Landerkennung' and three part-songs—composed for and dedicated to the South London Musical Club by F. Cunningham Woods—being the principal features. Mr. Woods, who was present, received an ovation at the conclusion of his two 'Songs of the Sea,' entitled 'A coarse morning,' and 'Wind and sea.' Under the inspiring beat of Mr. H. L. Balfour, the choir gave a good account of themselves in spite of a shortage of altos. The Club will hold its annual dinner at the Holborn Restaurant on Saturday, April 19, when Mr. William Johnson Galloway, hon. musical director of the Great Eastern Railway Musical Society, will take the chair.

Sir Edward Elgar's 'King Olaf' was performed by the Wimbledon Hill Choral Society on March 12, at the Lecture Hall. Miss Whitfield conducted. The voices were accompanied by a dozen strings, Madame Vaughan being at the pianoforte. Mrs. G. H. Todd, Mr. A. A. Pearson, and Mr. Humphrey Ryde were the soloists.

The Ealing Choral and Orchestral Society recently gave an Elgar concert, under the direction of Mr. Albert Thompson. The chief work selected was 'King Olaf,' which was finely performed by a choir and orchestra of 200. The orchestral numbers were the second 'Wand of youth' suite, the Prelude to the 'Dream of Gerontius,' and a Pomp and Circumstance March. Songs were given by Miss Carrie Lanceley, Mr. Frank Mullings, and Mr. Herbert Heyner, who also took the solo parts in the cantata.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

A pianoforte recital was given by Mr. Herbert Parsons at the Queen's College on February 18, in place of the Catterall Chamber Concert, the principal feature of the programme being Liszt's Sonata in B minor. The pianist was in excellent form and never played better.

The evening following, the Birmingham Victoria Male Choir gave a miscellaneous concert in the Town Hall in aid of the Children's Hospital, but unfortunately the attendance was very poor, and it is doubtful if the charity will at all benefit by it. Under Mr. W. E. Robinson's direction the choir performed a number of part-songs with commendable tone-power, precision, and even-balance. Songs were contributed by Madame Laura Taylor and Mr. James Round, the only instrumental interludes being some violin solos played with brilliance by Mr. Arthur Hytch. The accompanist was Dr. Rowland Winn.

The Birmingham Festival Choral Society's third concert of the current series took place at the Town Hall on February 20, when Mozart's Requiem Mass and Bach's Christmas Oratorio, Parts 1 and 2, were performed under Dr. Sinclair's watchful direction, the principals who took part being Miss Ada Forrest, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Robert Radford. The revival of these works was certainly of considerable interest, inasmuch as it is many years since they were given in Birmingham, and to many present they must have been novelties. The performance, especially of the Requiem, was certainly poignant and deeply emotional, the singing of the choir being characterized by great unanimity and beauty of tone as well as earnestness of purpose. The voices of the solo quartet blended admirably, and most adequate support was rendered in both works by Mr. C. W. Perkins, our city organist.

The Birmingham Choral and Orchestral Association's fine performance of Sir Edward Elgar's cantata 'King Olaf,' not given by this Society before, took place at the Town Hall on February 22, the work having been quite admirably prepared by Mr. Joseph H. Adams, who conducted. The whole cantata, which conveys a truly dramatic tone-picture of uncommon attractiveness, was followed by the large audience with keen interest, and, considering the difficulties, the interpretation was on the whole quite praiseworthy, and rarely has one heard here more beautiful singing in the unaccompanied chorus 'As torrents in summer.' Excellent service was rendered by the principal artists, Miss Euneta Truscott, Mr. Henry Turnpenney, and Mr. Thomas Howell. The second part of the programme was of a miscellaneous character, the novelty being Coleridge-Taylor's last orchestral composition, 'Dream Dances.'

A song recital was given in the Grosvenor Room, Grand Hotel, on February 24 by Madame Jessie Brett Young (*née* Hankinson), a pupil of Sir Henry Wood, assisted by Mr. Clarence Raybould at the pianoforte. The programme principally comprised German Lieder. Madame Brett Young's voice is a soprano of considerable volume, over which she has complete control, and she also possesses plenty of temperament.

The Birmingham Philharmonic Society's last concert of the series of four was given in the Town Hall on February 26, conducted by Mr. Landon Ronald. It was the best attended of the series, and one of the most enjoyable, although no novelty was forthcoming. The principal orchestral works were Beethoven's seventh Symphony and Elgar's 'Enigma' Variations, both given with exhilarating freshness. Mr. Percy Grainger delighted everyone with his performance of Grieg's Pianoforte concerto.

The Birmingham Choral Union's concert-performance of Edward German's opera 'Merrie England' attracted a large popular audience to the Town Hall on March 1. Mr. Richard Wassell, the new conductor, is making his personality strongly felt in the way he is training the choir and the way he directs the concerts, and certainly great things may be expected from him in the future, for he is an earnest and painstaking musician. The whole performance was bright and full of colour, and the principals too were quite good, comprising Miss Eva Rich, Madame Marguerite Gell, Miss Cecilia Inniss, Mr. Sam Hempshall, and Mr. Sidney Stoddard.

At the last Harrison Concert, given in the Town Hall on March 3, the Queen's Hall Orchestra played under the direction of Sir Henry Wood, and the vocalist was Miss Maggie Teyte. An excellent popular concert was given by the Birmingham Symphony Orchestra at the Town Hall on March 8, under Mr. Julian Clifford's conductorship. The conductor also appeared as solo pianist, giving a fine and flawless performance of Saint-Saëns's fifth Concerto—one that is but rarely heard. Mr. Max Mossel's last concert of the season was given in the Grosvenor Room, Grand Hotel, on March 6. The novelty was Vogrich's symphonic composition, 'Memento Mori,' for violin and pianoforte, of which Mr. Max Mossel gave an expressive reading. The solo pianist was Miss Adela Verne, and the vocalist Madame Tilly Koenen. Mr. G. H. Manton was the accompanist.

BOURNEMOUTH.

Activity with respect to matters musical has by no means been arrested by the advent of the Lenten season; there has been no decrease in the number or quality of the concerts, and, in fact, the first week in March was one of the busiest we have experienced.

Capital orchestral playing and programmes of much intrinsic interest have marked the progress of the Symphony Concerts, but, with the exception of Glazounow's eighth Symphony, a very impressive and erudite work, we have not had any new compositions of much value. In addition to the Russian Symphony we have been favoured with two works in that form which represent absolutely conflicting ideals, namely, Berlioz's 'Harold in Italy' (solo viola, Mr. Mauritz Speelman, a member of the orchestra) and the third Symphony of Brahms; and on March 6, the Overture, Scherzo, and Finale by Schumann, which might almost be included among the above, was revived. Of compositions devised on a smaller scale, the most attractive were the three overtures, 'The Magic Flute,' 'In der Natur,' and 'Carneval,' by Mozart, Dvorák, and Glazounow, respectively. At the twenty-second concert of the series, Sir Alexander Mackenzie was present to conduct two of his compositions, and the soloists who have appeared include the names of Mr. Isadore Epstein (Beethoven's Pianoforte concerto in C minor), Miss Grace Triggs (Coleridge-Taylor's Violin concerto), Miss Tora Hwass (Tchaikovsky's Pianoforte concerto, No. 1), and the popular Bournemouth violinist, Mr. Charles Fletcher, who played the Tchaikovsky Concerto.

The Monday 'Pops' do not belie their title, the series being held in high esteem by regular attendants at the Winter Gardens. An exceptionally informing programme was drawn up for the nineteenth concert, the scheme dealing with the evolution of the concert overture, and the items being as follows: 'Die Weihe des Hauses,' by Beethoven, 1822; 'The Hebrides,' by Mendelssohn, 1832; 'Parisina,' by Sterndale Bennett, 1834; 'Romeo and Juliet,' by Tchaikovsky, 1862; 'Tragic Overture,' by Brahms, 1881; 'In the South,' by Elgar, 1904. The principal details of the remaining concerts are as follows: February 24, Bach-Mozart concert (Bach's Prelude and Fugue in G minor and Suite for flute and strings, the solo part in the latter being taken by Mr. Jean Gennin, a member of the orchestra; Mozart's 'Don Juan' Overture, Serenade for strings known as 'Ein kleine Nacht-Musik'). March 3, Rhapsody programme, the chief feature being the beautiful Irish Rhapsody by C. V. Stanford. March 10, Slavonic programme ('Carneval' Overture and Symphonic Variations by Dvorák, and two of the 'Mein Vaterland' tone-poems by Smetana). The chamber-music performed at these concerts has consisted of a Quintet for wood-wind and horn by Reicha, played by Messrs. Gennin, Egerton, Onez, Trevisone, and Chapman (all of the Municipal Orchestra), a Sonata for violin and pianoforte by Paul Juon, which received a thoughtful interpretation at the hands of Miss Edie Reynolds and Miss Craigie Ross—the latter artist being one of the ablest performers in the locality—and Mozart's Clarinet quintet, performed by Messrs. H. Onez, F. King-Hall, A. Holland, M. Speelman, and F. Dunworth, members of the orchestra.

Of those artists who have already reached a position of eminence and those who are now persevering to that end, we

have had visits from Ernst von Lengyel and Joska Szigeti (Bach-Beethoven-Brahms recital), Melsa (orchestral concert), Wladimir Cernikoff (orchestral concert), Johannes Wolff and party, Kreisler (orchestral concert), Miss Lena Ashwell in recitations, and Miss Ellen Bowick (recitations with orchestra). Dr. Markham Lee is continuing his series of lectures, the subjects of his discourses during the past month being 'Johannes Brahms' and 'Tchaikovsky.' Reference must be made to the emphatic success of Sir Henry Wood in his direction of the Municipal Orchestra at the latter's benefit concert; the financial results of this function were very gratifying to those desirous of showing their esteem for our hard-working instrumentalists.

As a result, no doubt, of Mr. Dan Godfrey's exertions and enthusiasm, the combined Municipal Choir and Orchestra gave a first-rate performance of Mendelssohn's 'Elijah' on March 5, our talented conductor revealing marked ability as an interpreter of choral music. The choir sang the familiar choruses with striking effect, the purity of tone being particularly noticeable, and the solos were allotted to such experienced vocalists as Miss Caroline Hatchard, Miss Mildred Jones, Mr. Sam Hempsall, and Mr. Thorpe Bates, the last-named presenting us with a highly dramatic and very expressive reading of the Prophet's music.

BRISTOL.

On February 22 the Bristol Choral Society, under the able direction of Mr. George Riseley, gave a concert at Colston Hall, in honour of the memory of Coleridge-Taylor, the compositions selected being the first two parts of 'Hiawatha' and 'A tale of Old Japan.' These were most effectively interpreted by a choir and orchestra numbering 500. The solo parts were entrusted to Miss Carrie Tubb, Mrs. Gertrude Winchester, Mr. Morgan Kingston, and Mr. Frederic Austin. A large audience gave repeated proofs that the concert was appreciated.

Those capable players known as the Clifton Quintet gave another of their agreeable concerts on February 24 at the Victoria Rooms, and charmed by the excellent manner in which they played Schubert's Quartet in D minor and Brahms's Quartet in A major (Op. 25).

Mr. Hubert Hunt's chamber concert at the Victoria Rooms on March 3 afforded illustrations of Beethoven's three styles in the Quartet in B flat major (Op. 18, No. 6), Trio in D major (Op. 70, No. 1), and Quartet in C sharp minor (Op. 131). The playing of Mr. Hubert Hunt and Miss K. Tudor Pole (violins), Miss Gladys Home (viola), Mr. Roger Bucknall (violoncello), and Mrs. McWilliam (pianoforte), delighted a numerous audience.

On March 3, at the Hall of the Young Men's Christian Association, Bushey Park, the St. Luke's Choral Society, of which Mr. C. H. Bishop (organist of St. Luke's Church) is conductor, performed Mendelssohn's 'First Walpurgis Night' and a miscellaneous selection in the presence of a large audience.

Avonmouth Choral Society gave a concert in Shirehampton Hall, under the direction of Mr. William Powell, on March 5. Handel's 'Acis and Galatea' was creditably performed, the soloists being Madame Elsa Oswald, Mr. William Ellis, and Mr. Lionel Doré. There was a pianoforte accompaniment supplied by Mr. Hubert Hunt. The second part of the concert was miscellaneous.

On March 12, Bristol Dolphin Male-Voice Choir gratified a large audience in the Hall of the Young Men's Christian Association, St. James's Square, by the admirable manner in which they delivered some favourite pieces under the direction of Mr. F. H. Simpson. There were also songs by Miss Amy Richards, Miss Marian Neale, Mr. A. E. Montes, and Mr. F. Crombie Frost, and pianoforte pieces by Miss Bertha Simpson.

DEVON AND CORNWALL.

THE THREE TOWNS.

An interesting experiment was made on February 16 by the Male-Voice Choir connected with the Saltash Y.M.C.A. (conductor, Mr. T. Lean), when they gave a sacred concert at the Plymouth Prison, singing choruses and solos which were much appreciated. Mr. Harry Woodward, organist of King Street Wesleyan Church, conducts a juvenile as well as an augmented adult choir, and both have given concerts during the month. The adults, on February 19, sang part-songs by Trevalsa, Barnby, Venables, Macfarren, and others. The juniors showed their powers on March 10.

On February 24, Plymouth Orpheus Male Choir (conductor, Mr. D. Parkes) gave their first performance of Bantock's 'My luve is like a red, red rose,' and drew the remainder of an excellent programme from their répertoire. The chief choral event of the month was a performance of high standard by the Plymouth Guildhall Choir, on March 1, of 'The Golden Legend,' in which the excellent balance of parts and careful tone-production resulted in an ensemble of musical and rich quality and sympathic expression. The principals were the Misses Christine Bywater and Hilda Cragg James, and Messrs. Cynlais Gibbs and William Higley. Mr. Maurice Alexander led the band, and Mr. H. Moreton conducted.

In the series of Corporation concerts the orchestral band of the Royal Marines presented a good programme on February 22 under the conductorship of Mr. J. W. Newton.

OTHER DEVONSHIRE TOWNS.

Loddiswell Choral Society collaborated with the junior contingent on March 6 in their third annual concert, both combinations singing part-songs with creditable effect.

The management of Torquay Pavilion continue their enterprising scheme of high-class music, and in addition to the much-appreciated symphony and other orchestral concerts special events have been visits paid by Messrs. Kreisler and Backhaus. Mr. Basil Hindenberg is the conductor. In the course of their provincial tour Messrs. Ernst von Lengyel and Joska Szigeti have visited Exeter and Torquay.

CORNWALL.

Torpoint Wesleyan Choir gave a concert on February 23, conducted by Mr. C. Broad and assisted by a small orchestra. St. Beoch Quartet (vocal) took part in a concert at St. Teath on March 5, and Camborne Orpheus Quartet, supported by Mr. Paddy (organ), performed on the same date at St. Columb. The Falmouth Adult Male Choir was conducted by Mr. E. E. Howard in an interesting programme at Fenryn on March 6, and on the following day Penzance Y.M.C.A. Choir at Marazion sang part-songs excellently under the conductorship of Mr. E. Tregarthen. Plymouth Orpheus Male Choir visited Liskeard on March 12.

The band of the Royal Artillery (Plymouth) gave an excellent concert at the Newquay Pavilion on February 21, conducted by Mr. R. G. Evans, and the same band gave their third symphony concert at Penzance in the afternoon of the same day. The 'Unfinished' was the symphony selected, and pieces by Grieg, Sibelius, and Weber completed the programme. Penzance Independent Band, on March 5, were conducted by Mr. H. Sainsbury in a performance of a popular programme, which proved them to have made much progress during the season's practice.

Performances of 'The Pirates of Penzance' were successfully given on March 4 and 5 by Redruth Amateur Operatic Society, at Penzance. Mr. H. Dennis was musical director, and the chorus-singing was full of vivacity and good rhythm. Mr. Walter Barnes led an excellent orchestra.

DUBLIN.

On March 12 the Dublin Orchestral Society gave a Wagner Centenary Concert under Dr. Esposito's direction. There was a large audience.

The series of four Sunday Orchestral Concerts at Woodbrook Bray finished on March 9. The programmes included Mozart's Symphony in G minor, Schubert's 'Unfinished,' and Beethoven's eighth and fifth Symphonies. The soloists were Miss Nettie Edwards, Mr. J. C. Doyle, Mr. Léon Fastovski, and Madame Borel (vocalists), and Mr. Clyde Twelvetrees (violoncellist), Signor Simonetti (violinist), and Dr. Esposito (pianist).

On February 27 the College Choral Society, under Dr. Charles Marchant, gave Bach's 'St. John' Passion. Mr. Alfred Heather and members of the Society were the solo vocalists.

Miss Nora Thomson's String Quartet gave two recitals at the Aberdeen Hall on February 24 and March 5. The players were Miss Nora Thomson, Miss Madeleine Moore, Mr. Harris Rosenberg, and Mr. Clyde Twelvetrees. The programmes included Quartets by Beethoven, Mozart, Grieg, and Tchaikovsky (Op. 11). Mr. Percy Whitehead and Mr. Melfort D'Alton were the vocalists, and Mr. J. F. Larchet the accompanist.

In the notice of the forthcoming Feis Ceoil (May 19-24), in last month's issue, the name of Dr. W. H. Grattan Flood should have been included as adjudicator in the Irish Pipes Competition.

EDINBURGH.

In the closing days of February, Edinburgh was the musical centre of gravity in the north of the kingdom, for on February 25 commenced a Beethoven Festival that was organized on such a generous scale that all the Symphonies were performed, as well as a number of smaller works. The Symphonies were given in chronological order, two being played at each of the concerts on February 25, 27, the seventh and the C major Pianoforte concerto being given on February 28, and the eighth and ninth Symphonies, with the Edinburgh Royal Choral Union, on March 1. The orchestra was that of the Hallé Concerts. Mr. Balling conducted, and enhanced his reputation by the strength and musical purity of his interpretations. Musical Edinburgh is by no means starved, but to many this Festival must have been a revelation. The pianist in the Concerto was Mr. Egon Petri, who also played in the Fantasia for pianoforte, choir, and orchestra. The 'Leonora' No. 3 and other Overtures were given in the course of the Festival. In the ninth Symphony, which was very finely performed, the soloists were Madame Louie Fidler, Miss Annie Hargreaves, Mr. John Booth, and Mr. Charles Knowles.

On March 11, an interesting evening was provided by Mr. Kirkhope's choir, the programme consisting of Dvorák's 'Spectre's bride' and Gounod's 'Gallia.' The dramatic elements in Dvorák's work were well portrayed, and the fine tone and expressive power characteristic of the choir added to the interest of the interpretation. The soloists of the occasion were Miss Agnes Nicholls, Mr. Maurice D'Oisly, and Mr. Charles Tree. Good orchestral accompaniment was provided, and in every way the concert was an artistic and popular success.

An interesting concert was given by Mr. Little's choir at the Oak Hall on March 13. Part-songs and madrigals were sung in finished style, and there was good solo-singing by Miss Peggy Mitchell, Mrs. Langlands, and Miss Ellen White.

The events of the month also included a visit by the Queen's Hall Orchestra under Sir Henry Wood.

GLASGOW.

With the exception of a fortnight's performances by the Royal Carl Rosa Opera Company and a Harrison Concert by the Queen's Hall Orchestra, under Sir Henry Wood, local effort has wholly provided the month's music. The annual concert of the Glee and Madrigal Society, conducted by Mr. B. W. Hartley, took place on February 24. The programme presented no new features. The University Choral Society gave a very successful concert on March 3. The interpretation of a judiciously-selected and well-contrasted programme of part-songs, &c., was the best we have yet heard from the student-choristers. Notably was this the case in such unaccompanied numbers as madrigals by Costeley and Orlando di Lassus, and a motet by Tchaikovsky. Vocal solos sung by Miss Jenny Young and Mr. Maurice D'Oisly contributed much to the enjoyment of the concert, and Mr. A. M. Henderson, the University organist, in addition to his duties as conductor and accompanist, played two groups of pianoforte solos. The annual concert of the Teachers' Choral Society was given on March 7, the programme including Gounod's 'Gallia,' Gade's 'The Erl-King's daughter,' and part-songs. Under the skilful guidance of the new conductor, Mr. H. S. Munro, the choir have made such a decided advance that they seem a totally different body from what they were some years ago. Their singing was throughout marked by clear enunciation, fine phrasing, and praiseworthy accuracy and expression. The Orpheus Choir (Mr. H. S. Roberton) gave their second concert for the season on March 11, when they fully maintained the reputation they have gained as exponents of the 'new choralism.' In a most exacting programme of fourteen choral pieces—sung entirely from memory—the singing was excellent, but in Cornelius's eight-part motet, 'The surrender of the soul to the Everlasting Love,' the choir achieved their greatest success. Mr. Jose de Moraes was solo vocalist and Miss Kathleen Parlow solo violinist, both being artistically accompanied on the pianoforte by Mr. Wilfrid Senior. On the same evening an enjoyable concert was given by Mr. R. Hutton Malcolm's Male-Voice Choir. The outstanding merit of Mr. Malcolm's programmes is their freshness, and on the present occasion, if we except Dudley Buck's 'In absence,' Mendelssohn's 'The hunter's farewell,' and a solo and chorus from Elgar's 'Coronation Ode,' all the pieces sung were quite unfamiliar. The choral singing was pleasingly varied by solos given by Miss Jean Gibson, Mr. T. Wallace, and Mr. R. Hutton Malcolm. It must suffice to mention merely the Bach Choir's annual performance of the 'St. Matthew' Passion in the Cathedral. The choir, under Mr. J. M. Diack, were assisted by the boys from Paisley Abbey Choir, and Mr. Gervase Elwes was chief soloist. Mr. Herbert Walton was, as usual, a tower of strength at the organ.

GLOUCESTER.

The last concert of the Gloucester Choral Society's fifty-second season was given at the Shire Hall, on February 27. In the arrangement of the programme regard was had to the season of Lent, and the principal work chosen for the performance was the 'Requiem' (Op. 45) of Brahms. The programme further included Handel's Suite for strings, in G minor, 'The night is calm and cloudless,' from Sullivan's 'The Golden Legend,' sung by Miss May Sansom, and 'Hiawatha's vision' (Coleridge-Taylor), sung by Mr. Dalton Baker. The choir proved to be a very competent body of vocalists. The band, assisted by Mr. A. P. Porter at the organ, and Mr. H. C. Organ at the pianoforte, again performed with distinction. Dr. A. Herbert Brewer as usual conducted, and he had every reason to be gratified with the results, both vocal and instrumental.

For the second concert of the season the Cheltenham Philharmonic Society provided a miscellaneous programme of an attractive character. The soloists were Madame Gleeson-White, who is an established favourite in Cheltenham, and Mr. Fraser Gange. Both were exceedingly well received. The choir contributed four items with nice balance and good feeling, while the orchestra also played a prominent part. Mr. C. J. Phillips conducted throughout.

LIVERPOOL AND DISTRICT.

Elgar's latest choral work, 'The Music Makers,' composed for the Birmingham Festival of October, 1912, was performed for the first time in Liverpool at the tenth concert of the Philharmonic Society on February 18. Conducted by Sir Frederic Cowen the work made an excellent impression. The contralto solo was sung by Miss Phyllis Lett. The performance of Mozart's 'Requiem' was by comparison ineffective. It never exhibited the requisite exaltation of spirit, although there was a superabundance of material force. Songs by Miss Perceval Allen and Mr. Morgan Kingston were supplemented by four attractive movements from Glazounow's 'Les Ruses d'Amour.'

At the eleventh Philharmonic Concert on March 4 the playing of Mr. Alfred Cortot in Saint-Saëns's fourth Pianoforte concerto in C minor, and especially in Liszt's second 'Rhapsodie Hongroise,' aroused high enthusiasm. Sir Frederic Cowen conducted a fine performance of César Franck's noble Symphony in D minor, and his own part-songs, 'Evening brings us home' and 'June,' together with the artistic singing of Mr. Theodore Byard, were other outstanding features.

At the second concert of the Societa Armonica, given on March 1, under the direction of Mr. Akeroyd, the programme contained Beethoven's C minor Symphony and Rimsky-Korsakoff's Pianoforte concerto (Op. 30) in one movement, which, apart from its musical interest, gave opportunity for the display of Mr. Douglas Miller's fluent technique and temperamental gift. Besides Mr. Balfour Gardiner's 'Overture to a Comedy,' another example of native worth was the 'Spinning Song' from Dr. E. W. Naylor's Ricordi prize-opera 'The Angelus,' attractively sung by Miss Emily Breare. Mr. Akeroyd conducted.

The Lord Mayor, Mr. Harmood Banner, M.P., presided at the twelfth annual meeting of the Liverpool Church Choir Association, which was held in the Town Hall on March 3, and the Lord Bishop and Sir Edward Russell were among the speakers. The accounts of the recent Festival, which were presented by Mr. Ralph H. Baker, the indefatigable hon. sec., showed a deficit of £5, the receipts being £264 against outgoings of £269. Of the series of twelve Festivals six have resulted in surpluses and six in deficits. But the importance and usefulness of this great annual effort are not solely measured by the financial results, although it is hoped to effect certain economies in the ensuing Festival to be held in December.

An excellent performance of Gounod's 'Messe Solennelle' was given in the Philharmonic Hall on February 19. It reflected great credit on the conductor, Madame Fanny de Boufflers, whose command over her choral and orchestral forces was natural and firm. The choir was made up of her Liverpool Ladies' Choir, a numerous and well-trained force, supplemented by the male voices of the Liverpool Vocal Union, and an orchestra of sixty led by Mr. Rimmer with Mr. Branscombe at the organ. Madame Annie Goodwin, Mr. Lloyd Moore, and Mr. Ralph Smith were the vocal principals.

Mr. Percy Harrison's season terminated brilliantly on March 5, when the Queen's Hall Orchestra, conducted by Sir Henry Wood, gave a notable exhibition of what human skill and art can accomplish in an orchestra when directed by a master-mind. There was no symphony, but there were several new pieces, including the love-music from Strauss's 'Feuersnot.' The lively rhythms of Gardiner's clever 'Shepherd Fennel's Dance' and Percy Grainger's 'Mock Morris' compelled instant favour, and the singing of Miss Maggie Teyte completed a delightful programme.

At their third concert on March 8 the Brodsky Quartet introduced their String quartet in E flat by Novàcek, a Czech composer whose national characteristics are apparent, although here confined to more or less definite form. Novàcek, who died a few years ago at an early age, was formerly one of Dr. Brodsky's pupils in Leipsic, and later he became viola-player in the Brodsky Quartet. Schumann's Sonata in A minor, Op. 105, for violin and pianoforte, and Mozart's Quintet No. 7, in D, completed the programme.

Among recent events worthy of passing note were Miss Edina Thraves's annual Students' Concert on February 22, when this accomplished singer and teacher was assisted by Mr. John Lawson (violin), Mr. Josef Greene (solo pianoforte), and Mr. George Barnett (tenor). The concert of the Cymric Vocal Union, on March 8, was also interesting to those who appreciate a first-class male-voice choir and part-singing of a cultivated kind. This fine choir of men, conducted by Mr. J. T. Jones, has maintained a high reputation for many years. Miss Emily Breare contributed artistic songs. At the Orchestral Concert of the Sunday Society, which Mr. John Lawson conducted in St. George's Hall on March 9, an interesting item was Mr. J. H. Foulds's 'Keltic Suite,' which, although not based upon actual folk-tunes, is effectively suggestive of their influence. Mr. Albert Chapman (vocalist) and Mr. Robert Klass (solo violin) also took part in a popular programme, the eclectic nature of which was illustrated by the choice of the hymn, 'Onward, Christian soldiers,' and the Overture to 'Zampa' as the opening numbers.

Speaking at the Royal Institution on 'The need of a Welsh National College of Music,' Mr. Harry Evans made an eloquent appeal on behalf of the movement which was commenced by himself, based on his experience of the remarkable unity amongst the Welsh people in the formation of the huge choir of six thousand at the Crystal Palace in September, 1911. Wales suffered a good deal from lack of competent teachers. Of ill-equipped teachers there were all too many. The country had been for years the happy hunting-ground of bogus institutions that granted worthless diplomas and certificates. There was no central institution to guide and control the various forces. He advocated the establishment of a National School of Music devoted entirely to the art, having expert teachers in all branches, and a principal whose personality could and would inspire the young Welsh musicians. Such a centre would, he believed, give them a composer who would be known beyond the confines of his native land.

Dr. A. W. Pollitt, on March 1, lectured before the Guild of Education in the Arts Theatre of the University on 'Some aspects of the work of Johannes Brahms,' the treatment of the subject being made additionally interesting by choral examples. Mr. A. E. Workman delivered his popular lecture, 'Opera, its origin and development,' with vocal illustrations, before the Wesley Guild at Hoylake, on March 12.

At the ninth concert of the Rodewald Concert Club, on February 24, a chamber concert was provided by Mr. Naum Blinder (violin), Mr. Charles Kelly (pianoforte), and Miss Myra Dixon (vocalist). At the tenth and closing concert, on March 10, Brahms's Trio in E flat, for pianoforte, violin, and horn, was delightfully played by Miss Marguerite Stilwell, Mr. Alfred Ross, and Mr. F. Paersch, and Miss Edina Thraves sang two groups of contrasted Lieder with versatility of style and evident acceptance. The Club has taken a recognised place in the city's musical life.

The Moody-Manners Opera Company appeared at the Theatre Royal, Birkenhead, and gave successful performances during their fortnight's visit. Great interest is aroused by the approaching first performances in Liverpool of Wagner's 'Ring' in English, which Mr. Quinlan has arranged to give in the Royal Court Theatre in May.

Dr. W. B. Brierley conducted, on February 25, an excellent performance of Stanford's 'Phaudrig Crohoore' and Sullivan's 'Golden Legend,' given by the West Kirby Choral Society with orchestra. The vocal principals were Miss Louie James, Miss Annie Hargreaves, Mr. Frank Webster, Mr. George Parker, and Mr. S. Mann. For their concert on March 13, the thriving Walton Philharmonic Society, under Mr. Albert Orton, sang Mendelssohn's 'Lauda Sion' and Gade's 'Spring's message,' and on the same evening the Ormskirk Musical Association, an excellent organisation numbering 120 in band and choir, performed the 'Messiah.' Mr. John Ball conducted, and the principal singers were Madame Moffitt, Miss Iredale, Mr. Horace Binks, and Mr. Norman Allin.

After an interval of five years, the Welsh Choral Union, conducted by Mr. Harry Evans, gave a second performance of Elgar's oratorio 'The Apostles' in the Philharmonic Hall on March 15. A great work of this calibre especially appeals to this finely organized choral body, and their singing was again marked by refinement and delicacy alternating with sheer power and dramatic force. Very careful preparation of the difficult music was evident, and the orchestral interpretation was no less effective. The oratorio was followed with absorbed interest by an immense audience, who refrained from applause until the end of each part. Miss Muriel Foster sang the music of Mary Magdalene with conspicuous art, although evidently feeling the effects of recent indisposition. The other principals included Miss Edith McCullagh, who sang excellently, Mr. John Booth (St. John), Mr. Ivor Foster (Jesus), Mr. George Baker (St. Peter), and Mr. Herbert Brown repeated his remarkably fine interpretation of the part of Judas.

Mr. A. W. Speed conducted an impressive performance of Elgar's 'The Apostles' in the splendid new church of Holy Trinity, Southport, on March 14, when there was a band and choir of 150 with Mr. C. Kingsley Killip at the organ. The vocal principals were Miss Edith McCullagh, Miss Maud Wright, Mr. R. A. Chadwick, Mr. John Booth, Mr. George Baker, and Mr. Herbert Brown.

The twenty-fifth annual Festival of the Nonconformist Choir Union will take place at the Crystal Palace on July 3. Mr. Frank Idle has been appointed hon. conductor, his deputies being Mr. Granville Humphreys, Mr. Sharlands, and Mr. J. Rowley. Mr. J. A. Meale will act as organist.

MANCHESTER AND DISTRICT.

At the close of his first season it may be not inappropriate to attempt an estimate of Balling as a conductor. Prior to his residence here we knew him only as a Wagnerian, and experience during the past half-year, culminating in 'Parsifal' at the twentieth concert on March 13, has merely confirmed the very widespread feeling that on this side of his art he is no unworthy successor even to Hans Richter. In other directions certain tolerably well-defined tendencies have been observable. He is an inveterate *tempo rubato* conductor; in all his work one is conscious of a vitalizing energy, affecting tone, rhythm, and general conception of music alike. Haydn and Mozart are handled in this way as well as Strauss or Reger—and this occasional lack of discrimination in the application of a generally sound principle has been rather surprising in one who has displayed such conspicuous discernment in the Wagnerian epics. Probably it would be unfair to hold him answerable for the inclusion of such incomparably weak symphonic works as Raff's 'Im Walde,' Goldmark's 'Rustic wedding,' or Haydn's 'Military'; although his full schemes have not been carried out according to original intentions, he has done much to appease the former dissatisfaction existing among the not inconsiderable body of progressives in this city. He would appear to have a powerful bias in favour of the modern schools. Certainly what he has played from Brahms, Liszt, Strauss, Elgar, and Reger must be accounted amongst his finest work this season; on Bach and Beethoven Manchester's judgment is—perhaps wisely—reserved. His introduction of timed concert programmes bespeaks the methodical mind; his advocacy of extra sectional and combined rehearsals, of a weekly wage for the bandsmen, of the need for an immediately increased guarantee-fund, are all assured factors in the situation as affecting the next season. There is a certain engaging candour about him and his admissions, such as a declaration that he had only heard 'Elijah' once, twenty-seven years ago, and had never conducted it before last November; then he wanted to acknowledge in the Press responsibility for a bad blunder in a chorus of the Brahms 'Requiem.' Facts like these, and kindly consideration for his players' comfort, have speedily placed him on the friendliest footing with band and choir. So far there has been only occasional evidence of that subtle, more-easily-recognised-than-defined magnetic control of band by conductor, such as one invariably feels when a man of outstanding personality is in charge. Possibly this peculiar responsiveness will develop more slowly with Balling than with some others that occur to one's mind; quite possibly, too, it may prove that at the present juncture in Manchester's musical development, his services to that cause have been most valuable in directions other than that of conductor.

The most notable Hallé orchestral works during the month include Max Reger's 'Lustspiel' Overture, César Franck's D minor Symphony (last heard ten years ago), and Hamilton Harty's 'Wild Geese' Tone-poem (conducted by the composer). In some quarters the Franck Symphony created quite one of the season's sensations, and its warm reception as compared with its first performance showed how far public taste and appreciation have travelled even in such a comparatively short period. Manchester has quite taken Reger to its heart, and even his Psalm c. would find attention and appreciation here. Hamilton Harty was soon on good terms both with band and audience. The final section, with its suggestion of ocean's surge, hardly came up to the expectations roused by a perusal of the analytical notes. Whilst the Hallé band was doing a Beethoven 'starring' tour in Scotland, on February 27 we were regaled with song-recitals by Miss Agnes Nicholls (substituting owing to Miss Muriel Foster's severe illness) and Mr. Robert Radford, Miss Kontorovich and Mr. Frederic Dawson playing solos and displaying only partial understanding in César Franck's A major Sonata for pianoforte and violin. At the February 20 Hallé concert Miss Münthe-Kaas's singing of Grieg songs (with deliciously-played orchestral accompaniments) brought almost a new note into our musical life; her perfect art in her countryman's work was not revealed so fully in other solos.

Both series of Saturday night 'Proms.' have finished up in great style. They have 'caught on,' and the only 'fly in the ointment' is the fear lest this eagerness for orchestral work is being obtained at the expense of other forms—say, chamber-music, which has only received moderate patronage this season. Already the Speelman series have fixed up a visit next season from Granville Bantock; we may be sure that Brand Lane will make a brave response to any and all challenges.

The concluding Harrison concert followed more than usual the conventional 'ballad' concert type; Miss Teyte's singing of Debussy, Duparc, and Bizet confirmed advance news as to her individual interpretative powers, but hardly fulfilled expectations on the vocal side. We shall be glad to welcome Nikisch again next season at this series. Fuller consideration of Balling's production of Acts 1 and 3 of 'Parsifal' must be deferred.

An aspect of Manchester's musical life during the past winter, which cannot be overlooked in any adequate survey of the position, has been the popular attendances, often at what would appear to be most inconvenient hours, of organ recitals at the Cathedral, Town Hall, and University. One good result flowing from the long residence in our midst of the veteran J. Kendrick Pyne is to be noted in the invariably high quality of organ music played by visiting recitalists; yet still we hear no programmes containing so large a proportion of genuine organ music as those played by Dr. Pyne himself.

Miss Say Ashworth annually affords the Manchester public an opportunity of estimating the progress of the three girls' and young women's choirs conducted by her in Manchester and Salford; how far she has succeeded in making these hearty mill-lassies into capable musical artists was nowhere more clearly shown than when they were associated with Sir Henry Wood in Debussy's 'Blessed Damozel.' She would appear to have set her ambitions recently on the acquirement of solo-singing by her girls that shall be as distinguished as their choral work.

The concerts conducted by Dr. Bairstow on March 12 and 14 in Preston and Blackburn respectively, were amongst the most important in Lancashire outside Manchester or Liverpool. Once again the assistance mutually rendered by the choral Societies in these towns has made practicable the otherwise impossible production of Act 1 of 'Parsifal' and Act 3 of 'Meistersinger.' Though falling considerably short, as must all concert-platform performances, of even reasonably high ideals, there was yet much to gratify both promoters and public. Messrs. Julien Henry and Robert Radford both displayed exceptional aptitude for such work as falls to Amfortas, Beckmesser, and Hans Sachs.

On March 10, also in Blackburn, Mr. Gustav von Holst conducted a selection from his own compositions for female voices, Mr. Frank Duckworth's Ladies' Choir having prepared a programme which usefully served the purpose of showing the composer's advance in style and power during the last five years. Group 3 of the 'Rig-Veda' hymns with harp accompaniment stands out as prominently among recent contributions to the library of female-voice work, as did Mr. von Holst's 'Beni Mora' orchestral suite at Birmingham in January last.

At Mr. Charles Risegari's Philharmonic Society, at Bolton, on March 12, Mozart's 'Jupiter' Symphony and Hamish MacCunn's 'Land of the Mountain and Flood' were performed, Dr. Harford Lloyd's festival motet, 'The righteous live for evermore,' being the principal choral work. Mr. Herbert Whittaker's Bolton Choral Union, like his Manchester Vocal Society, appear to devote themselves assiduously to the cultivation of purely *alla cappella* work, with undoubted artistic success and satisfaction to their respective patrons.

NEWCASTLE-ON-TYNE AND DISTRICT.

The most important recent event has been the first production here of Beethoven's 'Missa Solemnis' by the Choral Union, on Wednesday, March 12. The choir attacked the stupendous work without fear, and gave a brilliant performance, the soprano line in particular exhibiting unfailing energy and certainty in their almost superhuman task. The Gloria stood out as the most noteworthy feature of the choral-singing, the quick portions being delivered with great impetuosity. Dr. Coward's reading of the score emphasised the joyous side more than

the devotional and reflective. The soloists were Miss Emily Breare, Miss Effie Martyn, Mr. H. Turnpenney, and Mr. Hamilton Harris, and the Leeds Symphony Orchestra was engaged. The appreciation of the work on the part of many of the public was much assisted by an eloquent lecture delivered on the Mass a few days before the concert by the president of the Society, Principal Hadow. Excerpts from each movement were sung by a small body of singers, and were warmly received by the crowded audience. Other choral concerts have been two performances of 'Elijah,' one on March 5 by the Newcastle Harmonic Society, under the conductorship of Mr. E. L. Bainton, and the other by the Sunderland Philharmonic Society, conducted by Mr. N. Kilburn; and the annual function of the Armstrong College Society, which gave Schumann's 'Faust,' part 3, Stanford's 'Phaudrig Crohoore,' and some unaccompanied folk-songs. The Brussels and the Walenn Quartets, at the concerts of the Chamber Music Society on February 28 and March 10, both followed the custom of playing a Quartet by Haydn. A departure from this tradition would be welcomed by many lovers of chamber-music: there are many of Beethoven's middle and later Quartets which rarely receive a hearing, and many more modern works which would be acceptable. The former combination played an early Beethoven and a Borodin, and the latter a Dvorák Quartet in addition to the sacrificial offering. The committee was fortunate in the choice of vocalists for both occasions, Miss Fifine de la Cote promising to be a future favourite and Miss Phyllis Lett being an established one. The closing concert of the Classical Concert Society was provided by Miss Marjorie Hayward, Mr. E. Mason, and Mr. Thomas Dunhill, who gave excellent performances of Hurlstone's G major Trio, Bridge's Fantasy in C minor, and Beethoven's Op. 1, No. 3. The first- and last-named joined in Mr. Dunhill's pleasing Sonata for violin and pianoforte. Miss Lillie Chipp, a Newcastle lady who has been studying at the Royal College of Music, gave a promising vocal recital on March 3. The Northumberland Amateur Orchestral Society, under the conductorship of Mr. C. Horsley, gave a well-attended concert, which unfortunately clashed with that of the Classical Concert Society.

The Philharmonic Orchestra gave a neatly-balanced programme on March 13, and showed a further increase in technical skill. The programme included Beethoven's fifth Symphony, Schumann's 'Genoveva' Overture, Borodin's 'On the Steppes,' Debussy's 'L'Après-midi d'un Faune,' and a frank, tuneful Suite by the conductor, Mr. E. L. Bainton, founded on Ruskin's 'The king of the golden river.'

The Carl Rosa Opera Company began a week's season on March 10, and produced for the first time Wolf-Ferrari's opera 'The jewels of the Madonna' and (a much greater service to music) revived Mozart's 'Magic Flute.' Mr. van Noorden's conducting in the latter opera was a piece of fine skill, and he secured a delightful orchestral interpretation, which was balanced by a well-chosen and capable cast. A full theatre received the revival with enthusiasm.

A regrettable omission from these notes last month was a reference to the praiseworthy performance of 'The Creation' by the Free Church Choir Union on February 12, under the skilful direction of Mr. George Dodds.

The last of the Harrison series, which took place on March 6, was a visit of the Queen's Hall Orchestra and Sir Henry Wood, who played a large number of varied items ranging from Bach to Ravel. Miss Maggie Teyte made a welcome first appearance here.

NOTTINGHAM AND DISTRICT.

The Long Eaton Orchestral Society gave their second concert of the season on February 25, when the programme included Mozart's 'Magic Flute' Overture, two movements from Beethoven's fifth Symphony, and Tchaikovsky's 'Nutcracker' Suite. The vocal pieces were ably and artistically sung by Miss Esta d'Argo and Mr. Charles Tree, the accompaniments were supplied by Miss Emily Roseblade, and Mr. Fred Mountney's work as conductor was largely responsible for the success of the performance.

On February 27, the second orchestral concert, given by the Nottingham Sacred Harmonic Society, proved a great success. The most prominent feature was the performance of Tchaikovsky's fifth Symphony, which showed a marked improvement in its presentation, and for which Mr. Allen Gill was warmly and heartily recalled. Considering how largely the purely amateur element is in evidence, the playing of the second movement was a remarkable performance. Weber's overture to 'Freischütz,' Wagner's overture to the 'Meistersingers,' Sibelius's 'Valse Triste,' and Elgar's March, 'Pomp and Circumstance,' completed the programme. As vocalist Miss Alice Baxter received a hearty welcome, especially for her singing of Landon Ronald's 'Adonais.'

Great interest was taken in the visit of the Queen's Hall Orchestra, under Sir Henry Wood, on March 4. For the most part the programme was modern and largely novel to our local audience, but one of the most enthusiastically received numbers was Bach's Aria from the second Suite in D. The pianist was Mr. Ernest Hutcheson, who gave a fine performance of MacDowell's second Pianoforte concerto. Other items included the 'Peer Gynt' Suite (Grieg) and Wagner selections, Percy Grainger's 'Mock Morris,' and Enesco's 'Roumanian Rhapsody.' The performance was one which will long be remembered in this city.

The third Charity Subscription Concert took place on March 6, when a very acceptable programme was given by Madame Donalda, Miss Carmen Hill, Mr. Frederick Ranalow, Madame Renée Chemet, and the boy pianist, Solomon.

The Long Eaton Choral Society gave a successful performance of Sullivan's 'Golden Legend' on March 11, when the soloists were Miss Doris Carter, Miss Maude Wright, Mr. Gwynne Davies, and Mr. David Brazell. Mr. E. Smeeton conducted, and Mr. F. Mountney led the orchestra.

'Elijah' was chosen by the Nottingham Sacred Harmonic Society for their final concert of the season on March 13. All who took part were in hearty sympathy with the work, and an unusually fine performance was given. The principal solo parts were taken by Miss Carrie Tubb, Miss Phyllis Lett, Mr. Ivor Walters, and Mr. Herbert Brown. Mr. F. Wyatt was at the organ, and Mr. Allen Gill conducted.

'The Music Makers' (Elgar) was the chief feature of the Loughborough Choral Society's concert on March 12, when the alto solo was given by Miss Lysette Mostyn. Herr Kienle led the orchestra, and the conductor, through whose energy and enthusiasm the work was undertaken, was Mr. Frank Storer.

OXFORD.

There has been a good deal of music here this term, and only the chief concerts can be noticed.

On January 23 and February 6, the Assembly Room of the Town Hall was occupied by Mr. Slocombe and his party for concerts of English and German chamber-music respectively. On January 24, Mr. Harold Bauer gave a thorough exhibition of his masterly style in a pianoforte recital at the Town Hall.

On January 29, an excellent orchestral concert—though on a scale rather smaller than usual—was given in the Town Hall under the auspices of the Musical Club, the principal works being Mozart's Divertimento for two oboes, two bassoons, and two horns, in F major, Beethoven's Violin concerto, the solo part played with the greatest artistic charm by Mr. Achille Simonetti, and a Concerto for three pianofortes and stringed orchestra in C major, by J. S. Bach. Dr. Walker, Mr. F. Shaw, and Mr. H. Ley were the pianists. The Concerto was an exhilarating example of Bach's 'unbuttoned mood.'

On February 4, Busoni gave a pianoforte recital in the Town Hall to a crowded house, this being his first appearance here. His chief items were the 'Thirty-two Variations in C minor' by Beethoven, three Chopin pieces, and Liszt's 'Hungarian' Rhapsody, No. 13. Busoni is indeed a wonderful player, and the audience was roused to the highest pitch of enthusiasm.

On February 15 Madame Melba and party gave an afternoon concert in the Town Hall. She was in excellent voice, and the concert was most enjoyable.

On February 25, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture to an appreciative audience in the Sheldonian Theatre, the subject being the 'Stringed instruments of the orchestra.' The lecture was illustrated

by examples played upon the viola d'amore, the violin, and viola da gamba, which were exceedingly interesting. Referring incidentally to the lute, the genial professor, quoting from Mattheson, told his audience that the difficulty of keeping that instrument in playable order was enormous, and that a lute-player, supposing he had lived to be eighty, would probably have spent sixty years in tuning his instrument.

On February 26, in the Town Hall, under the auspices of the Musical Club, the 'Brussels' String Quartet gave a delightful chamber concert, the first item being Schubert's well-known posthumous Quartet in D minor, and the others, Beethoven's String quartet in F minor (Op. 95), and Debussy's Quartet in G minor (Op. 10).

On March 1, Herr Backhaus gave a pianoforte recital in the Town Hall, and Miss Alice Wilna contributed some excellent solo-singing.

On March 5 came the concert of the term in the Town Hall, when the Bach Choir and Choral Society, under the skilful baton of Dr. Allen, gave Brahms's 'Song of the Fates,' Op. 89, Verdi's 'Stabat Mater,' Bach's motet 'Be not afraid,' for double choir unaccompanied, and lastly Nos. 1, 3, 6 and 8 of César Franck's 'Beatitudes.' A more interesting and varied programme could scarcely be designed. Unqualified praise must be awarded both to soloists and choir throughout this somewhat trying concert, the Bach motet especially being remarkably well sung considering its very great difficulties. Everyone, in short, worked with a will, under the watchful conducting of Dr. Allen, in whom the utmost confidence can always be placed. It is a real pleasure to say that we believe this to have been one of the best concerts ever given at Oxford.

The Sunday Evening Concerts at Balliol College have been continued as usual during term under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

The Chesterfield Musical Union by a competent and, at times, brilliant performance of 'The dream of Gerontius,' emphasised the fact that technique follows the pen—the composer compels choral progress. But a little time ago, the Union were singing easy 'Mendelssohn' passably well. Now, thanks to excellent management, the enthusiasm of the singers of North Derbyshire, and the labours of Mr. J. F. Staton, the conductor, they can conquer the technical difficulties of Elgar's famous work and leave a margin for the infusion of artistry and mood. The latter attribute was responsible for the only blot on an otherwise good performance—a too aggressive realism in the chorus of False Spirits. The soloists, Miss Helen Blain, Mr. Maurice D'Oisly, and Mr. Greeves Johnson, were almost uniformly successful. The band, although inadequately rehearsed, played the score creditably.

The Barnsley St. Cecilia Society also won success in Elgar under the alert direction of their new conductor, Mr. Joseph Soar. 'King Olaf' is one of the few ideal secular cantatas for a well-equipped Choral Society. The Barnsley singers performed it with a zest which would have had even more pleasurable results had the scarcity of men's voices been less in evidence. 'The challenge of Thor' was their most successful achievement, as 'The Wraith of Odin'—owing to the extremely slow tempo—was their worst. The soloists were Miss Mabel Manson, Mr. Frank Mullings, and Mr. Bridge Peters. The orchestra played extremely well.

A performance of the same work at Doncaster under Mr. Sanderson's direction found another South Yorkshire choir in enthusiastic mood. Aided by half-a-hundred choristers from Rotherham, the choir grasped their opportunities with but few lapses from their own high standards. Miss Caroline Hatchard, Mr. Gwynne Davies, and Mr. Frederick Ranalow were the soloists.

The Barnsley Symphony Orchestra gave a concert of music for string orchestra on February 20, with a programme that included Tchaikovsky's 'Élégie,' Op. 38; No. 4 of Coleridge-Taylor's 'Novelletten,' and Ernest Austin's Variations on 'The Vicar of Bray.' The latter work was very highly appreciated. Mr. Fred Popplewell was the vocalist of the occasion, and Mr. B. Langdale accompanied.

A serious programme, befitting the close of Lent, was put forward by the Hillsborough Choral Society. Bach's 'Praise the Lord,' Brahms's 'Song of Destiny,' and Elgar's '48th Psalm' formed a triple bill any Society might be proud to perform. Mr. Frank Shimeld secured both point and refinement from his choir, who in all save the opening portions of the Bach work sang admirably.

The last Sheffield Promenade Concert included in the programme Schumann's 'Rhenish' Symphony, played with requisite dash and picturesqueness by the orchestra, a long selection from 'Die Meistersinger' (the most successful of their performances), Smetana's descriptive tone-poem 'Vltava,' and works by Humperdinck and Berlioz. Miss Winifred Christie played in Franck's 'Variations Symphoniques' with poetic feeling and a fine sense of tonal beauty and proportion. Mr. J. A. Rodgers conducted.

Among other events of the month have been successful concerts by the Sheffield Cambrian Choir, conducted by Mr. Poppleton, a concert by the Chapeltown Sacred Harmonic Society ('Hymn of Praise' and Dvorák's 'Stabat Mater,' conductor, Mr. M. Thompson); a concert by the Hallé Orchestra, under Mr. Balling (César Franck's Symphony); the opening of a new organ costing £2,000, in the Victoria Hall, and the establishment of a Sheffield and District Association of Organists and Choirmasters.

YORKSHIRE.

LEEDS.

In Leeds we have had during the past month two of the most important concerts of the season. On March 5 the Choral Union, increased by a contingent from the Sheffield Choral Union to a choir of over four hundred voices, gave the first performance in Yorkshire of Granville Bantock's 'Atalanta in Calydon.' Considering the exacting nature of the work, for both singers and hearers, it was a happy idea to give it twice over in the course of the evening, and it was noteworthy that on the repetition all concerned, from Dr. Coward downwards, seemed to have a greater confidence, and it went quite brilliantly, the power of this big choir in sustaining the pitch in so long a work being extraordinary. This month this 'Choral Symphony,' which is quite the most remarkable thing in recent British music, is to be given by the Sheffield Society, when, by way of returning the compliment, the Leeds Society will furnish assistance. Certainly Dr. Coward has given no performance quite so satisfying since he assumed conductorship of the Leeds Choral Union.

The other notable choral event has been the production of Bach's B minor Mass on March 12, under Mr. Fricker's direction. The choral singing, especially of the quieter and more sustained portions, was excellent; some of the more brilliant ones seemed slightly hurried, and lost force in consequence. The tremendous Sanctus was very finely sung, and the Crucifixus was intensely impressive. The soloists were Miss Ada Forrest, Miss Alice Lakin, Messrs. F. Mullings, Marsden Williams, and Campbell McInnes. The annual performance of the 'St. Matthew' Passion took place in the Leeds Parish Church on March 17, under Dr. Bairstow's direction. The organ being under reconstruction, a small but complete orchestra was employed.

The revived Saturday Orchestral Concerts have been pursuing a thoroughly useful and successful progress. On February 22, Miss Ella Child played with great dash the solo part in Liszt's E flat Pianoforte concerto, and the balance towards classicism was restored by a Haydn Symphony (the first of the Salomon series). Elgar's 'Cockaigne' Overture, and Glinka's seldom-heard overture to 'Russlan and Ludmila,' were also included in the programme. On March 15 the season came to a close with the 'Pathetic' Symphony and some other popular orchestral pieces, and the concerts have proved so successful that the committee announce a series of six concerts next season. Mr. Frank Mullings made an emphatic success by his ardent singing of Siegfried's two Forging songs, one of which he had to repeat. The rival concerts begun by Mr. Julian Clifford also came to a conclusion, when, on March 1, he too chose the 'Pathetic,' and gave an excellent performance of it, besides playing the solo part in Saint-Saëns's rather dull fifth Pianoforte concerto. On this

occasion Mr. Mannito Klitgaard, a Danish bass, made an excellent impression by his very fine voice and intelligent style. The Rasch Quartet, on February 19, gave their last concert under their present leader, Mr. Johan Rasch, who, for some years one of the leading violinists in the town, has accepted a post in Germany. Goldmark's Pianoforte quintet in B flat (with Mr. Noel Bell as pianist), and Beethoven's last String quartet, the striking work in F (Op. 135), were the principal features of a programme which, like its performance, fully sustained the high reputation of these concerts. On March 8, Mr. Isidor Cohn gave a recital of the pianoforte compositions of that marvellous boy, Erich Korngold. The power shown in the second Sonata is quite uncanny; the picturesqueness of the 'Märchenbilder,' though wonderful in its occasional flashes of vivid expression, is more comprehensible in a boy. Miss Ella Child's Pianoforte recital, on February 26, introduced some unfamiliar things—a group of recent Debussy pieces, Liszt's B minor Sonata, and, most interesting of all, Busoni's clever and effective transcription of Bach's Chaconne, which was very brilliantly played.

BRADFORD.

At the Bradford Subscription Concert on March 7, Brahms's 'German Requiem' was given, with the co-operation of the Hallé Orchestra and the Festival Choral Society, the soloists being Miss Louie Fidler and Mr. Robert Maitland, of whom the latter proved the more suited to his task. Mr. Balling's reading sometimes sacrificed dignity to brilliance, but the choral singing was excellent. The very interesting 'Appalachia' variations of Frederick Delius were also given, and served as a rather belated introduction of that composer to his native town. On the following evening the last of the Permanent Orchestra's concerts took place. Beethoven's great Pianoforte concerto in E flat was included in the programme, but the soloist, Madame Klepper, had hardly enough force and distinction of style for such a work, though she played with delicacy and charm. Mr. Fricker conducted. The Free Chamber Concerts organized by Mr. Midgley have been continued. On February 24 the programme was confined to Beethoven, two of whose Violin sonatas were played, while the song-cycle 'An die ferne Geliebte' was another interesting feature. On March 10 Beethoven's Septet and Schubert's 'Trout' Quintet were greatly enjoyed by the audience.

The choral concerts need no more than the briefest mention: on March 5 the Bradford Old Choral Society, under Mr. E. J. Pickles, gave 'Elijah,' on March 14 the Festival Choral Society, under Sir F. Cowen, gave a concert of unaccompanied choral music, Bach's Motet for a double choir, 'Be not afraid' being the chief item in the programme. The 'German Requiem' was given in All Saints', Bradford, under Mr. Charles Stott, on March 17.

OTHER TOWNS.

At Huddersfield the famous Choral Society, one of the strongest in its material of any in the West Riding, gave Berlioz's 'Faust' on March 7, under Dr. Coward's direction, and with Miss Mabel Manson, Mr. Alfred Heather, and Mr. Charles Tree as principals. On February 18 the Glee and Madrigal Society, of which Mr. C. H. Moody is now the conductor, gave one of their typical programmes, including madrigals by Orlando di Lassus and Benet, and part-songs by Elgar and others. The Subscription Concert on March 11 was of more than ordinary interest, the Hallé Orchestra, under Mr. Balling, appearing in a popular programme that included Dvorák's 'New World' Symphony.

At Halifax the beautifully finished singing of the Madrigal Society on March 1, in old madrigals by Morley and Wilbye, and modern part-songs by Bantock and Debussy, was heard to the utmost advantage, and reflected credit on the able training of their conductor, Mr. H. Shepley. On March 6 the Halifax Choral Society, under Mr. Fricker, gave a programme which, in Brahms's 'Triumphlied' and Coleridge-Taylor's 'A tale of Old Japan,' afforded not only some striking contrasts, but a task worthy of this very efficient choir. On March 13 the Halifax Orchestral Society essayed Dvorák's 'New World' Symphony, an exacting task for an amateur body, of which, under Mr. van Dyk's guidance, they acquitted themselves at least creditably. At the Halifax Chamber Concert on March 14 the Rawdon Briggs Quartet gave a fine reading of Beethoven's Quartet in B flat (Op. 130), and, with Mr. Herbert Johnson as pianist, of Dvorák's charming Quintet.

The Hull Harmonic Society, on February 28, gave a performance of Elgar's 'King Olaf' under Mr. W. Porter's direction, and though this difficult work severely taxed their resources, achieved a considerable measure of success. The singing of Miss Jennie Taggart and Mr. Alfred Heather deserves special recognition. On March 11 the Hull Vocal Society, under Dr. G. H. Smith, gave 'Elijah,' and on March 14 the Philharmonic Society, of which Mr. J. W. Hudson is conductor, gave a programme of orchestral music, the chief feature of which was Beethoven's seventh Symphony.

The Keighley Orchestral Society, conducted by Mr. J. B. Summerscales, gave, on March 5, a concert of popular music, including the first 'Peer Gynt' Suite, and the 'Freischütz' Overture, Sullivan's 'In Memoriam' Overture being included in memory of the late Mr. Frank Davidson, a young musician, some of whose works had been given by the Society. On March 4, the Morley Choral Society departed from their usual routine by giving a very enjoyable orchestral concert, at which Mr. Fricker conducted the 'Unfinished' Symphony, and Mr. L. F. Bundle played the solo part in Schumann's Introduction and Allegro for pianoforte and orchestra. The Ilkley Vocal Society gave, on March 3, a refined and sympathetic performance, under Mr. Akeroyd's direction, of Coleridge-Taylor's 'A tale of Old Japan.' The Armley Choral Society, which, under Mr. H. H. Pickard's training, has won for itself more than local fame, gave Handel's 'Samson' with very good effect, on March 11, and justified this revival of a neglected masterpiece. On February 19, the last of the series of chamber concerts instituted by Mr. Hylton Stewart at Scarborough introduced as vocalist Mr. Plunket Greene, who, with the very sympathetic co-operation of Mr. Berkeley Mason, gave a generous selection of songs of all periods. Miss Mabel Moss contributed pianoforte solos. On March 13, Brahms's 'German Requiem' was given at St. Martin's, Scarborough, under Dr. Ely's direction, and with Mr. Hylton Stewart at the organ. The same work was given in Wakefield Cathedral on the same day, Mr. J. N. Hardy, the organist, conducting, and again at Dewsbury Parish Church on March 18, under the direction of the organist, Mr. G. H. Hirst.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Aberdeen.—The forty-sixth concert of the University Choral and Orchestral Society, which took place on February 21, was notable for an excellent performance of Bach's 'Phœbus and Pan,' under the direction of Professor C. Sanford Terry. The solo parts were taken by Miss Dorothy Silk, Mr. H. P. Skakle, Mr. A. C. Kidd, and Mr. J. B. O'Connor. The choir also gave 'Follow me 'ome,' a ballad for chorus and orchestra, by M. F. Bell, as arranged by Professor Terry, and the following part-songs:—'Sleeping' and 'In praise of Neptune,' by Edward German, 'Tanzlied,' arranged by Cornelius, and 'Eheu! Fugaces dies,' by Mr. J. S. Cook, a member of the Society. The orchestra also contributed separately.

Cupar.—The complete cycle of Coleridge-Taylor's 'Hiawatha' was performed with good effect by the Choral Union on February 27, under the direction of Mr. J. M. Cooper. The choral singing was of a high standard, and good work was done by the soloists, Miss Jean Gibson, Mr. John Jamieson, and Mr. Alex Richard. A small orchestra, assisted at the pianoforte by Mr. D. Coutts, provided accompaniments.

Dover.—A course of lectures arranged by Mr. H. J. Taylor in connection with the Municipal Institute has just been concluded at Dover. They have been given on alternate Saturdays before large and interested audiences. The first lecture was given by Dr. E. J. Bellerby on 'How to enjoy music.' Two lectures on 'The orchestra' were given by Mr. H. J. Taylor, the first dealing with stringed instruments, the second with wind instruments and percussion. Each instrument was shown and used, upwards of seventy examples being given. The last lecture was by Dr. Charlton Palmer, on 'Musical absurdities in connection with music and musical people.' Dr. Palmer dealt with absurdities in notation, in pianists, in vocalists, in church music, &c. The subject being one full of humour, it was much enjoyed.

Dundee.—Elgar's 'Caractacus' was performed for the first time in this city by the Amateur Choral Union on February 19. The soloists were Miss Jenny Taggart, Mr. Maurice D'Oisly, Mr. Herbert Brown, and Mr. Fletcher Perry. The work was enthusiastically received by a large audience. A band of forty-five, under the leadership of Mr. W. H. Cole, ably supplied the exacting orchestral accompaniments. Mr. Charles M. Cowe conducted.

Epping.—The Epping Choral Society gave their annual concert on February 26 in the Church Room (the Town Hall having unfortunately been burned down). The principal works given were Sir Frederick Bridge's 'A Song of the English' and 'The Cradle of Christ,' and the composer, who received an ovation, kindly conducted. The solos were taken by Miss Katherine Vincent and Mr. Graham Smart, who also contributed songs which were much appreciated. Instrumental solos were given by Mr. Frederick Simmons (who led the orchestra) and by Mr. E. Ralph Franklin, the Society's excellent accompanist. Mr. Henry Riding played the harmonium, and Mr. Donald Penrose conducted the part-songs and Grieg's 'Landerkennung.'

Heanor (Derbyshire).—A most successful performance of Mendelssohn's 'Elijah' was recently given in the Town Hall under the conductorship of Mr. A. H. Bonsor. The artists were Miss Nellie Judson, Miss Irene Buckley, Mr. E. Kemp, and Mr. James Coleman. The choir of 100 voices obtained admirable effect in the dramatic choruses.

Hoylake.—The Male-Voice Choir, after a period of inactivity, gave a highly-successful concert in the Town Hall on March 6. Mr. Gershom Stewart, M.P., said the choir was a credit to his constituency, and hoped it would never hibernate again. The artists were Mr. Charles Tree, Misses Ruby Round (violin), Nellie Marshall and C. Campbell. Mr. Charles Hughes (Southport) is the conductor.

Guildford.—A successful performance of Gounod's 'The Redemption' was given on March 13 by the Guildford Choral and Orchestral Society, under the direction of Mr. Archibald Hollier. The solo parts were taken by Miss Carrie Lanceley, Miss Kate Osborn, Mrs. Cole, Mr. Frank Tebbutt, and Mr. George Baker.

Hanley.—On March 13, the Glee and Madrigal Society gave as good a performance of 'A tale of Old Japan' as could be desired. The rich, smooth tone of the choir and its characteristically refined style were admirably suited to Coleridge-Taylor's sleek, melodious music. Elgar's 'Britons, alert,' from 'Caractacus,' provided contrasted material, in which the choir were again heard to great advantage. The programme also included orchestral numbers and contributions by the soloists, Miss Doris Carter, Miss Winifred Lewis, Mr. Maurice d'Oisly, and Mr. Thorpe Bates. Mr. John James conducted.

Hythe.—The Choral Society gave the third concert of their tenth season on March 12, when 'The Creation' (Haydn) was performed, with the omission of only two recitatives and one duet. Miss Blanche Kemble, Mr. Ernest Turner, and Mr. F. L. Keefe were the solo vocalists, Mr. A. T. Dixon was leader of the band, and Dr. A. T. Froggatt conducted.

Kidderminster.—Two humorous cantatas—'John Gilpin' and 'The wedding of Shon Maclean'—were the principal items in the programme of a recent concert of the Choral Society, given under the direction of Mr. J. Irving Glover. The choral singers did their work with great spirit, and admirable solo singing was provided by Miss Perceval Allen and Mr. James Coleman.

Kirkcaldy.—An excellent concert was given by the Amateur Orchestral Society on February 26, under the direction of Mr. J. M. Cooper. MacCunn's 'Land of the mountain and the flood,' Wagner's 'Flying Dutchman' Overture, and Schubert's 'Unfinished' Symphony were in the programme, and solo numbers were provided by Mr. John Jamieson (vocalist) and Mr. James Messeas (violoncellist).

Leicester.—Highly-creditable performances of Coleridge-Taylor's 'A tale of Old Japan' and Sir Hubert Parry's 'The Pied Piper of Hamelin' were given by the Philharmonic Society on March 11, under the direction of Mr. Walter J. Bunney. The choral singing and the work of the soloists, Miss Carrie Tubb, Miss Violet Elliott, Mr. Frank Mullings and Mr. Julien Henry, were at a high standard, a fact which made the smallness of the audience all the more regrettable.

Leven.—The Amateur Orchestral Society of thirty performers gave a concert on February 28, under Mr. J. M. Cooper's conductorship. Schubert's 'Unfinished' Symphony was the chief number. Solos were given by Mr. Davidson (vocalist) and Mr. Messeas (violoncello).

Lynn.—A high standard was attained by the singing of the Musical Society in a performance of 'Elijah' on March 5, under the direction of Mr. W. J. Comley. The choral interpretation was marked by good expression and attractive tone. The solo parts were well taken by Miss Idwen Thomas, Miss Evelyn Pull, Mr. Herbert Thompson, and Mr. Graham Smart. Mr. F. A. Keene was at the organ.

Newport Pagnell.—The Musical Society gave their annual concert in the new Electric Theatre on Tuesday, February 28. Musical Societies from Fenny Stratford, Olney, and Wolverton contributed members to augment the local forces, and a band and choir of 140 gave a splendid performance of 'The Messiah.' The soloists were Miss Idwen Thomas, Miss Marjorie Lockey, Mr. Herbert Thompson, and Mr. Graham Smart. Mr. C. Kenneth Garratt conducted. A large audience attended.

Newport (Shropshire).—Mendelssohn's 'St. Paul' was performed with good effect by the Choral Society, under the direction of Mr. James Smart, on March 11 at the Town Hall. The solo parts were taken by Miss Christine Bywater, Miss Edith Gould, Mr. Jesse Hackett, and Mr. James Coleman.

Portsmouth.—The programme of the Philharmonic Society's concert on March 6 had several points of interest, chief among which was Elgar's 'The Music Makers.' An admirable performance was given, in which the spirit of the words and music was fully reflected. The alto soloist was Miss Phyllis Lett. The choir were also heard separately in Charles Macpherson's 'Adieu, sweet Amaryllis' and in a Bach Motet. Miss Muriel Seymour, a violinist in the orchestra, was the pianoforte soloist in Schumann's Concerto. Mr. Hugh Burry conducted.

St. Helens.—Cowen's 'The rose maiden' was performed with admirable effect by the Co-operative Choral Society on March 6, under the direction of Mr. Abram Jones. Both the choral singing and the work of the soloists, Miss Rowena Thomas, Miss B. Myrtle Jones, Mr. Charles Lawrenson, and Mr. Richard Tranter, contributed to the success of the occasion.

Southport.—The Southport Choral Society on March 7, at the Cambridge Hall, gave their last concert of the present series, and completed their twenty-fifth season of continued concerts. In Brahms's 'Song of Destiny' and Parry's 'Blest pair of Sirens,' the choir displayed excellent tone, and the interpretation was very dignified and impressive. Tone and attack were alike good, and there were many delightful points in phrasing. In Brahms's Rhapsody for contralto solo and male choir Miss Teresa Amalfi sang the solo part with great earnestness, and the chorus parts of this work were ably sustained by the Southport Vocal Union. This fine body of male singers also gave effective interpretations of

'Deep Jordan's banks,' by Jenkins, and Coleridge-Taylor's 'The lee shore.' Miss Dorothy Crewe gave thoughtful and artistic pianoforte solos. Mr. J. C. Clarke proved himself once more an able conductor.

Sunbury-on-Thames.—The Choral Society gave an excellent performance at St. Mary's Parish Hall, on March 6, of Farmer's 'Christ and His Soldiers,' the solos being well sung by Mesdames Addington, Metcalfe, and Summers, and Messrs. Bishop, Herridge, and Idle. Mr. F. Broad, organist of St. Mary's Church, conducted.

Tamworth.—The Choral Society (established in 1886) performed 'Elijah' on March 5 before a large audience. Choir and orchestra numbered over 120. The soloists were Madame Laura Taylor, Miss Marguerite Sadler, Mr. Ernest Ludlow, and Mr. William Bately. Mr. H. Rose conducted.

Trowbridge.—Dunhill's 'Tubal Cain' and Pattison's 'The Ancient Mariner' were performed recently by the choir of the Congregational Church under the direction of Mr. E. C. Beaven. The principals were Misses Alexander and Hares, Mr. C. Hares, and Mr. F. Hillman.

Watford.—At the Public Library on February 19 the orchestras of the School of Music gave an excellent programme under the direction of Mr. Victor Duane. The junior section played two movements from Mozart's Symphony in D major (No. 23), and the senior section gave two movements from the 'Jupiter' Symphony and concerto movements, with Miss Nora M. Godman (violinist) and Mr. Frederick Pratt (pianist) as soloists. Mr. Ernest Hodgins (vocalist), Miss Eileen Duane (violoncellist), and Mr. Victor Duane (violinist) also performed.

Wolverhampton.—The Festival Choral Society, which has well earned its wide reputation, gave a most creditable performance of Brahms's 'Requiem' at the Agricultural Hall on March 10. The choir's capacity for subdued and dignified expression found a fitting medium in this solemnly magnificent music, and the interpretation, given under Mr. George Halford's direction, was impressive. Appropriate work was done by Miss Alice Hare and Mr. Harry Downing as soloists. The programme of the concert also included Beethoven's fifth Symphony.

Foreign Notes.

ANGERS.

A two-act opera, 'Le Retour,' composed to his own libretto by Max d'Ollonne, was produced at the Grand Theatre on February 13.

AUGSBURG.

At the last concert of the Oratorienverein an interesting symphonic-poem, 'Brand' (based on Ibsen's drama), by Karl Pottgiesser, was produced under the composer's direction.

BARMEN.

Under the conductorship of Herr Heger, Richard Strauss's 'Ariadne auf Naxos' was recently given for the first time at the Municipal Theatre.

BAYONNE.

Massenet's opera 'Thérèse' was lately played for the first time at the Opéra with great success.

BERLIN.

The Singakademie (conductor, Professor Georg Schumann) has given an interesting concert devoted to modern choral works. The programme included Bruckner's 150th Psalm, 'Hymnus an Amor' by Ernst Eduard Taubert, Hugo Kaun's 126th Psalm, the sixth chapter of 'The vision of St. John' by Walter Braunfels, and Richard Strauss's 'Wanderers Sturmlied' for six-part chorus.——Two new choral works by Siegmund von Hausegger, 'Die Weihe der Nacht' and 'Sonnenaufgang,' were produced under the direction of Professor Siegfried Ochs at the third concert of the Philharmonischer Chor.——An interesting Brahms programme was submitted by the Brahmsverein. Under the direction of Herr Fritz Rückward fine performances were given of the motet 'Warum ist das Licht gegeben dem Mühseligen' for four- and six-part chorus *a cappella* (Op. 74), and the 'Fest und Gedenksprüche' for eight-part chorus (Op. 109). 'The Neuen Liebeslieder Walzer' for solo voices, chorus, and pianoforte duet were also included in the programme.——Hans Pfitzner's overture 'Das Christelflein,' a Prelude and Fugue for orchestra by Ernst von Reznicek, 'Die Insel der Kirke' (the second of the 'Vier Episoden aus Odysseus Fahrten') by Ernst Boehe, the Prelude to the third Act of Max Schillings's opera 'Der Pfeifertag,' and Spohr's Concerto for string quartet and orchestra figured in the programme of the sixth Symphony Concert of the Königliche Kapelle (conductor, Dr. Richard Strauss).——At his last pianoforte recital Herr Karl Friedberg produced a new 'Sonata eroica' by Waldemar von Baussern.——The Brussels and Fitzner Quartets gave a concert devoted to Octets, the programme including beautiful examples by Johan Svendsen (Op. 3) and Mendelssohn.——The Pfannschmidtscher Chor sang Mendelssohn's 'Loreley' Finale, Georg Schumann's 'Sehnsucht,' and a new choral work, 'Die deutsche Tanne,' by Friedrich E. Koch.——Mlle. Nathalie Aktzéry gave three recitals consisting of Russian songs from the 18th, 19th, and 20th centuries. The programmes included works by Schilin, Dietz, Koslowsky, Kaschin, Bonlachoff, Wielhorsky, Glinka, Dargomiysky, Rubinstein, Moussorgsky, Borodin, Tchaikovsky, Rimsky-Korsakoff, Arensky, Davidoff, Cui, Balakireff, Glazounoff, Liapounoff, Tscherepinin, Glière, Gnjessin, Stravinsky, Rachmaninoff, Wassilenko, and Sachnofzsky.——The Königliches Akademisches Institut für Kirchengesang gave a concert devoted to compositions by Orlando di Lasso. The programme contained some of this master's finest works, such as a three-part 'Adoramus Te, Christe' and the two six-part motets, 'Timor et tremor' and 'Confitebor Tibi, Domine.'——Lortzing's opera, 'Der Waffenschmied,' was recently revived at the Deutsches Opernhaus.——Under the direction of Professor Arthur Nikisch, Josef Holbrooke's tone-poem 'Queen Mab' was performed at the ninth Philharmonic Concert for the first time in Berlin. Although the critics differ in their appreciation of the work, they nearly all admit the composer's remarkable command of the orchestra. The programme also included Strauss's 'Ein Heldenleben.'——A new Symphonic Rhapsody by Walter Lampe was played for the first time at the fifth Hausegger Konzert.——A Symphony in F minor (No. 3), by Max von Oberleithner, Debussy's choral work 'La Demoiselle élue,' new songs with orchestra by Weingartner, and 'A Pagan Poem' by Ch. M. Loeffler, formed the programme of the third of the Moderne Symphonie-Konzerte (conductor, Herr Iwann Fröbe).——Bruckner's eighth Symphony was played at a concert conducted by Herr Werner Wolff.——At Sam Franko's last concert of old orchestral music Handel's 'Concerto Grosso' in G minor, a Symphony in D major by Stamitz, several airs-de-ballet by Grétry, and Philipp Emanuel Bach's Pianoforte concerto in D minor were heard. Max Reger's Violin sonata in F sharp minor, Op. 84, was played by Madame Elly Ney van Hoogstraten and Herr Willi van Hoogstraten.——A new Pianoforte concerto by Serge von Bortkiewiez was recently produced by Herr Emeric von Stefaniai.——Under the direction of Herr Leo Blech, Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Royal Opera. It was admirably performed, and made a success.——An interesting programme, including Rudolf Siegel's 'Apostaten Marsch,' 'Requiem' for tenor solo, male choir and orchestra by Conrad Ansorge, an early composition by Richard Strauss, 'Der Brauttanz,' and Liszt's Trauerode 'Die Toten,' was submitted by the Charlottenburger Lehrergesangverein.——Cherubini's 'Anakreon' Overture and Berlioz's dramatic symphony 'Romeo and Juliet' were played under the direction of Dr. Richard Strauss at the seventh Symphony concert of the Königliche-Kapelle.

BONN.

Under the auspices of the Society Beethovenhaus the eleventh chamber-music Festival will take place during the days of April 27—May 1. The programme will contain among other works Beethoven's String quartets, Op. 18, No. 4, and Op. 130, the Serenade for flute, violin, and viola, Op. 25, Brahms's Sextet for strings, Op. 18, and the Pianoforte quintet in F minor; also the String quartet in E flat, Op. 109, and the Pianoforte quartet in D minor, Op. 117, by Reger. One evening will be largely occupied by instrumental compositions by Bach, including the Concerto for two pianofortes and string orchestra in C major. On the same occasion Vivaldi's Concerto for three violins and a set of old madrigals will be heard. The Festival will terminate with performances of Mozart's Clarinet quintet and Schumann's Pianoforte quintet. Among the artists engaged are the Rosé Quartet, the Klingler Quartet, the Bohemian Quartet, and Messrs. Eugen D'Albert and Max Reger.

BREMEN.

The programme of the sixth Philharmonic Concert (conductor, Professor Wendel) included Ernst Boehe's 'Tragic Overture.'——At the seventh concert, Reger's 'Concerto in the olden style,' and Brahms's second Pianoforte concerto in B flat (soloist, Madame Elly Ney van Hoogstraten) were played.

BRESLAU.

Brahms's cantata 'Rinaldo' was performed by the Waltzoldsche Gesangverein. —— The Lehrergesangverein gave Bleyle's 'Vereinsamt' (text by Nietzsche) and Hegar's 'Heldenzeit.'——Verdi's four 'pezzi sacri' figured in the programme of the Singakademie (conductor, Professor Dohrn).——At the Symphony Concerts the outstanding features have been performances of Liszt's 'Dante' Symphony, the fifth Symphony in B flat major by Bruckner, Weingartner's new 'Lustige' Overture, and Max Reger's 'Romantische Suite.'

BRUNSWICK.

Oscar von Chelius's opera 'Die vernarrte Prinzessin' was recently given for the first time at the Court Theatre.

BRUSSELS.

Symphonic pieces from Massenet's 'Erynnies' and Jan Blockx's 'Triptyque symphonique' ('Jour des Morts,' 'Noël,' et 'Pâques') were heard at the third Conservatoire concert. On February 22 a new opera, 'Kaatje,' composed by Victor Buffin to the libretto of Henri Cain (an adaptation of a play by Paul Spaak), was produced under the direction of M. Otto Lohse with success at the Théâtre Royal de la Monnaie.

BUDA-PESTH.

Among the most interesting works heard lately at the Philharmonic Concerts have been Mahler's 'Das Lied von der Erde,' a 'Suite-symphonique' by Nikolaus Radnai, Massenet's Overture to 'Phèdre,' Saint-Saëns's third Symphony in C minor (with organ and pianoforte), and Debussy's Rhapsody with clarinet obbligato. —— On the occasion of the fortieth anniversary of Professor Jenö Hubay's artistic activity a musical Festival devoted to his compositions took place lately. The chief feature of this was a performance of the opera 'Der Geigenmacher von Cremona.' His well-known pupils, Madame Stefi Geyer and Messrs. Franz von Vecsey and Joseph Szigeti, played the four Violin concertos. The King-Emperor conferred the high title of Königlicher-ungarischer Hofrath on the artist, who was the recipient of honours from all sections of the public.

CASSEL.

Mahler's fifth Symphony and Max Reger's 'Romantische' Suite were played at a Symphony Concert of the Königliche Kapelle (conductor, Herr Franz Beier).——At a concert of the Meininger Hofkapelle (conductor, Dr. Max Reger) Reger's 'Concerto in the olden style' was introduced.

CHEMNITZ.

Franz Mayerhoff's second Symphony in C minor was lately produced under the composer's direction. On the same occasion a Scherzo for orchestra, Op. 7, and a 'Rhapsodie sur des Thèmes de l'Oukraine,' by Erwin Lendvai, were played for the first time.

COBLENZ.

Under the direction of Professor Willem Kes the 'Schauspiel' Overture, by Korngold, was performed for the first time.

COLOGNE.

Otto Neitzel's opera 'Barbarina' was given for the first time at the Municipal Opera House on February 9. The work, which is in three Acts with an epilogue, was cordially received. Later, Hans Pfitzner's opera 'Der arme Heinrich' was introduced under the direction of Herr Gustav Brecher, and proved a great success.——Enrico Bossi's 'Der Blinde' for baritone solo, chorus, and orchestra, and his Organ concerto in A minor (most excellently played by the composer) and a 'Venizianische Suite' by Franca di Venezia, figured in the programme of the seventh Gürzenichkonzert (conductor, Herr Fritz Steinbach). On the same occasion Sgambati's interesting Pianoforte concerto was performed with Signor de Solis as soloist.

CREFELD.

Under the direction of Professor Müller-Reuter the 'Passions-Oratorium' by Felix Woyrsch was lately performed by the Singverein. The work made a favourable impression.

DARMSTADT.

A Serenade for string orchestra, by Johann Cleuver, was introduced at a Symphony Concert of the Court Orchestra. ——Max Reger's choral work 'Die Nonnen' was performed for the first time at a concert of the Musikverein.——Four beautiful songs, 'Unser Herz ist unruhig,' 'Tag und Nacht,' 'Der kurze Frühling,' and 'Immer wenn der Märzwind weht,' for female choir *a cappella*, by Arnold Mendelssohn, were produced at a concert of the Wagnerverein.

DESSAU.

Ernst von Dohnányi's String quartet in D flat and a Pianoforte trio in B major by Franz Mikorey were played at the third Chamber-music Concert.

DONAUESCHINGEN.

An unpublished Symphony of Haydn that has until recently been in the ducal private library was produced under the direction of Herr Burkard.

DORTMUND.

Handel's 'Acis and Galatea' and Bach's 'Phœbus and Pan' were performed at a concert of the Musikverein (conductor, Professor Janssen).

DRESDEN.

Tchaikovsky's rarely-heard Sextet for strings, 'Souvenir de Florence' (Op. 70), was performed at a concert of the Tonkünstlerverein.——Bruckner's ninth Symphony was played by the Königliche Kapelle.

DÜSSELDORF.

Under the direction of Professor Karl Panzner, Paul Ertel's symphonic-poem 'Hero and Leander' was played at the sixth Symphony Concert.——Berlioz's Te Deum for three choirs, orchestra, organ, and tenor solo, was given for the first time at the sixth Musikvereins-concert (conductor, Professor Panzner).——Offenbach's 'Die schöne Helena' was revived at the Municipal Theatre.

ELBERFELD.

Siegfried Wagner's opera, 'Der Bärenhäuter,' was recently given for the first time (with the composer as conductor) at the Municipal Theatre, and was well received. ——Henry Février's opera, 'Monna Vanna' (after Maeterlinck's drama), was given for the first time at the Municipal Theatre. The work was very well received.

FRANKFURT.

Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Opera House without conspicuous success. A better fate met the revival of Debussy's 'Pelleas and Melisande.'

GENEVA.

Among the most interesting recent features at the Symphony Concerts have been performances of Mahler's ninth Symphony, Richard Strauss's tone-poem 'Don Quixote,' and 'Deux préludes de Saint-Sébastien,' by Debussy, all of which were excellently played under the direction of Herr Bernhard Stavenhagen.——Gabriel Dupont's opera 'La Glu' was lately introduced at the Municipal Theatre.

GIESSEN.

At the last two concerts of the Konzertverein, Reger's choral work, 'Die Nonnen,' and 'Romantische Suite,' Bruckner's third Symphony, and Beethoven's 'Missa Solennis' were performed.

GRAZ.

Richard Strauss's 'Der Rosenkavalier' was recently given for the first time at the Municipal Theatre with great success.

HALLE.

Sibelius's 'König Christian' Suite was played at the fourth Symphony Concert in the Municipal Theatre.

HAMBURG.

The Singakademie (conductor, Professor Barth) gave a concert performance of Cornelius's 'Der Barbier von Bagdad' (in the edition of Felix Mottl).——The programme of the last Philharmonic Concert, given under the direction of Herr von Hausegger, contained Max Schillings's Violin concerto and three Böcklin-Phantasien for orchestra by Felix Woyrsch.

HEIDELBERG.

The seventh concert of the Bachverein was devoted to old instrumental music, the programme including works by Jacopo Peri, Fr. Cavalli, M. A. Cesti, S. Rosa, G. Sarti, Paësiello, Gluck, Piccini, Ditters von Dittersdorf, Rameau, and Mozart.——Handel's 'Concerto grosso' in B minor, a rarely-heard Symphony for strings with two oboes and two horns by Haydn, and Chabrier's Rhapsody 'España' were performed at the eighth concert.

KARLSRUHE.

Two new operas, 'Zuleima,' by the eighteen-year-old composer, Heinrich Bienstock (libretto by Ferdinand Lion), and 'Der fahrende Schüler im Paradies' (an adaptation of Hans Sachs's carneval-play by Fritz Koennecke), were recently produced at the Court Theatre. Both composers show much talent, though that of Koennecke is more mature.

LEIPSIC.

Under the direction of Herr Otto Lohse, Franz Schreker's very interesting opera 'Der ferne Klang' was given for the first time at the Municipal Theatre with great success. The work is undoubtedly one of the most remarkable products of recent years.——Bruckner's Symphony in A major was given for the first time at a Gewandhaus concert (conductor, Professor Arthur Nikisch).——Volkmann's Overture to 'Richard III.' was played at a Philharmonic Concert under the direction of Professor Hans Winderstein.——The Riedel-Verein (conductor, Dr. Georg Göhler) gave fine performances of Bossi's 'Canticum Canticorum' and Verdi's Te Deum and 'Stabat Mater.'——At the last concert of the Bachverein, Professor Straube secured excellent performances of five of Bach's most beautiful cantatas.——At the concert of the Pauliner Gesangverein, Kurt Striegler's choral work, 'Elfenlied,' and Karl Bleyle's 'Sieges-Ouverture zur Jahrhundertfeier der Schlacht bei Leipzig' were produced.——Georg Schumann's oratorio, 'Ruth,' was sung for the first time by the Philharmonischer Chor (conductor, Herr Richard Hagel).——Under the conductorship of Dr. Georg Göhler, Mahler's 'Lied von der Erde' was performed for the first time in Leipsic.——A performance of Max Bruch's 'Lied von der Glocke' was given by the Singakademie (conductor, Herr Gustav Wohlgemuth).——The Rebner Quartet, from Frankfurt, played an interesting MS. Quartet (Op. 31) by Cyril Scott.

MANNHEIM.

One of the most notable of recent events has been a performance of Arnold Schönberg's tone-poem 'Pelleas und Melisande.' The work, excellently played under the baton of Herr Bodanzky, achieved a considerable success.

MOSCOW.

Brahms's 'Schicksalslied' and Hugo Wolf's 'Feuerreiter' were given for the first time in Moscow under the direction of M. Serge Kussewitzsky.——At another of Kussewitzsky's concerts, works by Fanelli, Debussy, and Ravel were heard with great interest.——The name of Scriabine has been much in evidence. M. Kussewitzsky has performed the 'Poème de l'Extase,' all the Symphonies have been played recently, and at the sixth Philharmonic Concert M. Leonid Kreutzer conducted the 'Poème divin'; M. Siloti included the second Symphony and the extraordinary 'Prometheus' (with the composer at the pianoforte) in one of his programmes.——Melartin's third Symphony was played under the composer's direction at the fifth concert of the Imperial Russian Music Society.

MÜNCHEN-GLADBACH.

Richard Strauss's Symphonic-fantasy 'Aus Italien,' and Max Schillings's 'Hexenlied,' were played at the fourth Symphony Concert under the conductorship of Herr Gelbke.

NANCY.

Massenet's last opera 'Roma' has been given for the first time, with success.

NEW YORK.

The ensemble of the Chicago Opera (manager, Mr. Dippel) introduced Kienzl's opera 'Der Kuhreigen' and Zandonai's 'Conchita'——Wolf-Ferrari's 'Le Donne curiose' was given with great success under Signor Toscanini's direction.——The policy of producing operas by native composers, inaugurated by the Metropolitan Opera Company last year with the production of Dr. Parker's 'Mona,' was recently followed up. The work chosen this time was Dr. Walter Damrosch's opera 'Cyrano de Bergerac (the libretto being an adaptation of Rostand's drama). The work, excellently presented under the direction of Herr Alfred Hertz, was well received by the public; but the general opinion is that, although fluent and effective, the music lacks originality.

NICE.

A new opera, 'Myriane,' composed by Charles Silver to the libretto of Messrs. P. Ferrier and P. de Choudens, was recently produced at the Opéra.

PARIS.

Schumann's 'Faust' scenes were performed at the Conservatoire Concert on February 23.——At the Colonne Concert given on the same day, Fanelli's interesting 'Fête dans le Palais de Pharaon' was played with success, which, however, did not reach the delirious dimensions of last year, when the composer sprang into fame from utter obscurity.——Bourgault Ducoudray's 'Rhapsodie cambodgienne' was included in the programme of the Lamoureux Concert.——A new opera, 'Carmosine,' by Henry Février (libretto by Messrs. Henri Cain and Louis Payen), was successfully produced on February 24.——On March 2 Théodore Dubois's 'Symphonie Française,' was played at the Conservatoire Concert.——A fine performance of César Franck's 'Les Béatitudes' was given under the direction of M. Gabriel Pierné at the Colonne Concert on March 7.——On the same day Mahler's 'Kindertotenlieder' were sung at the Lamoureux Concert.——A most interesting 'Scherzo fantastique' by Igor Stravinsky was played at the Sechiari Concert.——Gluck's 'Armide' has been revived at the Grand Opéra.

PRAGUE.

At the last concert of the Kammermusikverein Arnold Schönberg's 'Pierrot Lunaire' Lieder were performed, and were most emphatically hissed by a large section of the public.

ROME.

Vincenzo Tommasini's comic opera, 'Eguale fortuna,' was recently produced at the Costanzi Theatre. The composer (who is his own librettist) shows much talent, and his work was well received.

ROUEN.

A new opera, 'Graziella,' composed by Jules Mazellier to the text by Messrs. Henri Cain and Gastambide, was lately produced at the Opéra.

ST. PETERSBURG.

Dr. Richard Strauss recently conducted two concerts on his own compositions, and won a great personal success. The majority of the critics, however, failed to appreciate 'Ein Heldenleben.' His 'Elektra' will by now have been performed at the Imperial Opera, where it has for a long time been in preparation.——Mahler's seventh Symphony was played for the first time at the sixth Kussewitzsky Concert. ——At the seventh concert the Prelude to Moussorgsky's opera, 'Chovantschina,' Liadoff's 'Baba Jaga,' and fragments from Igor Stravinsky's Ballet 'Petruschka' were heard with great interest.——The seventh Siloti Concert was occupied largely by works of Bach (all given for the first time in St. Petersburg), the programme including the Magnificat, Prelude to the 140th Cantata, and the sixth 'Brandenburg' Concerto. The concert terminated with a fine performance of Rachmaninoff's cantata, 'The Spring.' ——The famous pianist, M. Joseph Hoffmann, has created a sensation this season. He has so far given fourteen pianoforte recitals in the biggest hall here, and has continually played to crowded houses.

VIENNA.

A Kammersymphonie for string quartet, oboe, clarinet, horn, bassoon, and harp, by Richard Stöhr, was produced at a concert of the Tonkünstlerverein.——The Philharmonic Choir (conductor, Herr Franz Schreker) produced Arnold Schönberg's new choral work, 'Gurre Lieder.' A kind of secular oratorio, it is designed for solo voices, male choir, mixed choir, and a very large orchestra, containing a number of divided string groups, twenty-five wood-wind and twenty-five brass, besides a small arsenal of percussion, instruments. There are unmistakable beauties of tone-effects and atmosphere, and passages which to the uninitiated appear hideous or ridiculous. The weakness of the work is its extreme length and too great preponderance of the Adagio movement. The music is said, however, to be often on an intellectual level with the intensely-poetic text of the Danish writer J. P. Jacobsen.——At the Volksoper, Mascagni's opera 'Isabeau' was given for the first time in any German-speaking country. The work was not a great success.——A sensation recently occurred at the Imperial Court Opera. Public dissatisfaction with Herr Gregor's management came to a head at a performance of Meyerbeer's 'Huguenots,' and it vented itself upon an unfortunate understudy for the part of Valentine. The uproar was so violent that the police were summoned to restore order. Herr Gregor has offered to resign.

Miscellaneous.

His Majesty The King has been graciously pleased to accept a copy of Mr. Francesco Berger's volume of 'Reminiscences,' lately published by Messrs. Sampson Low & Co., and dedicated, by special permission, to Queen Alexandra.

Mr. Tobias Matthay gave a lecture on 'The fundamentals of teaching touch or technique' to the London section of the Music Teachers' Association at Morley Hall on February 26.

An extremely interesting lecture on the Viol da Gamba and other old instruments was given by Mr. E. Van der Straeten before the L.C.C. Hackney Institute Musical Society on March 15. The lecturer, who is an indefatigable explorer in the realm of old music, drew up a unique programme of music, largely for gambas, bass-viols, and viole d'amour, to illustrate his remarks. The composers represented were John Jenkins, Simon Ives, Lawes, Corkine, Christopher Simpson, August Kühnel, J. J. Fux, Schenck, Bach, Ariosti, Pietro Torri, Marais, Laborde, d'Hervelois and Philip Rameau. In five cases there were 'novelties.' These were a Bach Aria with obbligato for two gambas; a Fancy by Simpson; a Sonata by Kühnel for two gambas with harpsichord; an anonymous vocal duet with accompaniment for three violas; and a song by Laborde.

The Journal of the Welsh Folk Society (vol. i., Part 4), bears witness to the zeal and ability of the promoters of this excellent organization. The section (Part 4) just published is a substantial booklet of sixty pages, and it contains much material of great interest to all interested in folk-song. When the Society was started the members were told that there were no tunes to be collected. Two years ago the Society had collected five hundred, and now—says the editor of the Journal—they have lost count. The preface by the editor reviews the work of the Society up to 1912, and is a very interesting survey. We hope to give consideration to the contents of the volume later on. The secretaries are Mrs. Mary Davies, 12A, Eton Road, Hampstead, London, and Miss Amy Preece, Penrtos, Carnarvon.

The name of Mr. Percy A. Scholes (Extension lecturer of Oxford University and of Manchester University) has been added to the supplementary list of Extension lecturers of the University of London.

Mr. Cecil Sharp's second lecture under the auspices of the Folk-Dance Society took place at Queen's (small) Hall on February 20. The subject was 'Morris Dances.'

Mr. Paul Rochard has been appointed conductor of the Nuneaton Choral Society.

Answers to Correspondents.

Professor G.—(1) The greater number of the issues of the *Musical Times* for the last six years can be supplied at the original price or a little more. Some, however, are scarce, and are therefore expensive. (2) The usual professional discount is allowed. (3) We will communicate with you on receiving your name and address.

Elsie Cox.—♩ = 69 seems much too fast for the opening. We suggest ♩ = 46, which would leave time for the later elaborations. The ♩ = 96 would then be 'Poco più mosso.'

C. A. F.—Authorities differ as to the time-position of the turn. In the present case we think that the turn should be considered as part of the preceding bar.

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This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 57.

In the March number of the *Choir* a writer states that 'it is a fact some choirmasters and soloists prepare their music [for competitions] *not in accordance with the composer's intentions* so much as to suit the known 'vagaries and preferences' of the adjudicators for the time being.' The italics are ours. We do not believe that this charge can be substantiated by evidence. If it can be, then it must be easy to describe in writing the 'vagaries and preferences' of the best-known adjudicators. Will some of the conductors —if there be any in existence—who work on these lines be good enough to describe in detail the various ways of preparing a part-song (say Elgar's 'O happy eyes') to meet the different views of Dr. McNaught, Dr. Walford Davies, Mr. Granville Bantock, and Mr. Harry Evans? We shall be glad to endeavour to find space to print such illuminating communications. Will the writer in the *Choir* assist us in this quest?

We have received a letter from 'A Member of a County Competition Committee' in which the suggestion is made that as competitions lead to jealousy and implications on the fairness of adjudicators, it would be better for choirs, &c., to sing before competent judges, and be criticised without being placed or awarded prizes. But apart from many other considerations into which we cannot enter at present, we are unable to see how this plan would eliminate the original sin of jealousy or get rid of the unbelief in the wisdom of judges. On the whole, competition, with all its revelations of faulty human nature, is the best in the long run for the achievement of the object in view, namely, the education of competitors. If there were no such thing as jealousy apart from competitions we should be better inclined to consider our esteemed correspondent's suggestion.

We remind our readers that two of the most important competitive Festivals established in the country will be held shortly. The Morecambe event takes place on April 30, May 1 to 3, and the Midland Competition (Birmingham) on May 20 to 24. We give a special welcome to a new Festival to be held at Bolton on April 24, 25, and 26. Councillor T. H. Haythornthwaite, 19, Old Hall Street, Bolton, is one of the honorary secretaries.

LONDONDERRY FEIS.

February 25, 26, 27, 28, March 1.

General satisfaction was expressed with the outcome of this year's Feis. The syllabus provided nearly fifty competitions, entries were on the whole good, and the adjudicators, Mr. Ivor Atkins, Mr. E. T. Cook, and Mr. W. H. Reed, found much to praise in the performances submitted. We give below some of the chief results:

LADIES' CHOIRS.

Tests: 'Sound sleep' (Vaughan Williams).
'The Pixies' (Coleridge-Taylor).

1st. Maiden City Choir (Mr. S. Smith).
2nd. Coleraine Madrigal Society (Mr. G. Norman Hay).

CHURCH CHOIRS (A).

Tests: 'If ye then be risen with Christ' (Ivor Atkins).
'Lead, kindly Light' (Dykes).

Seven entries.

1st. M'Quiston Church, Belfast.
2nd. Church of the Good Shepherd, Sion Mills.
3rd. Ballycastle Church.

MIXED-VOICE CHOIRS.

Tests: 'The Wraith of Odin' (Elgar).
'Summer is gone' (Coleridge-Taylor).

1st. Maiden City.
2nd. Coleraine Madrigal.

SOLO COMPETITIONS.

Soprano.—Miss Helen Kevin.
Mezzo-soprano.—Miss Winifred Thompson.
Contralto.—Miss D. McLaughlin.
Tenor.—Mr. G. Herbert Reed.
Baritone.—Mr. Gilbert Young.
Bass.—Mr. J. Wylie.
Ladies' Solo.—Miss H. W. Thompson.
Men's Solo.—Mr. Harold Morrow.
Irish Song.—Miss Gabrielle Doherty and Captain J. C. Herdman.
Millar and Beatty Challenge Cup (for prize-winners at this and previous Festivals).—Miss Doherty.
Solo Sight-singing (Sol-fa).—Mr. William Scott.
" " (Staff).—Miss Winifred Ramsay.
Boys' Vocal Solo.—William McCausland Stewart.
Pianoforte (senior).—Miss N. Ireland.
Accompanying at Sight (21 entries).—Miss H. Boyd.
Violin (senior).—Mr. R. J. Bell.

There were also classes for school and other juvenile choirs, action-songs, chamber-music, &c. At the final concert there was a 'Gilbert and Sullivan' competition in costume, judged by the audience.

THE SOUTH-WEST LONDON FESTIVAL.

March 1 to 8 and 15.

This Festival, which is presided over by H.R.H. the Princess Christian of Schleswig-Holstein, commenced on March 1 at Wandsworth Town Hall and concluded at the Crystal Palace on March 15. Two concerts by first prize winners were given, at which large audiences attended. The adjudicators were Dr. Alderson, Mr. Henry Bird, Dr. C. J. Frost, Mr. Walter Ford, Mr. Alfred Gibson, Mr. Herbert Hodge, Herr Hans Neumann, Mr. Dan Price, and Rev. H. T. Spencer. The competitions were keen and the standard well maintained. The entries numbered 725, and although so large, could have been doubled if simpler tests had been imposed and the ideal lowered; but the Committee steadfastly set their face against the inclusion of anything not of the highest order. It is gratifying to note the growing popularity of this Competitive Festival, and the genuine interest of the outside public in its work and aims. The closing concerts were the crowning successes of the series. At the afternoon performance Her Royal Highness the Duchess of Albany distributed the prizes, and her gracious manner won the hearts of all. There were also present Lady Katharine Meade, Lady Kirk, Sir William Lancaster, and the Hon. Lionel St. Aubyn. At the final concert the same evening Sir Arthur and Lady Holland distributed the

awards. Special reference is due to the Rugby male-voice choir, who sang with remarkable skill and precision. Mr. George K. Stratton (violinist) also gained high commendation.

Soprano.—Lily Marston.

Mezzo-soprano—Doris Goodwin.

Contralto solo.—Beatrice V. Betts.

Baritone.—Reginald Yates.

Tenor—'Come, gentle sleep' (Sullivan).—William Groves.

Bass solos—'She alone charmeth my sadness.'—Harry Dawe.

Boys' solo.—Leonard C. Welch.

Girls' solo.—Doris Duck.

Girl's solo (over 13 and under 16).—Hilda Dear.

Pianoforte solo (16 and 17 years of age).—Patricia Moore.

Pianoforte solo (Senior): Sonata in G minor (Schumann).—Gladys Goulder.

Pianoforte and Violin duet (Senior).—Gwen Elen Bury and Agnes Stock.

Pianoforte solo.—Leslie Regan.

Accompanying Song at Sight.—Test: 'Within my garden,' by Teresa Del Riego.—Muriel J. Herbert.

Pianoforte Transposition.—F. Leslie Forsaith.

Pianoforte Sight-Playing (Senior).—Muriel J. Herbert.

Violin solo.—Joshua Messias.

Violin solo (Senior).—George K. Stratton.

School Orchestras (1st and 2nd violins and pianoforte), 'Coronation March' (Meyerbeer).—Sheen School of Music Orchestra (Miss R. Grant).

'The Musicians' Company' Competition for Church or Chapel Choirs (Mixed Voices): Anthem, 'Blessed are they that dwell in Thy house,' (Berthold Tours).—Northcote Road Baptist Church (W. M. Hitchcock).

Elementary School Choirs (boys).—(1) Two-part song, 'To the owl' (Herbert N. Howells); Novello's School Songs, No. 1089; (2) Madrigal (s.s.c.), 'Come away, sweet love, and play thee' (C. E. Miller); (3) an Ear-Test and a Unison Sight-Test in Staff notation or Tonic Sol-fa.—Queen's Road Boys' School, Wimbledon (J. Boulden).

Choirs of equal voices.—(1) Two-part song, 'What does little birdie say?' (Emil Kreuz); (2) Two-part song, Osme's song from 'Sylvia' (Charles Wood)—St. Mary's College, Barnes (Miss E. Hays).

The London Shield Competition.—(1) Two-part song, Invitation to the dance' (Carl Reinecke); (2) Trio, 'Lullaby, O lullaby' (Madeley Richardson)—King Edward Institute Choir, Spitalfields (Madame Kate Nicholls).

Ladies' Choirs—(1) Three-part song, 'Beauteous morn' (E. German); (2) 'Tears, idle tears' (Gustav von Holst).—Madame G. Day Winter's Ladies' Choir.

Men's Choirs.—(1) 'Whether I find thee' (Elgar), (2) 'United are we' (Brahms).—Rugby Male-Voice Choir (H. Lane).

'The South of the Thames Competition' for Choral Societies: (1) 'By a gentle river laid,' by John E. West; (2) Madrigal, 'Thine am I, dearest' (Monteverde).—Camberwell Choral Society (W. J. Hooper).

The *Daily Telegraph* Shield.—'Song of Proserpine' (Coleridge-Taylor); 'A song of love's coming' (Mackenzie).—Essendine Choir, Paddington (William Kendall).

Elementary School Choirs, Girls (the South and West London Shield Competition).—(1) Two-part song, 'Elfintown' (Granville Bantock); (2) Trio, 'The shepherd' (H. Walford Davies); (3) an Ear- and Sight-Test in Staff notation or Tonic Sol-fa.—Walworth Central Girls' School (Miss E. M. Smith).

String Orchestra.—Third and fourth movements from 'Lady Radnor's Suite' (C. H. H. Parry).—Balham School of Music Orchestra (Signor Coviello).

The 'Kimber' Shield,—'Charm me asleep' (Leslie).—Essendine Choir (as above).

Dr. Huntley and Dr. Abernethy awarded the Trinity College Scholarship (£9 9s.) to the soprano vocalist, Miss Lily Marston.

STRATFORD AND EAST LONDON FESTIVAL.

March 1 to 10.

This old-established event continues to flourish, although this year there was a set-back. The entries were not very strong in choral Societies, as will be seen from the following statement: Local Choral Societies (2); Open Class Choral Societies (2); Small Choral Societies (2); total (6). Besides these there were Church Choirs (4); Men's-Voice Choirs (3). There were no entries for female-voice choirs, except in the form of Girls' Clubs (4). There can be no question that Stratford has produced remarkable school-choir results, but surely the naive claim made in the programme that East London choirs generally—and junior choirs in particular—exhibit 'far, far away the best singing' to be heard in this country, must be taken *cum grano salis*. Fifty-two Junior Choirs were heard at Stratford on this occasion. This is a splendid record. The pianoforte sections, too, were undoubtedly unique and wonderful in their scope and results. Solo-singing, again, is a successful section. We give below a summary of the chief results.

PIANOFORTE (Gold Medal Class). Nine entries.

Test: Scherzo (Brahms).

1st. Miss Dorothy Marshall, Stratford.
2nd. Miss Elsie Gregory.

Seniors (19 years and upwards). Twenty-two entries.

Test: Allemande, Gavotte, and Musette (Eugen d'Albert).

1st. Miss Donish Whitworth.
2nd. Miss Maisie A. Sendell.

(Ages 17-18.) Fifteen entries.

Tests: Study in D major (J. B. Cramer).
'Song without words.' Book I., No. 5 (Mendelssohn).

1st. Miss Gladys Langford.
2nd. Miss E. Virginia Saunders-Jacobs.

VIOLIN (ages 15 and upwards).

Preliminary, 13 entries; final, 3 entries.

Test: Ballade in C minor (S. Coleridge-Taylor).

1st. Miss Ada M. Frenkel.
2nd. Miss Thurza E. M. Searle.

VOCAL SOLOS.

Gold Medal Class (open only to previous prize-winners).

Soprano. Nine entries.

Test: 'Lord of our chosen race,' from 'Ivanhoe' (Sullivan).

1st. Miss Stella Farmer.

Gold Medal Class. Mezzo-soprano. Six entries.

Test: Recit. and air, 'O love, from thy power,' from 'Samson and Delilah' (C. Saint-Saëns).

1st. Miss Elsie Gough.

Soprano (1st song). Twenty-two entries.

Test: 'Where daffodils grow' (Elsie E. Horne).

1st. Miss Marjorie Bowen.

Soprano (2nd song). Seven entries.

Test: 'The sweet o' the year' (Alicia A. Needham).

1st. Miss D. Buckingham.

Mezzo-soprano (1st song). Twenty-nine entries.

Test: 'The stars' (Montague F. Phillips).

1st. Miss Elsie Croft.

Mezzo-soprano (2nd song). Thirteen entries.

Test: 'A May song' (Cowen).

1st. Miss Marie Smith.

Contralto. Eleven entries.

Test: 'By the bivouac's fitful flame' (Hamilton)

1st. Miss Muriel MacGregor.

Tenor. Nine entries.

Test: 'Dreamland' (Hamish MacCunn).

1st. Mr. W. Roseveare.

Baritone. Eight entries.

Test: 'Hope, the hornblower' (John Ireland).

1st. Mr. Fred Stanley, Stratford.

Baritone (final). Three entries.
Test: 'The tourney' (Healey Willan).
1st. Mr. R. Hopkins.

Bass. Ten entries.
Test: 'Sir Nigel's song' (Monk Gould).
1st. Mr. F. W. Busby.

Girls' Solo Singing. Thirty-seven entries.
Test: The nightingale of Lincoln's Inn' (Herbert Oliver).
1st. Miss Nellie Norman.

Boys' Solo Singing. Twenty-one entries.
Test: 'O, bid your faithful Ariel fly' (S. Linley).
1st. Master John Bartindale.

Adult Choirs.

Choral Societies. Two entries.
Tests: 'Evening scene' (Edward Elgar).
'Music, when soft voices die' (Granville Bantock).
1st. Essendine Choir, Paddington (Mr. W. Kendall).

Men's Choir. Three entries.
Tests: 'Song of the Bards' (Julius Harrison).
'Ward, the Pirate' (arr. by R. Vaughan Williams).
1st. Woodford Male-Voice Glee Singers (Mr. W. H. Friend).

East London and Essex. Two entries.
Tests: 'How beautiful this night' (Percy E. Fletcher), and an own-choice piece.
1st. Queen's Road Commercial and Art Centre, Dalston, 'Phillida flouts me' (Lee Williams), (Mr. Walter Penn).

Choral Societies (small). Two entries.
Tests: 'Summer is gone' (S. Coleridge-Taylor), and an own-choice piece.
1st. Excelsior Choir, Chelmsford, 'Come, gentle swains' (Michael Cavendish) (Mrs. T. H. Waller).

Church Choirs (Men and Boys). Four entries.
Tests: 'Be glad and rejoice' (Myles B. Foster).
Psalm xxviii., to the chants by Hopkins in 'Cathedral Psalter.'
1st. St. Michael and All Angels' Church, Little Ilford (Mr. F. E. Wilson).

The adjudicators were Messrs. James Bates, Oscar Beringer, Frederick Corder, Allen Gill, Dr. H. A. Harding, F. C. Field Hyde, Hermann Klein, Wesley Mills, George Oakey, Arthur W. Payne, Daniel Price, Charles F. Reddie, Dr. H. W. Richards, and Mrs. Louisa Walker.

For School Results see School Music Review.

CARLISLE.—March 3, 4, 5.

Throughout this Festival the support of both competitors and audiences was satisfactory. The test-pieces represented on the whole the highest standard of difficulty that choirs and soloists in the neighbourhood have yet had to encounter, and some of the performances were below requirements; but such stiff schooling will bear fruit in the end. Mr. Harry Evans, who adjudicated, made the chief awards as given below.

Children's Competitions.

Sunday School and other Choirs.
1st. Upperby (Miss A. Mann).

Village Day School Choirs.
1st. Keswick (Miss Helen Marshall).
2nd. St. Aidan's (Mr. J. Routledge).

Day School Choirs (Challenge Shield Class).
1st. Goodwin Boys (Mr. W. H. Reid).
2nd. Robert Ferguson Memorial (Miss R. Bigg).

Village Choirs (Challenge Shield Class).
1st. Carleton C.E. (Miss N. B. Archer).
2nd. Dovenby Voluntary School (Mr. T. L. Hayston).

Trio for equal voices (Challenge Shield Class).
1st. Goodwin Boys.
2nd. Robert Ferguson.

Sight-tests, with separate awards, were also imposed in several of the above classes. The children's programme ended with a combined performance, under Mr. Evans's direction, of the cantata, 'Mice in Council,' by W. McNaught.

Business Choirs, Etc.

Girls' Choirs.
One entry, Charlotte Street Young Women's Mutual (Mrs. Creighton).

Lads' Choirs.
1st. St. Aidan's Young Men's Club (Mr. J. Routledge).

Other Girls' Choirs.
1st. St. James's Girls (Mr. Sutton Jones).

Adult Village Choirs.

Church and Chapel.
1st. Lorton Church (Rev. G. Pallister).

Treble and Alto Choirs.
1st. Hayton (Mrs. Neil MacInnes).

Choral Societies.
1st. Colthwaite (Mr. W. H. Reid).
2nd. Mosser (Miss Sewell).

Ladies' Choirs.
1st. Mosser.
2nd. Clifton.

This section of the competitions also terminated with a concert by combined choirs.

Church and Chapel Choirs.

First prizes won by Fisher Street Presbyterian, Upperby Church, and Cecil Street Primitive Methodist.

Ladies' Choirs (Open Class). Eight entries.
1st. Triphena (Miss M. E. Thompson).
2nd. Carlisle Madrigal (Mr. J. R. Cockbain).

Choral Societies.
1st. Scotby (Mr. W. H. Reid).
2nd. Brampton Madrigal (Mr. F. Drakeford).

Male-Voice Choirs.
1st. Goodwin (Mr. W. H. Reid).

Choral Societies (Challenge Shield).
Tests: 'The fortune-teller's story' (Faning).
'Tell me, O love' (Parry).
'The silver swan' (Orlando Gibbons).
1st. Carlisle Madrigal (Mr. J. R. Cockbain).
2nd. Carliol (Mr. W. H. Reid).

Sight-singing (Challenge Shield).
1st. Carlisle Madrigal.
2nd. Carliol.

At the final concert the feature of the evening was a performance of Bach's 'Sleepers, awake' by a choir of 309, under the direction of Mr. Evans.

FIFE.—March 7, 8.

The most satisfactory feature of the third Fife Musical Festival, held at St. Andrews, was the entry list in the juvenile classes. There were four competitions in this section, the 1st prizes being won as follows: Scotch songs, Wormit (Mr. D. Allison); English folk-songs, Lundin Mill (Mr. T. A. Maxwell); Two-part song, Ferry-Port-on-Craig (Mr. R. Wedderspoon); Psalm-tune, Colinsburgh (Mr. T. Clark). Only two choral Societies—Cupar Choral Union (Mr. J. W. Cooper) and Newport Choral Society (Mr. R. Scott)—entered in the various classes provided; for obtaining the highest aggregate marks Newport were awarded the Wakefield Memorial Medal. In the Church Choir section, in which only Ferry-Port-on-Craig (Mr. R. Wedderspoon) and St. Andrews Martyrs' United Free Church (Miss E. A. Wallace) entered, the chief prize was won by the latter choir. The adjudicators were Dr. R. Vaughan Williams and Mr. Frederick Keel. The tests were admirably, if rather ambitiously, chosen. In the adult classes they included a chorus from Bach's 'O Light everlasting,' Morley's 'April is in my mistress' face,' Elgar's 'Evening scene,' Vaughan Williams's 'Sound sleep,' and Wesley's 'The Lord hath been mindful.'

MANCHESTER TONIC SOL-FA FESTIVAL.

March 8.

The thirteenth Annual Manchester District Tonic Sol-fa Festival, held under the auspices of the Salford Municipal Entertainments Committee, and organized by the Manchester and District Tonic Sol-fa Association, again presented a full day's programme. So numerous were the entries in the various choirs that the adjudicator, Mr. Harry Evans, was busily employed from 10 a.m. till 9 p.m. in judging the 113 aspiring juvenile soloists, twenty-three pairs of duettists, and ten school choirs which had entered.

Ten choirs competed for the Alderman Keevney Challenge Shield, singing Coleridge-Taylor's 'Viking song' (unaccompanied), and a two-part sight-test. The results were as follows:

		Test-piece.	Sight-test.	Total.
1st.	Grecian Street Council School, Salford (Mr. G. S. Smith)	58	38	96
2nd.	Tootal Road Council School, Salford (Mr. J. E. Davies)	54	36	90

The following were the test-pieces and chief prize-winners in the other classes:

Junior Boys' Solo.—'The primrose' (Randegger), W. Shaw (Grecian Street).

Junior Girls' Solo.—'Alpine song' (J. Ireland), Bessie Evans (Longsight).

Senior Boys' Solo.—'Where'er you walk' (Handel), Frederick Walton (Moseley Road).

Senior Girls' Solo.—'Daybreak' (F. N. Lohr), Connie Welsh (Grecian Street).

Duet Competition.—'Oh! the summer' (S. Coleridge-Taylor), Mary Irving and Edith Whittaker (Longsight).

Individual Ear-test Competition.—Elsie Boardman (Grecian Street).

WANSBECK (MORPETH).

March 14, 15.

On this occasion Dr. A. H. Brewer adjudicated. The chief awards were as follows:

SCHOOLS (attendance under 100).

Tests: 'You are old, father William' (McDonald).
'Cradle-song' (Brahms).

1st. Belsay (Mr. McFirth).
2nd. Netherwitton (Miss Temple).

SCHOOLS (attendance over 100).

Tests: 'Cradle-song' (Cornelius).
'Oh! the summer' (Coleridge-Taylor).

1st. Morpeth C.S. (Miss Forster).
2nd. Pegswood (Mr. W. C. Atkinson).

VILLAGE CHORAL SOCIETIES.

Test: 'From Oberon in Fairyland' (Stevens).
1st. Longframlington.
Test: Madrigal: 'When flow'ry meadows' (Palestrina).
1st. Bedlington.

CHORAL SOCIETIES (Open Class).

Tests: 'Spring returns' (Luca Marenzio).
'Evening scene' (Elgar).

1st. Ashington.
2nd. Felton.

There were also competitions for Church and Chapel Choirs (1st, Netherwitton), male-voice choirs (1st, Felton) and female-voice choirs (1st, Ashington). The proceedings concluded with a performance of Macfarren's 'May-day,' under Lieut.-Col. Orde's conductorship.

CHILDREN'S CHOIRS (age under 18).

Tests: 'In Mary's garden' (E. M. Boyce).
'How merrily we live' (Este).

1st. Morpeth.
2nd. Netherwitton.

BLACKPOOL.—October 13-18.

(FROM A CORRESPONDENT.)

The next Blackpool Festival, some particulars of which are just available, will occupy the whole of the week October 13-18. Many eminent conductors, critics, and performers have accepted invitations to adjudicate, including Mr. Michael Balling (conductor of the Hallé Orchestra); Dr. Richard R. Terry (Westminster Roman Catholic Cathedral); Mr. J. A. Rodgers (Sheffield Festival); and Dr. McNaught, who will act in this capacity on October 18. Madame Marie Brema, Madame Edith Hands, Miss Fillunger, Dr. McNaught, Messrs. Frederic Austin, Hermann Klein, R. J. Forbes, F. Bonavia, W. Granger, and others, will take charge also of various classes during the week.

Whilst retaining the attractive feature of the Rose Bowl in the vocal solo classes, determined efforts appear to have been made to put this award on a sounder artistic basis. Operatic arias have been placed in classes by themselves, along with duets and quartets in costume, these having been chosen this year from Puccini's 'La Bohème,' and will have to be memorized. Thus simplified, the solo classes will be subdivided into lyrical and dramatic, the music being chosen from lieder and art-songs only. Berlioz's 'L'Absence,' Brahms's 'Mainacht, Bach's 'Hebt euer Haupt empor,' and Strauss's 'Hymnus' come in the former division, the dramatic songs being Max Bruch's 'Ave Maria' (from 'Feuerkreuz'), Bantock's 'Sappho' and 'Ferishtah's Fancies' cycles, and Hugo Wolf's 'Prometheus.' Two rose bowls will be awarded to the best lyrical and best dramatic singer, the difficult task of decision being entrusted to Madame Marie Brema. The selection of so eminent a singer for this purpose will certainly enhance the value of this feature of the Festival. The music on the closing day as usual promises several interesting novelties. In the principal male-voice class one of Bantock's Greek tragedy choruses must be prepared, as well as Brahms's 'Alt-Rhapsodie' (now obtainable in a cheap edition), which is the chief work. Choirs must bring their own contralto soloist (a special prize going to the best singer of the solo portion), and the three best choirs are to give a joint rendering in the evening under a conductor and contralto soloist provided by the Executive, the work being performed with pianoforte accompaniment, a noble climax to the week's work being thus provided. In the female-voice class a new and hitherto unperformed motet of Berlioz, and a recently-composed setting by Julius Harrison of Shelley's 'Music, when soft voices die,' are the selected tests, both in six-part harmony. The Challenge Shield mixed-voice choirs will gain acquaintance with Hugo Wolf's fine dramatic choral ballad, 'Der Feuer-reiter,' never before accessible in an English version, although Wolf's solo setting of the same Mörike ballad is occasionally performed at lieder recitals. In addition there will be Miss Ethel Smyth's setting of Dante Rossetti's sonnet 'Sleepless dreams,' and Marenzio's six-part madrigal, 'Cedan l'Antiche,' specially issued in an English garb, thanks to the researches of that great madrigalian authority, Lionel Benson. Another Italian madrigal, Palestrina's 'When from the realm supernal,' will be studied by the smaller mixed-voice choirs, along with a finely-imaginative setting by a South Wales critic-composer, Cyril Jenkins, of verses written by Samuel Langford, entitled, 'A hymn to the soul.' Mr. Balling will hear the orchestras in Cornelius's 'Barber of Bagdad' overture, and Ernest Austin's string orchestral Variations on the old tune 'The Vicar of Bray.

A competitive musical Festival for boys and girls under sixteen years of age will be one of the features of the Children's Welfare Exhibition, promoted by the *Daily News and Leader*, to be opened in the Rusholme Exhibition Buildings, Manchester, on May-Day. Beginning on May 5, the Festival will continue each day until the 17th, when it will be wound up by a concert. Thirty-nine competitions, divided into three sections—choral classes, vocal solo classes, and instrumental classes—are announced.

The competition for the Smith-Dorrien Cup, organized by the Naval and Military Musical Union, was held at Aldershot on March 8. The 'March of the Men of Harlech' and Doring's 'Far down the green valley' were the tests, which choirs of eight to twelve voices were called upon to sing, and the result was as follows: 1st, Somerset Light Infantry; 2nd, Welsh Regiment; 3rd, Twelfth Brigade Royal Field Artillery. There were six entries. Dr. Percy Buck adjudicated.

No. 1100. THE MERRY TIME OF MAYING.—Arr. by Johannes Brahms. *Price 3d.*

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

No.			
1	Our Native Land ...	Reichardt	2d.
2	Cricketers' Song (T.T.B.)	Macfarren	2d.
3	Boating Song	Monk	2d.
4	Song of the Railroads	Macfarren	3d.
5	Good morrow, fair ladies	Morley	2d.
6	Home Fairy (T.T.B.B.)	Winter	2d.
7	The Wreath	Benedict	2d.
8	Countryman's Song ...	Rimbault	3d.
9	Student's Greeting (T.T.B.B.)	Berner	2d.
10	Magdalen College Song	Monk	2d.
11	Integer Vitæ (T.T.B.B.)	Flemming	4d.
12	Orpheus with his lute	Macfarren	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	D uland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need ...	Douland	2d.
17	All among the barley...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball ...	... Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song ...	Brewer	3d.
22	Pedlar's Song ...	Douland	2d.
23	Fairies' Song (S.S.S.S.)	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who ...	Gastoldi	2d.
28	Green Leaves	Tay or	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree	Corfe	3d.
31	The Dream	Stewart	2d.
32	God speed the Plough	Richter	2d.
33	There is a ladie sweete	Ford	
34	Football Song	... Monk	3d.
35	Haymakers' Song ...	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ...	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good night, thou glorious Sun	,,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute ...	Macfarren	1½d.
50	When icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads...	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid...	,,	1½d.
70	Woman's smile ...	,,	3d.
71	Autolycus' Song ...	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God, my heart to thee... ...	,,	3d.
76	Awake, awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight sleeps	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A rinland love song ...	,,	1½d.
88	Evening...	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	H. Hiles	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody ...	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds ...	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought ...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song ...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing, heigh ho! ...	,,	1½d.
118	Fairy Song ...	A. Zimmermann	1½d.
119	Good Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies ...	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day ...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening...	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams ...	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
163	The Fairy King ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the clouds	,,	3d.
167	The Corn Field ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back my heart	,,	1½d.
173	The Moon	,,	3d.
174	A Spring Song...	Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	The Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of evening	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious, thirsty fly	,,	2d.
224	Good night, beloved ...	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer night	,,	1½d.
227	King Witlaf's drinking horn	,,	3d.
228	Tars' Song	,,	3d.
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	The Village Blacksmith	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in despair	,,	3d.
236	The way to build a boat	,,	4d.
237	I loved a lass, a fair one	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning...	,,	3d.
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream ...	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart is cold	,,	2d.
250	Love and mirth	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn	,,	3d.
255	The land of wonders ...	,,	3d.
256	Yelittle birds that sit and sing	,,	2d.
257	How soft the shades of evening creep ...	,,	3d.
258	How sweet is summer morning	,,	2d.
259	Now May is here ...	,,	3d.

NOVELLO'S PART-SONG BOOK (*continued*).

No.
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Allegretto grazioso.

Soprano. *p*

The mer - ry time of may - ing Re-turns with welcome cheer, The scent-ed hawthorn blos - soms In ev - 'ry hedge ap - pear; The ro - se's pet - als, wet with dew, Are

Alto. *p*

Die Wollust in den May - en die Zeit hat Freuden bracht, die Blümlein mancher - lei - en, ein jeg - lich's nach sein'r G'stalt, das sind die ro - then Rö - se - lein, der

Tenor. *p*

The mer - ry time of may - ing Re-turns with welcome cheer, The scent-ed hawthorn blos - soms In ev - 'ry hedge ap - pear; The ro - se's pet als, wet with dew, Are

Bass. *p*

Die Wollust in den May - en die Zeit hat Freuden bracht, die Blümlein mancher - lei - en, ein jeg - lich's nach sein'r G'stalt, das sind die ro - then Rö - se - lein, der

Allegretto grazioso.

(For practice only.) *p*

mf *cres.* *f*

p *dolce.*

ope - ning to the morn, But from my true-love part - ed I sigh for - lorn.
Feyl, der grü -ne Klee, von her - zer Lie - be schei-den, das thut weh.

p *dolce.*

ope-ning to the morn, But from my true-love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei-den, das thut weh.

p *dolce.*

ope- ning to the morn, But from my true - love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei - den, das thut weh.

p *dolce.*

ope -ning to the morn, But from my true - love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei -den, das thut weh.

p *p dolce.*

p

The joy - ous lark was sing - ing His mat - in song o'er- head, My love did hold me
Der Vö - ge-lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

p

The joy - ous lark was sing - ing His mat - in song o'er -head, My love did hold me
Der Vö - ge-lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

p

The joy - ous lark was sing - ing His mat - in song o'er - head, My love did hold me
Der Vö - ge-lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

p

The joy - ous lark was sing - ing His mat - in song o'er - head, My love did hold me
Der Vö - ge-lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

p

mf *cres.* *f*

cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- *zwin-gen, freund-lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst*

mf *cres.* *f*

cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- *zwin-gen, freund-lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst*

mf *cres.* *f*

cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- *zwin- gen, freund-lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst*

mf *cres.* *f*

cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- *zwin-gen, freund-lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst*

mf *cres.* *f*

p *dolce.*

wilt thou say to me? Oh, say thou'rt mine for ev - er, Thus said he.
fein be-rich-ten mich. Ge - nad mir, schö - ne Frau- en, so sprach ich.

p *dolce.*

wilt thou say to me? Oh, say thou'rt mine for ev - er, Thus said he.
fein be-rich-ten mich. Ge - nad mir, schö - ne Frau-en, so sprach ich.

p *dolce.*

wilt thou say to me? Oh, say thou'rt mine . . for ev - er, Thus said he.
fein be - rich-ten mich. Ge-nad mir, schö - - ne Frau - en, so sprach ich.

p *dolce.*

wilt thou say to me? Oh, say thou'rt mine . . for ev - er, Thus said he.
fein be - rich-ten mich. Ge-nad mir, schö - - ne Frau-en, so sprach ich.

p *dolce.*

p

O'er spent with woe and an - guish, A - gain I wan - der
Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

p

O'er spent with woe and an - guish, A - gain I wan - der
Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

p

O'er spent with woe and an - guish, A - gain I wan - der
Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

p

O'er spent with woe and an - guish, A - gain I wan - der
Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

p

here, With weep - ing am I blind - ed, But thou dost shed no
dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

here, With weep - ing am I blind - ed, But thou dost shed no
dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

here, With weep - ing am I blind - ed, But thou dost shed no
dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

here, With weep - ing am I blind - ed, But thou dost shed no
dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

mf *cres.* *f*

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. *Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len*

mf *cres.* *f*

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. *Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len*

mf *cres.* *f*

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. *Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len*

mf *cres.* *f*

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. *Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len*

mf *cres.* *f*

p *p dolce.*

part? One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mein, das Her - ze mein.

p *p dolce.*

part? One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mein, das Her - ze mein.

p *p dolce.*

part? One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mei - ne, das Her - ze mein.

p *p dolce.*

part? One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mei - ne, das Her - ze mein.

p *p dolce.*

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Richard Wagner

The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1913.

THE CENTENARY OF THE BIRTH OF RICHARD WAGNER.

William Richard Wagner was born at Leipsic on May 22, 1813. He died at Venice on February 13, 1883, and was buried at Bayreuth.

Whatever acute differences of opinion Wagner's music aroused during his lifetime, there is now throughout the civilized world a wide and deep appreciation of his colossal achievements. As other great composers had done before him, Wagner compelled musical humanity by the force of his genius to accept his idioms. It is the sense of this formative influence of an original thinker that induces many critics to hesitate to condemn positively the Scriabins and Schönbergs who are to-day making a new and bewildering appeal to our conventional brains.

This year being the centenary of the great musician's birth, we propose to discuss in the light of present-day developments and views, some of the important considerations that arise out of his theories and works. Already have we printed a long article on 'Wagner and super-Wagner,' by Mr. Ernest Newman (February), and one on 'The Rhythmic Weakness of Wagner,' by Mr. Robert Ralph (April). A further article by Mr. Newman appears in our present issue.

The following is a list of the operatic works composed by Wagner by which he is chiefly known:

Rienzi, 1838-1840.
Die Fliegende Holländer, 1840-1841.
Tannhäuser, 1842-1845.
Lohengrin, 1846-1848.
Das Rheingold, 1853-1854.
Die Walküre, 1854-1856.
Tristan und Isolde, 1857-1859.
Siegfried, begun 1857 and completed in 1871.
Die Meistersinger von Nürnberg, 1862-1867.
Götterdämmerung, 1870-1874.
Parsifal, 1877-1882.

The first London performance of 'Tannhäuser' was given at Covent Garden in 1876, but the Overture was performed in this country for the first time by the New Philharmonic Society (London) in 1854.

We have thought it appropriate on this occasion to renew the portrait of Wagner which was given with our September, 1906, issue.

WAGNER'S PROSE WORKS.

By Ernest Newman.

It is rather curious that among the many plans for celebrating the centenary of Wagner, no one has thought of bringing out a popular working edition of the best of his prose works.

As a writer he is still singularly little known in this country. For this the peculiar quality of most of the translations is largely responsible. They convert his German, which is often clumsy and tortuous enough to begin with, into a curious sort of pseudo-Teutonic English that no one ever talked or wrote before or since; and it is hardly astonishing that people who have broken a tooth or two on one of these very tough nuts should shy at tackling the remainder.

There is, too, so much dead matter in the twelve volumes of Wagner's prose and verse that it would not repay anyone except those who were studying him for literary purposes to read them all through. But a very useful and interesting selection might be made that would compress into a couple of moderate-sized volumes the bulk of the prose works that are likely to keep the breath of life in them. Some of the writings would be all the better for a drastic curtailment or compression; it would be possible, for example, to condense the essential argument of 'Opera and Drama' into about half its present bulk. But as this, the longest of Wagner's theoretical writings, now exists not only in Mr. Ashton Ellis's translation but in the very useful working edition of Mr. Edwin Evans, there is no necessity for a further issue of it even in a summarised form. But some publisher would be doing the musical world a real service by bringing out a readable translation of some of the remainder of Wagner's prose works. Very few of them, I think, will live except those that are concerned more or less directly with music and himself. There is no reason for reprinting that portion of a musician's prose works in which he is most obviously straying beyond his own field — sociological works that have not commended themselves to sociologists, historical works that have been passed over in stony silence by historians, political screeds that mean even less now than they did when they were uttered, and metaphysical speculations that have long since had their day. The only Wagner the world will care for fifty years hence is the Wagner who consciously made his life one of the most dazzling of romances, and the Wagner of the music-dramas. An almost ideal biography of the man would be a collection of his letters grouped in chronological order. And as for Wagner the musician and dramatist, we really need, for ordinary purposes, only so much of the prose works as will help us to a better insight into the workings of his mind and a better understanding of the course of his development. His lectures to the Germans, his facile nonsense about the French, his theories of food and of 'redemption,' all this can now be allowed to go quietly along the primrose path to the everlasting bonfire, along with preposterous dissertations like the essay on the

'Wibelungen.' The ideal selection would begin with the 'Autobiographical Sketch' (1842), and work up through the early essay on 'The Overture' (1841), 'Art and Revolution' (1849), 'The Art-work of the future' (1850), the 'Communication to my Friends' (1851), the article on 'Liszt's Symphonic Poems' (1857), the 'Zukunftsmusik' (1861), and the 'Destiny of Opera' (1871), to the writings of the last years—'Actors and Singers' (1872), 'On Poetry and Composition' (1879), 'On Operatic Poetry and Composition' (1879), and 'The Application of Music to the Drama' (1879). These works would give a continuous picture of his development to full consciousness of himself as dramatist and musician.

The 'Beethoven' (1870) would show in its fullest form his expansion of the Schopenhauerian theory of the nature of music: while his often penetrating and always interesting judgments upon certain of his contemporaries would be seen in curtailed versions of the articles on Auber, Spontini, and others. The selection could be completed with a few of his 'explanatory programmes' to his own works and those of others, and the fascinating treatise on 'Conducting'; and altogether it would give, I imagine, the ordinary student of Wagner all he needs to know of him.

It is a pity that Wagner's prose style altered so much for the worse as he grew older.* In his young days he wrote in a manner that won the admiration of exacting critics like Heine and Berlioz—lightly, brightly, and with a vein of humour running through his arguments. His very earliest work is mostly interesting now only in that it confirms the picture he gives of himself in the 'Autobiographical Sketch,' the 'Communication to my Friends,' and 'Mein Leben,' as a very eager young spirit quite unconscious of any definite goal in life or art, and hovering uncertainly in his musical tastes between Beethoven, Weber, and the French and Italian schools. The journalistic work he did in Paris was for the most part merely good pot-boiling: but two essays of that period are specially worth preserving,—the delicious article on the Paris performance of 'Der Freischütz,'† with its really admirable banter of the Paris Opéra, and the article on 'The Overture,' in which we have in embryo—in 1841—many of the ideas as to the relations between poetry and music that Wagner afterwards worked out in such copious detail in 'Opera and Drama,' and other works. It is one of the most luminous of all his articles, and one that no student of musical æsthetics should fail to read; it shows us Wagner slowly feeling his way—before the 'Flying Dutchman' was completed—to the free emotional forms of his maturer work. Already there is the striking insight into the soul of Beethoven's music that makes Wagner's later writings upon him so impressive; and several of the ideas of this youthful essay have been reproduced in substance and almost in phraseology in the great treatise of thirty years later on Beethoven—notably the passage in which it is contended that the 'Leonora' No. 3 Overture is a better because a more concise drama than the whole of the rest of the opera.

After the 'Autobiographical Sketch' which he wrote on leaving Paris in 1842 to settle at Dresden, he wrote practically no prose till 1848; but just as his brain was still maturing musically between the completion of 'Lohengrin' in 1848 and the commencement of the 'Rhinegold' in 1853, though he actually wrote no musical work during all that time, so between 1842 and 1848, though he published virtually no prose, his ideas on muscial æsthetics were all the while ripening. It may be that his official duties at Dresden, together with the composition of 'Tannhäuser' and 'Lohengrin,' left him little time for theoretical work; but in 1848 he had evidently come to the first great crisis in his growth. He had conceived the idea of an opera on the subject of 'Siegfried's Death,' and with it he had, unconsciously at first, turned his back for ever on the old world of opera and opera houses. His political activities during the ferment of 1848 and 1849 were probably only a by-product of a general restlessness and hunger of the mind at this time. He put his music-paper away, as we have seen, for five or six years, and both at Dresden and in his Swiss solitude tried to take his bearings in art in general and music in particular. His seething brain was always a little too full for comfort: and the period of 1848 to 1852 was one in which he worked out in seizable form the thousand ideas that had been obsessing him since 1842, and daily becoming more clamorous for expression. The thoughtless old charge against him was that he worked out a theory and then wrote operas to demonstrate it. The truth was that 'Tristan' and the 'Ring' and 'Parsifal' were within him from his youngest manhood, as the oak is in the acorn. Wagner was one of the men who assimilate everything from life without it altering a fibre of their native personality, or deflecting them an inch from their primal bias. Some natures grow by accretion—what is taken in from the outside can profoundly modify the original tissue, and the final man is the balance struck between what he was in himself and what came to him from the outside. With others, no amount of outside influence can alter one jot of the original nature. Wagner was one of these: he was predestined to do certain work, and all his music and all his prose was simply the slow discovery of himself, as the full-grown oak is the acorn's discovery of itself.

This diagnosis of him explains his unshakeable confidence in himself, his intolerance of contrary opinion, his inability to grant the possible existence for others of anything that did not exist for him, and the fact that once he had found his own compass he steered by it to the end of his days. The musical writings of the last three or four years of his life, though they are more lucid in style and more concise in argument than those of thirty years before, are yet only restatements or slight

* It became clearer again in his latest years.

† It appeared in the Dresden *Abend-Zeitung* in July, 1841, and was, of course, written after the performance. The other article, in the *Gazette Musicale* for May, was intended to prepare the Parisian public for the production.

variations of the old themes. He might have said all he had to say upon music, once for all, long before he was forty, had he been capable at that time of the necessary compression both in his thinking and his writing. What makes the latest prose works so admirable is the general swiftness of their thought and the concision and directness of the expression: essays like those 'On Operatic Poetry and Composition,' and 'On the Application of Music to the Drama,' are things to read again and again. But at the end of the 'forties his mind was, as he afterwards said, 'an impassioned tangle of ideas.' The unwieldy 'Opera and Drama' is a desperate attempt not so much to instruct the public as to come to consciousness of himself: he cut his way in the end through that monstrous jungle, and ever afterwards had nothing to do but follow his star. The purgation that work had effected in him, and the general gain of clarity in his later writings, may be seen by comparing the 'Reminiscences of Auber' (1871) with the passage on 'Masaniello' in 'Opera and Drama' (1851). There is still a little of the typical Wagnerian fudge about 'the French nature'—a thing he all his life remained as constitutionally incapable of understanding or appreciating as a cat is incapable of understanding a dog—but on the whole the latter essay is free from the mists, the sham generalisations, the self-deluding verbiage of the earlier work. In his last years he could be as wordy and as foggy as ever when he was setting the world right on some metaphysical or political or ethnological question on which he had no particular authority to be speaking at all: but he was lucidity itself in his discussions of music.

His prose works, then, are merely, as it were, a series of beads of irregular form and varying value strung upon the one unchanging personality. There were two fundamental strains in him, the artist and the social revolutionist—though the latter, strictly speaking, is only a branch of the former. He sighed for a new social and political world only because in no other kind of world could art exist as he desired it to be. And as an artist he wanted the whole world to go his way. As he was largely insensitive to the qualities in painting, sculpture, and poetry that endear them to painters, sculptors and poets, he calmly demanded that all these should give up their joy in their own work and devote themselves simply to co-operating in *his* art of music-drama. In later years he recognised that the political visions of his early manhood had been unrealisable, but he was as intolerant as ever of the other arts so far as they did not fit in with his own purposes; even in 1879 he was capable of saying, for example, that all Greek genius was nothing but 'an artistic re-editing of Homer,' and of seeing nothing in rhyme but a more or less mechanical jingle.

He was wholly absorbed in music-drama: that was the one channel through which the life-force in him could find an adequate outlet; and as the greatest need of his soul as an artist was logic, coherence, consistency, the problem that racked him was how to build up a musical drama that should be profoundly human in quality and thoroughly organic in tissue. It is extremely interesting to watch this ideal coming to realization both in his stage creations and in his prose works. It is in pursuit of this vision that he ranges, in the tortuous pages of 'Opera and Drama,' through the heavens above and the earth beneath and the waters under the earth. Rid the huge book of all its superfluous matter and we arrive at last at the simple propositions that music-drama is a union of drama and music, that each must take something from and give something to the other, that the drama must be worthy and capable of moving us, and that the music must be a living organism, not an arbitrary collection of badly-jointed limbs with no flow of blood between them. It is this that the artist in him was driving him on to create, and it used the thinker in him merely for its own purposes of clarification. The 'Communication to my Friends' is simply a long and passionate statement of this need for an organic substance and form in music-drama, and the means by which he thought he had attained it. He is throughout unconscious that it was the musician in him that was guiding and controlling every other factor of his being. We can see clearly enough now that it was so. With a very slight change in his original make-up he would have been a composer of the stamp of Beethoven, content to work within the limits of a purely orchestral form. But his musical sense had a more definite poetic turn than Beethoven's, and he needed a definite poetic basis upon which to weave his symphonies of voice and orchestra. Music meant little or nothing to him unless it spoke directly of humanity and to humanity. No theme must be invented for mere invention's sake, or worked out for the mere sake of working-out: it must spring into being as the expression of an overwhelming human need or of some blinding vision, and must answer in all its changes to the changing life of the man or mood it painted. It was this inevitableness of idea and of form that he admired in Beethoven and missed in Brahms. It was his inability to compromise on the matter that made him contemptuously sweep out of existence most of the music of his day. It was precisely in this broadening of the Beethovenian spirit and design, and the making of them instruments capable of expressing every emotion that mankind can feel, that he opened out such enormous possibilities to music. It can hardly be said that a tenth of these new possibilities have been realised since his death. The formalist, the academic, the conservatoire are still with us,—all the crowd of little timid souls who see nothing but ruin off their own safe sheep-tracks; and even the bigger men have not built upon Wagner anything so vast and so enduring as the edifice he erected on the work of Beethoven. But for neither failure is he to blame: it simply means that after all these years of familiarity with his music and his theories, the world at large has not even yet assimilated the essence of his teaching. And so it is

as well for us to go again and again to the prose works in which he revealed his vision of a music human and sincere in every fibre of its being, and growing from bar to bar with the infallible consistency and coherence of a tree, the root implying the smallest branches and the leaves, these in turn implying the root. The sensible thing would be to burn nine-tenths of the text-books on 'form' that are at present forced into the hands of students, and to set them to master these writings of Wagner upon form,—so penetrating in their insight, so drastic in their expression, so uncompromising in their idealism. We shall have to go beyond even his sense of form some day, but that will not be until we have caught up with it.

THE PROBLEM OF DISCORD.

By M.-D. Calvocoressi.

Among the problems alluded to at the close of the article on 'The perplexities of the modern music-lover' (*Musical Times*, March, 1913), none is more irritating, perhaps, than the one resulting from the fact that in new works we frequently meet with combinations that we cannot help finding unsatisfactory—even offensive: that upset all our notions of musical beauty, or at least make us feel that the composer is at cross-purposes with our taste and with the standing order.

Slight as that problem may appear—especially when we remember how soon men learn thoroughly to enjoy things that they had begun by feeling themselves quite unable to tolerate, and how we admire in classical masterpieces many a passage that had been in its time condemned as cacophonous—it deserves not to be overlooked; for it touches, as I will now attempt to show, several more general problems, which an investigation of it can but help to solve.

What is 'discord'? According to Grove's Dictionary (article by Sir Hubert Parry), 'A combination of notes which produces a certain restless craving in the mind for some further combination upon which it can rest with satisfaction. The changed combination which must follow discords in order to relieve the sense of pain they produce, is called the resolution.'

According to Dr. Hugo Riemann ('Handbuch der Harmonielehre' and *passim*), 'discord results from the disturbance, through foreign elements, of a chord's unity of meaning. Chords that have the outward appearance of consonant major or minor triads may nevertheless be dissonant: for the notion of consonance is neither physical nor physiological, but psychological.'

We need not for our present ends take into account Dr. Riemann's definition, which remains abstract and merely technical, whereas Sir Hubert Parry's is concrete and comprehensive enough to suit our purpose. The first question, then, is—How and why do composers use discord?

We may, without further ado, leave aside the usual case, common to classical music and to modern, of its uses as a counterfoil, a transition, or for a definite expressive purpose. What concerns us is the fact that in modern music discords, in greater quantity, and new, 'harsher' discords, are ever appearing; that they are no longer atoned for by palliative, grateful resolutions, but are set forth as grateful in themselves.

Having made that remark, the wise will, if they have not reached it yet, forthwith come to the conclusion that if we are to enjoy modern art at all, we must begin by admitting that no habit and no art-rule, be it as time-honoured as that of 'resolution,' is imprescriptible; and even if the investigation of the problem of discord led to no other result, the time spent on it would be repaid.

In his admirable paper on 'The meaning of ugliness in art' (London Congress, 1911), Sir Hubert Parry remarks that 'every advance in art has been made by accepting something which has been condemned as ugly by recognised artistic authorities. It is not so very long ago that such simple things as major thirds and major sixths were regarded as unpleasant,' and that often 'the feeling of ugliness which people think they suffer from is merely the result of not understanding.' In other words the distinction between an æsthetically painful feeling and an æsthetically pleasant feeling is wholly arbitrary. It would have been futile to try to convince those who found major thirds or sixths unpleasant that they were wrong: but nevertheless the combinations have proved themselves pleasant in the long run, and it would be no less futile to try to affirm their unpleasantness.

Berlioz found intolerably harsh discords in Wagner's 'Tristan'; and a score of the work is preserved that bears in contemptuous and angry pencil annotations many a proof of his sincerity. Reams of paper are nowadays blackened in attempts to decide whether M. Debussy's favourite harmonies are beautiful or unbearable. And it would take time to discover three score music-lovers prepared to declare that M. Arnold Schönberg's discords are not extremely painful. Let us waste no time in trying to ascertain if in the latter two cases the matter will eventually be settled as it is in the first: the many questions pertaining to the problem of discord that come to the mind of the practical æsthetician do not include horoscopes.

The æsthetical appeal of discord when used for a definite dramatic purpose (the beginning of the final section of Beethoven's Ninth Symphony, the climax of the Venusberg section in the 'Tannhäuser' overture, the first part of Liszt's 'Dante' Symphony afford striking and familiar cases in point) calls for no comment. Let us notice, however, that when writing dramatic music or a tone-poem—and, more generally speaking, when intent on expressing intense and definite feelings of a painful kind—a composer is led to use, to *invent* more daring discord than any belonging to the usual idiom of 'pure' music of the same period. The remark is of no special use to us at present, except for

showing that our subject leads up to the very core of the problem of programme music, one of the heaviest and most vital of musical æsthetics (and one that would have been suppressed had not creative artists obstinately forced it upon wranglers).

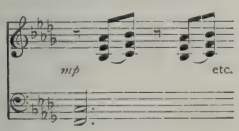
It is not always with a view to immediate expression of feeling that writers of programme music use discords, but often as abstract, conventional symbols; and comparison will show that it is the very harshest discords that are used thus. Kuhnau, the first to contrive a systematical theory of programme music, gives in his Bible Sonatas several striking instances: *inter alia*, when he expresses Gideon's doubts by 'entries in seconds, after the fashion of timorous singers endeavouring to hit the right note.'

In such cases the purpose of discord is not æsthetical. Discord is not the symbol of an emotional state, but comes in as a means of supplying the intellect with a symbol on which it works; or, as Kuhnau words it, of directing it towards a third term (*dass man auf eine Analogiam zielet*—here, the wavering of 'timorous singers').

The distinction between music 'of feeling' and music 'of mind,' to which this remark naturally leads, will be found essential to the study of programme music. Even in modern times, the methods explained and put into practice by Kuhnau will be found to obtain; for instance, it is impossible to account for many of the most appalling discords occurring in the music of Dr. Richard Strauss, except if one considers them as pointing towards a 'third term': the final chords in 'Zarathustra' may fail to please from the musical point of view; but if, as we are told, they stand for an 'unsolved riddle,' then, no doubt, they are surpassingly graphic. Kuhnau, long before, had likewise translated Jacob's wiles into 'deceptive cadences,' which can but have appeared strikingly suggestive until the time when their 'deceptiveness' ceased to make itself felt.

Imitative or descriptive purposes may lead a composer to hardly less unusual effects:

(Ravel: 'La Vallée des Cloches,'—Paris, Demets.)



In this example, selected at random from the many that might be adduced, we have to deal not with abstract, conventional symbolism founded on some allusion to a third term, nor even with an attempt to express in poignant manner some violent or painful emotion, but with representation in the concrete: the composer has found the combination fit, not accidentally and despite its intrinsic ugliness, but in itself. His obvious intention is to reproduce, for its beauty, the tone of the bells, to excite a feeling of pleasure similar to the one derived from chimes in the distance.

Now—and the remark, again, will be of service for the study of the problem of programme music—the greater number of combinations created for special dramatic, descriptive, or symbolic purposes pass into the sphere of independent abstract music. We may or may not condemn them, when met with in programme music, on the plea that they are devoid of æsthetical purpose; but it is as music pure and simple that the discords unsparingly used in non-programmatical works say by MM. Debussy, Ravel, Bartok, Cyril Scott, and Arnold Schönberg must stand or fall.

When a composer uses as final chord a seventh or a second instead of the customary tonic; when he graces with one or several adjunct notes what his predecessors would have left as plain triads, and so forth, there is no ambiguity in his purpose: he aims no more at producing a sensation of pain than the first did who freely used as consonances major thirds and sixths.

A noteworthy fact is that, with the possible exception of M. Scriabin—and leaving aside the, in my opinion, still dubious case of M. Schönberg and his school—the object of composers who thrust before us the most unexpected discords is not music of mind, but music of feeling. I mean that artists like MM. Debussy, Bartok, or Kodaly, write music that aims at being physically pleasurable, proceeds from and is intended for the ear and not the brain—that is 'concrete' and not 'abstract' in its purpose.

The discords used by them seem to have been evolved from a merely intuitive process, and selected not only for their fitness from the expressive point of view, but also for their intrinsic beauty.

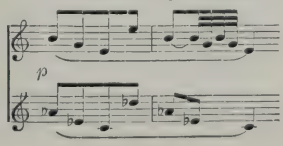
Madness, no doubt, it may be, or appear to be. In that madness however there is, besides a set purpose, a method: it will be found in practice that an accidentally struck false note disturbs the balance of a sequence of 'discords' written by an artist as deeply as it would that of the sweetest consonances.

I am speaking of the composer's purpose. It is self-evident that unless the student of modern music is led by his own feeling to agree in opinion with the composers, no saving clause can be found.

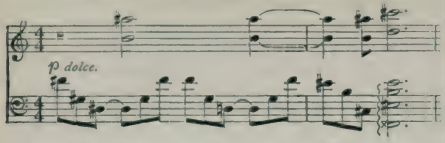
In what is classical in art, says Walter Pater, 'to the absolute beauty of artistic form is added the accidental tranquil charm of familiarity. There are times, indeed, at which these charms fail to work on our spirits at all because they fail to excite us.'

From passages like the following:

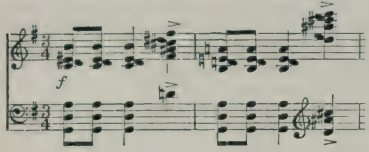
(Bartok: 'Esquisses pour le piano, No. 2.—Budapest, Rozsnyaï.)



(Scriabin: 'Etudes,' Op. 65, No. 2.—Moscow, Jurgenson.)



(Ravel: 'Valses nobles et sentimentales,' No. 1—Paris, Durand.)



the 'tranquil charm of familiarity' is certainly absent; and if they fail to work on our spirits, it is perhaps because they excite us overmuch. That a time may come when a Scriabin, a Kodaly, or a Schönberg will have 'created the taste by which they are to be relished and taught the art by which they are to be seen' none can doubt, except for purely sentimental reasons. On the other hand it is equally possible, though (for reasons that are also sentimental) not very probable, that a whole body of artists who, working at the same time in different countries, have not reacted upon one another, should have irretrievably gone astray.

The fact remains that a minority of musicians, but a fairly important minority, have of late introduced into the musical idiom, in the shape of discords, hitherto unwonted means in greater number and in more sudden wise than had been the case at any former period. In his book on 'Style in musical art,' Sir Hubert Parry very aptly lays the general rule, that 'men do not look for new resources while existing resources are adequate.' So that unreservedly to endorse the tendencies embodied in works whose harmonic substance consists chiefly of novel unresolved discords implies, if not a condemnation of about nine-tenths of the contemporary output as made up of inadequate constituents, at least the assertion that an altogether new stage of evolution is near.

But the higher inferences to which the study of the problem of discord leads appertain to another matter, that of originality in musical art, which will form the subject of a special article.

ERICH J. WOLFF'S SONGS.

By Ernest Newman.

Erich Wolff wrote, I believe, a Violin concerto and other works besides his songs, but it is only as a song-writer that I know him. He was not one of the elect, but he has produced two or three songs that ought to keep his name alive. He belongs to a type that is always plentiful after a period that has been fructified by the work of a number of really big men. He had no great depth of feeling himself, but he had the faculty of imagining that he was feeling deeply, and he had extracted from past and contemporary music a very fluent and effective technique. Whatever other faults his songs may have, they are at all events quite well made and carefully 'shop-finished.' Song-writing comes as easy to the average German musician as cricket to the average Englishman. Whatever else the German can or cannot do, he is always safe for at least two good songs in the course of his career. Men like Bungert, Max Bruch, Henning von Koss, Fritz Koegel, d'Albert, Fielitz, Gerlach, Nicodé, Mahler, Xaver Scharwenka, Weingartner, Hans Sommer, Wallnöfer, and no doubt scores of others, can on occasion turn out a song or two that none of the great masters of the Lied would have been ashamed to sign.

Erich Wolff was on the whole perhaps not the intellectual or emotional equal of any of the men I have just named: he has not even the imaginative force of an amateur like Koegel, though Koegel had nothing like his technique. Wolff has not, I think, written a single song that can be called really great. He often essayed the big manner, but it suited him ill. That he believed in himself is shown by his attempting fresh settings of such poems as Mignon's 'Kennst du das Land,'—of which Hugo Wolf and one or two others have probably exhausted the musical possibilities—and Hölderlin's 'Hyperions Schicksalslied,' which Brahms set once for all as the 'Song of Destiny.' In these songs, as in 'Drum sollst du dulden, Mensch,' 'Felsenstimmen,' 'Der Steinklopfer,' 'Tag meines Lebens,' 'Der einsame Pfeiffer,' 'Waldeinsamkeit,' 'Meeresstille,' 'Dann losch das Licht,' 'Todessehnen,' 'Sehnsucht,' and others, he is only aping the great manner; even at its most successful the music never gets beyond imitation. These are not emotions he has really felt, but only emotions he felt he ought to have felt. When he sings of his longing for death, for example, or his inability to live another day after some young lady has refused to look at him, one is inclined to say 'Nonsense, my little man; you don't believe a word of what you are saying. Don't pretend to worry about things that only concern your elders; one suck at a stick of chocolate and you will have forgotten all about it.' There is nothing big or broad or deep in his emotion or his longing; and all his more ambitious songs fail from his inability to draw a single drastically clear and cutting outline. There is a sentimental softness in all his figures, even when they imagine themselves to be most bitter, most grievous, most philosophical.

In a lighter vein he was more successful; he had something of that childlike love for the little, simple, homely things of life that makes it almost impossible for a German to write a poor song about children. We get at once the richest and tenderest flower of this spirit, perhaps, in Humperdinck's 'Hänsel und Gretel'; but it runs through almost all German music—an overflowing love of and sympathy for little lives of all kinds. Erich Wolff has left some delightful specimens in this genre, notably the 'Fitzebute,' the 'Frisch vom Storch,' and the 'Christkindleins Wiegenlied.' He is generally successful again in his imitations—or

re-creations—of the folk-tone, as in 'Die Lor' sitzt im Garten.' For the rest, he has produced a number of songs that are like little pastels, small but not false in sentiment, delicate in atmosphere, and thoroughly competent in workmanship. His best song is probably 'Du bist so jung.' Others in which, by remaining in his native little circle of delicate sentiment, he does all he aimed at doing, are the 'Sieh, wo du bist ist Frühling,' 'Die Spinnerin,' 'Das Gärtlein dicht verschlossen,' 'Einen Sommer lang,' 'Sommer,' 'Im Kahn,' 'In einem Garten,' 'Fäden,' 'Spaziergang,' 'Schlummerliedchen,' 'Aus der Ferne in die Nacht,' 'Bienenlied,' 'Frau Nachtigall,' 'Knabe und Veilchen,' and 'Selig mit blutendem Herzen.' We have only to compare these, or indeed any songs of Erich Wolff, with those of the average good English songwriter to realise how much national atmosphere counts for in music,—not national genius, for there is no such thing, but national atmosphere. Wolff was essentially no more gifted than hundreds of young Englishmen. He wrote, like them, for the market as much as for himself: but his was a better market than theirs. The Germans write better music on every plane than we do simply because the standard of each plane,—even the lower ones—is higher than ours; just as the average Frenchman writes better prose than the average German because France has developed a prose tradition and Germany has not. The Germans have the tradition in music. It will not turn a little man of talent into a genius, or even into a big talent: but it ensures the little man the protective backing of a great style, a great technique, and a great fund of ideas. It is just this backing, rather than anything great in himself, that lifts Erich Wolff's work above that of Englishmen who may have started from the same intellectual and musical level.

[Erich Wolff died in America, on March 19, whilst on tour with Miss Elena Gerhardt. He was a pianoforte accompanist of rare distinction, and, as stated in the above article, he made his mark as a song composer. He was born in Vienna, and he spent some years in Berlin. We have not been able to gather full particulars of his career. He was about thirty-five years of age. Much sympathy is felt for his young widow.]

We remind our readers that in June a Jubilee Festival will be held in honour of M. Saint-Saëns, who entered upon his musical career in 1838, as a prodigy pianist aged two-and-a-half years. As already announced, there will be an orchestral concert by the Beecham Orchestra, at Queen's Hall, on June 2, and later a performance of 'Samson et Dalila' at Covent Garden. We understand that M. Saint-Saëns is assiduously reviving his technique, with a view to his appearance as solo pianist. It is expected that the programme will include his C minor Symphony for orchestra, with organ. Widespread interest is being taken in the Festival, and we are gratified to hear that Queen Alexandra has also graciously lent her patronage. The honorary secretary is Mr. Hermann Klein, 40, Avenue Road, N.W.

Occasional Notes.

In the *Russian Review* (a quarterly magazine in English, published by Thomas Nelson & Sons, London, &c.) for February, Mrs. Rosa Newmarch contributes a highly readable and informing article on 'Scryabin and contemporary Russian Music,' which had been read previously at a private gathering at the Halcyon Club. It is a succinct account of the recent history of musical development in Russia, and of the existing musical conditions in that country. Mrs. Newmarch says that twenty-five years ago the line of cleavage between the two chief schools of music in Russia was very strongly marked. The ultra-national school had their stronghold in St. Petersburg, and the other school, which was mainly in sympathy with Western ideas and more cosmopolitan, was in force at Moscow. She says that:

> At present music in Russia has rebounded from the national ideal, and not, in my opinion, entirely to its detriment. The obligation to write always in a patriotic spirit, to choose only national subjects for opera and programme music, to set every line of the Russian poets to music, and to model every melody on the folk-tune pattern, gave to some of the later music of the nationalists an air of monotony and perfunctoriness. The younger generation grew a little weary of the burden of nationalism, and ceased to concern themselves with the solidarity of a particular school whose position had been won, and whose mission was accomplished. Something like a complete revolution has now taken place, and Moscow—once reproached for its cosmopolitanism, and lukewarm attitude towards the patriotic enthusiasms of the modern capital—is now upbraided for its conservatism and continued adherence to the traditions of Chaikovsky [Tchaikovsky].

Mrs. Newmarch then proceeds to trace the positions and achievements of Rakhmaninov, Glazounov, Rheinhold Glière (a composer who was born in 1875, and is little known in England), Alexandre Grechyaninov (born in 1864, and still less known in this country), and some of the composers prominently associated with the famous Russian Ballet, including Cherepnin and Stravinsky. Another composer, N. Medtner, whose name is unfamiliar to English ears, is also mentioned by Mrs. Newmarch. He is described as a musician of classical tendencies, influenced by Brahms. Lastly, Scryabin is discussed with some fulness, with special reference to his 'Prometheus,' a work which was recently produced by the Queen's Hall Orchestra, for the first time in England. Mrs. Newmarch concludes with a general estimate of the famous Russian musician's music, in the course of which she says:

> It is understood that 'Prometheus' is only a step in the realisation of Scryabin's ideals. Regarding all art as religion, he aims, like Wagner, at a union of the arts which shall work together to induce an effulgent spiritual ecstasy, leading mankind to a genuine view of the higher spiritual planes. In this great religious ritual all the arts cannot play equally important parts. Those which are manifested through mediums incontestably subordinate to the will, such as music, poetry, and the plastic arts, will be dominant elements in the combination. Other elements, which are not subject to the will-power, such as light and perfume, take a secondary place in the scheme. These 'accompanying' arts are, however, capable of much further development than has hitherto been supposed.

We are informed that at the annual general meeting of the Royal Philharmonic Society the gratifying announcement was made that the finances of the Society are in a more satisfactory condition

than they have been for many years past. The call on the guarantors has been smaller than it has been within recent memory, and would have been avoided altogether had it not been necessary to increase the orchestra almost invariably to over one hundred and ten players. In this connection it should not be forgotten that at the time when the present rates of subscription and admission were fixed, an orchestra of seventy-five to eighty-five players satisfied the requirements of composers and audiences alike. The most important event during the season was the granting of permission by His Majesty for the Society to be known henceforth as 'The Royal Philharmonic Society,' and another event which will influence the future of the Society is the inauguration and satisfactory growth of the Foundation Fund, the Trusteeship of which has been undertaken by Mr. Alderman and Sheriff E. E. Cooper, Mr. Charles E. Rube, and Mr. E. W. Nicholls. The Society has been strengthened by the election of sixty-two Associates and twenty-nine Fellows. Reference was also made to the bestowal of the Society's medal on Madame Tetrazzini and Mr. Harold Bauer. M. Mengelberg and M. Safonoff were elected Honorary Members. With regard to next season the Directors announced an interesting new departure. Invitations have been issued to a number of native composers, whose names have not yet appeared on the Society's programmes, to submit to the reading committee any works they may have ready for production. Of the seven concerts of next season M. Mengelberg will conduct five.

The seventeenth season of the Queen's Hall Orchestra, which came to an end, as far as London is concerned, on April 19, has been not only one of great activity but one of exceptional interest. The work of the Orchestra has won such loyal and trustful support from the public that enterprise and experiment can be indulged in without their usual foreground of empty benches. To this we owe our renewed impressions of Strauss's 'Symphonia Domestica,' our first hearing of Mahler's seventh Symphony, and that memorable afternoon when Scriabine's 'Prometheus' was performed twice. However widely opinions may differ as to their æsthetic values, few will deny that these experiences were worth while. The Promenade Concerts of last autumn were the most fruitful season that has yet been held ; and in its provincial work the Orchestra has been more than usually successful. We congratulate the directors on the artistic and financial position which their Orchestra has won, and we add our tribute of admiration for the purposefulness and ability of Sir Henry Wood.

The April number of *S.I.M.* contains matter of interest to English readers in the form of an article 'Haendel et l'Angleterre,' translated from the English of Mr. Bernard Shaw. It is of course amusing and overstated. The singing of the 'Hallelujah' chorus, says Mr. Shaw, is to the English Protestant mind what the elevation of the Host is to a Roman Catholic. We are told that the inclusion of the first *e* in the name Haendel is considered an act of impiety, and so forth. The chief object of the article is to protest against the gigantic scale of the Handel Festival performances, *à propos* which some pertinent remarks are made. The remaining articles in this number are 'Robert Schumann et la Revolution de 1848,' by Julien Tiersot, 'Les origines germaniques de César Franck,' by Ernest Closson, and 'Enquête sur la condition sociale du musicien,' by M. Daubresse.

An important competition is announced by the Kaiserliche Königliche Gesellschaft der Musikfreunde, open to composers of all nationalities, who have at any time been students at the Vienna Conservatoire (K.K. Akademie für Musik und darstellende Kunst). It is held to commemorate the eightieth anniversary of the first performance of Beethoven's ninth Symphony, and of the Kyrie, Credo, Agnus Dei, and Dona nobis pacem of the 'Missa solemnis.' A prize of 2,000 kronen is offered for the best composition submitted, which should be in the form of an opera, oratorio, cantata, symphony, or sonata, for one or more instruments. MSS. are received between March 27 (the date of Beethoven's death), and December 16 (the date of his birth) this year. Only one work may be submitted by each competitor, and the usual form of motto and sealed envelope must be adopted. Messrs. Robert Fuchs, Herrmann Gradener, Richard Heuberger, Robert Hirschfeld, Eduard Kremser, Mandyczewski, and Franz Schalk have consented to act as adjudicators.

NOTES ON ORGANS AT WINDSOR CASTLE.

The organs at St. George's Chapel Royal, Windsor, have been dealt with somewhat exhaustively in various numbers of the *Musical Times*, more particularly in the issues for November, 1909, and June, 1910. Except in one particular—Rimbault's statement that Adam Fortess built an organ for this building in 1635, quoted in the June, 1910, issue (p. 379), which I shall deal with in its proper place—I have nothing to add to what is already known of these organs, my remarks being confined to organs in other buildings in the Castle. These are three in number :

I. The Wolsey Tomb-house, now the Albert Memorial Chapel.

II. St. George's Hall.

III. The Private Chapel at the end of St. George's Hall, *formerly known as St. George's Chapel.*

The first-named building stands at the east end of St. George's Chapel Royal, from which it is separated by a passage to the Cloisters. It was originally built by Henry III. and dedicated to Edward the Confessor, but Henry VII. pulled down the greater portion, his intention being to reconstruct it and make it his own mausoleum. Before its completion, however, he altered his mind, and built the beautiful chapel known by his name, at Westminster Abbey. His successor presented the unfinished chapel at Windsor to Cardinal Wolsey who, about the year 1524, proceeded to fashion it into a magnificent tomb for himself, according to the newly-introduced Italian style. Owing to his fall from power, Wolsey was not buried here, but for long afterwards the building was known as 'Wolsey's Tomb-house,' and even to this day is frequently so named.

During the Civil War and the Commonwealth much damage was done to the interior, but shortly after his accession James II. restored it at a cost of some £700, and during his short reign it was used as his private Chapel for Roman Catholic Services. It was for these services that Renatus Harris prepared and removed an organ from Winchester to Windsor.*

After the abdication of James, a considerable period of decay followed, but about the beginning of the 19th century it was restored in accordance with the crude ideas of Gothic held by the elder Wyatt and his son Sir Jeffry Wyatville. George III.

* H. & R. (3rd Edition), p. 125 ; also *Musical Times*, June, 1910, last paragraph of 'Some Notes on former Organs at St. George's Chapel.'

had a royal vault constructed beneath it, the only entrance to which is by means of a sloping passage communicating with St. George's Chapel Royal. In this vault all the English Monarchs from George III. to Edward VII., have been buried.

Queen Victoria beautifully restored the chapel in memory of Prince Albert, and it is under the name of the Albert Memorial Chapel that it is now universally known and generally spoken of. The only organ that seems to have been placed in it is the one already referred to. How long this organ remained here after the Revolution of 1688—whether it was destroyed or removed—is not known.

II. The remaining two buildings—St. George's Hall and the Private Chapel—adjoin each other, so that at the present time the organ in the Hall, by means of a duplicate console in the Chapel, is available for services in the latter building. There is, of course, a separate front to both Chapel and Hall.

The first of two organs so constructed to serve both these buildings was built by Messrs. Hill & Son, and its specification—given in all three editions of Hopkins & Rimbault—was as follows:

Great Organ—CC to F.

	Feet.		Feet.
1. Double open and Bourdon	16	7. Flute	4
2. Open diapason	8	8. Twelfth	2⅔
3. Cone gamba	8	9. Fifteenth	2
4. Stopped diapason ..	8	10. Sesquialtera, 3 ranks ..	—
5. Quint	5⅓	11. Posaune	8
6. Principal	4	12. Clarion	4

Swell Organ—CC to F.

13. Double diapason.. ..	16	17. Fifteenth	2
14. Open diapason	8	18. Sesquialtera, 2 ranks ..	—
15. Stopped diapason ..	8	19. Cornopean	8
16. Principal	4	20. Oboe	8

Choir Organ—CC to F.

21. Open diapason (throughout)	8	23. Salicional (ten. C) ..	8
22. Clarabella and Stopped bass		24. Gemshorn	4
		25. Flute	4
		26. Cromorne	8

Pedal Organ, CCC to tenor D.

27. Open diapason	16	29. Trombone	16
28. Principal	8		

Couplers.

30. Swell to Great.	32. Great to Pedal.
31. Swell to Pedal.	

In 1889 this instrument was superseded by an entirely new one, built by Messrs. Henry Willis & Sons. By the courtesy of the builders I am able to give its specification:

Great Organ—CC to A.

	Feet.		Feet.
1. Double open diapason (metal)	16	5. Claribel flute (wood) ..	8
		6. Principal (metal)	4
2. Open diapason (No. 1) (metal)	8	7. Wald flute (wood) ..	4
		8. Harmonic piccolo (metal)	2
3. Open diapason (No. 2) (metal)	8	9. Mixture, 3 ranks (metal)	—
		10. Trumpet (metal)	8
4. Stopped diapason (metal)	8	11. Clarion (metal)	4

Swell Organ—CC to A.

12. Geigen principal (metal)	8	16. Principal (metal) ..	4
13. Lieblich gedacht (metal)	8	17. Contra Hautboy (metal)	16
14. Keraulophon (metal) ..	8	18. Hautboy (metal)	8
15. Voix Céleste (ten. C, grooved into 14) (metal)	8	19. Cornopean (metal) ..	8

Choir Organ—CC to A.

20. Dulciana (metal)	8	23. Suabe flöte (wood) ..	4
21. Lieblich gedacht (metal)	8	24. Corno di Bassetto (metal)	8
22. Viola da Gamba (metal)	8		

Solo Organ—CC to A.

25. Harmonic flute (metal)	8	17. Tromba (metal)	8
26. Orchestral oboe (metal)	8		

Pedal Organ, CCC to F.

28. Open diapason (wood) ..	16	30. Flute (wood)	8
29. Bourdon (wood)	16	31. Trombone (metal) ..	16

Couplers.

32. Solo to Great.	35. Swell to Pedals.
33. Swell to Great.	36. Great to Pedals.
34. Solo to Pedals.	37. Choir to Pedals.

Accessories.

4 Composition Pedals to Great organ, and 3 to Swell.
Double-acting pneumatic piston for 'Great to Pedals,' on and off.
'Swell to Great' coupler, placed in Great organ key slip.

B

There are two entirely independent consoles, one in the Hall and one in the Private Chapel.

The builders' own system of tubular pneumatic action is used throughout, and the wind is supplied by means of a hydraulic engine.

III. In turning to the organs peculiar to the Private Chapel we come across matter of some historical interest, for we have information concerning a pre-Restoration instrument, and of another one by Father Smith.

The building itself appears to have been used as a chapel almost continuously since the days of Charles I., but was probably so used at a much earlier date. It has been variously styled 'St. George's Chapel,' 'The King's Chapel,' and of course 'The King's (or Queen's) Private Chapel.' The first title may have led to some confusion, so that it seems probable that one of the instruments said to have been built for the Collegiate Chapel is one which was most certainly constructed for this smaller building. Of this more will be said later.

The earliest mention of an instrument in the Private Chapel that I have yet come across is to be found amongst the Domestic State Papers, kept at the Record Office in Chancery Lane.* It is dated November 29, 1628, and reads as follows:

Charles R.

Charles by the grace of God &c. To the Trēs and undertrēs of o^r Excheq^r for the tyme being greeting. Whereas we have given order for the making of a new Organ to be sett up in o^r private Chappell in o^r Castle at Windsore the charge whereof will amount to the sōme of one hundred and fortie pounds. Wee will and cōmand you of o^r treasure in the receipt of o^r Excheq^r forthw^th to pay or cause to be paid unto Adam Toclesse gent. or his assignes the said sōme of one hundred and forty pounds of lawfull money of England to be imployed for the service aforesaid, and w'hout accompt imprest or other charge to be sett upon him his heirs exers or assigns for the same or for any part or parcel thereof. And these &c., given, &c.

R.W.

This conteynes yor ma^s warr^t to the exchequer to pay unto Adam Toclesse gent the sōme of 140*l* to be imployed in erecting a new Organ in yor ma^s private Chappell yor Castle of Windsore. Yo^r Ma^s pleasure signified by Mr. Secretary Coke.

Windebank.

I believe that this document is the foundation upon which Rimbault based his statement that Adam Fortess built an organ for St. George's Chapel in 1635 at a cost of £140.† Indistinct writing would easily account for the errors in both date and surname. (Curiously enough, the printed index and summary of the State Paper is also wrong, the form the name takes there being *Torlesse.*) Whether Toclesse and Fortess are two distinct personages—or, as I believe, one and the same—the wording of the above document seems to point to the fact that Adam Toclesse was not an organ-builder, but an official entrusted with the task of selecting a builder, and of exercising some kind of supervision over the construction of the instrument in question.

Since Charles II. did not order a new organ to take the place of this one till 1673, there is some probability that the organ of 1628 was one of the few which are

* Coll. Sign Man. Car. I, vol. x., No. 13.

† H. & R. 3rd ed., p. 61. See also *Musical Times* for June, 1910, where—owing, I am afraid, to carelessness on my part—the name is spelt Fortress.

known to have survived the period of the Great Rebellion. Possibly, also, some parts of it were incorporated in the new instrument which was built by Father Smith in—or just previous to—the year 1673, at a cost estimated at £200; which, however, finally amounted to £310.

Here is the first of three documents bearing upon Smith and his organ:*

BERNARD SMITH. After &c. By virtue of his Ma^ts lrēs of Privy seale Dormant bearing date ye 11th day of Novemb^r 1671 directing ye paym^t: of ye sume of 10,000*l* for such uses and services as his Ma^ty by warr^t und^r his Royall signe Manuall should declare and in pursuance of his Ma^ts warr^t under his Royall signe Manuall bearing date the 26th of September instant. These are to pray and require you to draw one or more Orders for paym^t: of the sum̄e of 200*l* of lawfull money of England unto Bernard Smith or his ass^s for an Organ by him made and sett upp in his Ma^ts Private Chappell att Windsor the same to be received without accompt. And let ye same be paid out of any of his Ma^ts Treasure now or hereafter being and remayning in ye receipt of ye Excheq^r. And for soe doeing &c. Dat. 30 Sept. 1673.

LATIMER.

To Sr Robt. Howard Knt.

The second one† reads:

Upon the Petition of Bernard Smith Organ Maker desiring payment for making the Organ at Windsor.

At the Court at Whitehall
Nov 4th 1674.

His Maj^ty is pleased to declare that He remembers well ye agreem^t made wth the Pet^r by his Maj^ties Order & having been acquainted with the annexed Bill of extraordinary charges for putting up that Organ is pleased to comand that it be recomended to ye R^t Honble the L^d H Treasurer of England to take Order for ye speedy paym^t of the said annexed Bill to the Pet^r.

J. WILLIAMSON.

Unfortunately the "annexed Bill" is not included amongst the other papers, so that we do not know what the 'extras' were, but the next document‡ tells us that they came to £110, and that Purcell approved them:—

BERNARD SMITH. After &c. By vertue of his Maj^ts Lrs of Pr. Seale dorm^t dated ye 22 of Augt 1670, and in pursuance of his Maj^ts war^t under his Royall Signe Manuall, bearing date ye 18th of Dec: instant. These are to pray & requir̄ y^u to draw One or more Orders for paim^t of ye sum of 110*l* unto Bernard Smith Organist or his Assignes being for his Extr. Charges & Expenses in putting up ye Organ in his Maj^ts private Chappell at Windsor, according to an agreem^t made with him by Mr. Purcell & approved by his Maj^ty the s^d agreem^t & Bill of particulars is herewith sent you to be kept upon record. And let the same be p^d out of any his Maj^ts Treasure now or hereafter being & remaining in ye Receipt of the Excheq^r. And for so doing &c. 19 Dec: 1674.

DANBY.

To S^r Ro: Howard.

* Br. Mus. Add. MSS. 28,076, p. 90.

† S. P. Dom: Entry Book 46, p. 4.

‡ Br. Mus. Add. MSS. 28,076, p. 410 (Register of Treasury Warrants, 1673-74).

Turning to 'The King's Musick" we find several entries* which refer to this instrument and the chapel in which it stood. Included with other charges in a bill of 'Mr. John Hingston, keeper and repairer of all his Majesty's organs, in his Chappells and Privy Lodgings, all harpsichords, pedalls and all other instruments,' and dated February 7, 1675-76, are the following items:

(1) 1673. For portage of his Majesty's chamber organ and to Bernard Smyth for his charge to Windsor £2 10 0.

(2) 1674. For my charges to Windsor in giving order to make a new loft for the new organ there and seeing it placed there at severall tymes, 14 dayes £5 0 0.

(3) To George Wyat for blowing the organ at Whitehall, and for his journey to and time att Windsor, 15 weekes . £12 10 0.

(4) 1675, *June*. For my charges to and at Windsor 4 days to putt his Majesty's organ in the Chappell in order against his coming thither £1 10 0.

(5) To Mr. Smyth, organ maker for his charges and his worke there £2 10 0.

(6) *September*. For my charges to Windsor, and for 20 yards of sail cloth to cover and secure the organ there from the weather and dust . £1 10 0.

(7) To one to blow the organ, his Majesty being at Windsor £1 10 0.

This bill is 'signed by N. Staggins, master of the musick.'

Further items are to be found in two other of Hingston's bills, ordered to be paid on August 19, 1678, and December 25, 1683, respectively, where his 'charges to Windsor with an organ maker and two men to mend and tune the organ in his Majesty's Chappell' amounted to £7 10*s*. 6*d*. in the one case, and to £3 in the other.

Another interesting extract, dated April 8, 1679, is an 'Order to pay Mr. Thomas Blagrove the sum of £224 8 0 due to sixteen gentlemen and one organist of his Majesty's Chappell Royall for their riding charges and other expenses in their attendance on his Majesty at Windsor for forty-four days, from 14 August to 26 September, 1678, at 6*s*. per diem to each of them. [Here follow the names of Thomas Purcell and fifteen other gentlemen.] Dr. John Blow, organist. Also the following children of the Chapel for the like at 3*s*. per diem, amounting to £52 16*s*. [Here are the names of eight children, including those of Vaughan Richardson and Daniel Purcell.] And to Dr. John Blow, master of the children of the Chappell for the same at 6*s*. per diem—£13 4*s*.'

In confirmation of the contention that the documents above quoted refer to the organ in the Private Chapel (and not to that in St. George's Chapel Royal), and in order to show that the said Private Chapel was in use till the end of the 18th century (and probably later), the following extracts from an old guide book 'Windsor and its environs,' published in 1774, are here given:

'St. George's, or the King's Chapel.

'Adjoining to *St. George's* hall, is the royal chapel, the cieling of which represents, in a most lively manner, the Ascension of our Saviour, accompanied by a numerous host of Angels. . . . The altar piece is adorned with a painting of the last supper; and the room, in which our Saviour and his apostles are supposed to be in (*sic*) has a dome, through which is seen the organ belonging to the chapel. . . .

* They are to be found between pages 298 and 362, and cover the years 1673-83 (inclusive).

'The closets of the King and royal family form the east end of this chapel. . . . The sovereign always goes to chapel in great state.

'It ought not to be omitted, that the carved work of this chapel is highly worthy the attention of the curious, it being executed by *Gibbons*, in lime-tree.'

'The Windsor Guide' of 1792 makes no mention of the organ, but states that 'In this chapel, which is adjoining to St. George's Hall, divine service is performed every morning, during his Majesty's summer residence at Windsor, at eight o'clock.'

The position of this organ (above the altar) is unusual but by no means unique in England. The organ at Leominster Priory Church was so placed as late as 1860, whilst those at Whitchurch (Edgware) and Marlborough House Chapel are still so situated. Other instances that come to mind are (or were) to be found at St. George's, Brighton, and Kew Church. The curious treatment of the organ-case in the scheme of the altar-piece is, however, very remarkable.

I think it will be generally acknowledged that the instrument built (or rebuilt) by Father Smith was the one referred to above, but how long it remained in the Private Chapel after 1774 I cannot say. It may have remained there till 1842 (which appears to have been the time when the chapel was 'restored in the Gothic style'). It had disappeared for certain by 1843, in which year another instrument, whose history is rather involved, was set up in the chapel. According to Hamilton's 'Catechism of the Organ,' 'The organs in the Queen's private chapels at Buckingham Palace and Windsor Castle originally formed one instrument, built by Messrs. Gray & Davison for the Music Room, Windsor Castle, in 1842; but on the alterations, consequent on the formation of the present private chapels, taking place in 1843, it was divided and rebuilt. The one part, or Great organ, was adapted to the chapel at Buckingham Palace, and the other, consisting of the large swell and pedal pipes, now forms the instrument in the chapel at Windsor Castle.' When describing the Buckingham Palace portion, the writer (the late Joseph Warren) adds: 'Some of the pipes of this organ are the work of Green, and formed part of a favourite instrument of His Majesty George the Third.' (This would be the small organ at Windsor Castle which Sir John Sutton tells us that Green built for the King's private use.*)

It would be interesting to know what became of this organ and of the Hill organ which followed it (already referred to), which was itself superseded in 1889.

Let us turn once more to the Father Smith organ, and also to a letter which appeared in *Musical Times* for July, 1910, written by Mr. Henry T. Gilberthorpe. In this letter Mr. Gilberthorpe mentions the local tradition that the present organ in St. Mary's Church, Walton-on-Thames, was built by Father Smith, that it came from St. George's Chapel, Windsor, and that it was presented to the church by Queen Victoria.

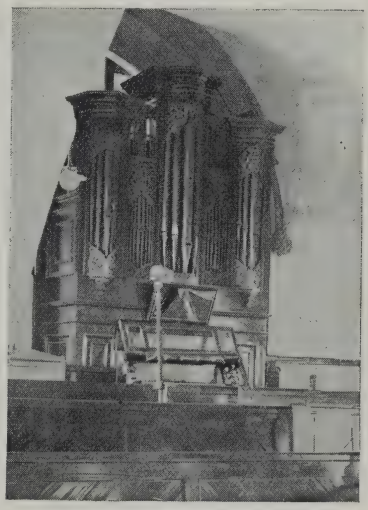
Supposing that the 1673 instrument remained at Windsor till 1837, and that it was removed thence between that year and 1842, it will be seen that it is not only possible, but even probable, that it and the Walton organ are the same.

On the other hand, Brayley's 'Topographical History of Surrey' (published in 1841), speaking of the Walton organ, makes no mention of Queen Victoria as the donor, limits the years during which the Queen could have given it to Walton to four, and seems also to speak as if the organ had occupied its present position for many years—possibly from 1779. Here is the passage:

'Above the aisles, and across the west end, are large galleries: the latter contains a finely-toned organ by Father Schmidt, which includes the following stops: sesquialtra, fifteenth, principal, stop-diapason bass, open diapason, cornet treble, principal treble, dulciana, stop-diapason treble. The high-pointed arch which opened from the tower, at the back of the organ-gallery, was enclosed in the year 1779.'*

By a comparison of dates it will be seen that the Walton traditions fit in with the history (so far as known) of the Windsor instrument, excepting that if the date of its erection at Walton be between 1779 and 1837, the donor could not have been her late Majesty. (There is no evidence in Brayley against the date 1837-40, only inference.)

Further, if the Walton mentioned by Rimbault amongst the list of places for which Green built organs is Walton-on-Thames (Rimbault gives no date), the fact tells in favour of the traditions. For if Green built a new organ it has been removed to make room for the present one by Father Smith, while if he



THE ORGAN AT WALTON-ON-THAMES.

merely moved the Smith organ from Windsor to Walton, after effecting certain necessary repairs, that fact would be quite sufficient to connect his name with the organ in question. One thing is quite certain, that the case and front pipes and many of the old interior pipes are not the handiwork of Green, though they may be that of Father Smith, and some of them, possibly, of even earlier date. If therefore we accept Green's name in connection with the present Walton instrument, it is merely as remover and restorer, and the effect of our acceptance is to substitute George III. or Queen Caroline for Queen Victoria amongst the benefactors to the church.

To sum up, I think it very likely that the organ which Father Smith built for the private chapel of Charles II. about the year 1673 was removed to the Parish Church, Walton-on-Thames, where it now is, sometime between the years 1779 and 1840. More than this I should not venture to say.

* 'A Short Account of Organs' (1847), pp. 81, 85.

* Vol. ii., p. 323.

As the organ at Walton is of no little interest apart from these speculations as to its origin, I append a brief account of it as I found it in August and September, 1910, when by the kindness of Mr. Gilberthorpe I was able to try it, and by the courtesy of the vicar I was permitted to take a photograph of the case.

The instrument still occupies its original position in the West Gallery. It is enclosed in a carved case with panelled sides. Of the merits of the carving it is impossible to give any opinion, for the whole of the woodwork is heavily coated with yellow paint. The front pipes, which are decorated in blue, gold, and red, are arranged in three towers—a large round tower in the centre with five pipes, on either side of it a two-storied flat containing small pipes (three of which are missing), and at either end a V-tower with five pipes. None of these front-pipes appear to have been voiced, nor do they seem to have been connected with the sound-board in any way at any time. The tone of the Stopped Diapason on the Great organ is very piquant: it is quite a delightful old-world stop.

All the old pipes appear to have been preserved, but when the Swell and Pedal organs were added, and the compass of the Great keys extended upwards to G, no new pipes were added to the four upper notes. The Great organ keys are therefore silent above E except when the Swell to Great is drawn.

The organ has been rebuilt by Hedgeland and by Bishop.

SPECIFICATION.

Great Organ, CC to E (Keys to G).

	Ft.	Pipes
1. Open Diapason (ten. C, grooved into 4)	8.	41
2. Dulciana (middle C)	8.	29
3. Stopped diapason, treble (middle C)	8.	29
4. Stopped diapason, bass (CC to middle B)	8.	24
5. Principal	4.	53
6. Fifteenth	2.	53
7. Sesquialtera and Cornet, 3 ranks ..		159
		388

Swell Organ, CC to G.

	Ft.	Pipes
8. Double diapason (ten. C)	16.	44
9. Open diapason (ten. C, grooved into 10)	8.	44
10. Stopped diapason ..	8.	56
11. Keraulophon (ten. C, grooved into 10) ..	8.	44
12. Principal	4.	56
13. Fifteenth	2.	56
14. Lieblich horn ..	8.	56
		356

Pedal Organ, CCC to E.

	Ft.	Pipes
15. Sub-bass	16.	29

Couplers.

16. Swell to Great.
17. Swell to Pedals.
18. Great to Pedals.

Total number of pipes, 773.
Two composition pedals to Great.
Two composition pedals to Swell.

Andrew Freeman.

HUGO VON HOFMANNSTHAL.

By D. C. Parker.

While much has been written regarding the music of 'Der Rosenkavalier' a great amount of attention has also been directed to the libretto, and neither in Germany nor in England are the critics agreed that Hofmannsthal's 'book' is entirely suitable for operatic treatment. History teaches that a libretto has much to do with the success or failure of an opera. It is true that many operas survive which are set to dull and featureless libretti. In such cases the music and the music alone has been able to rescue the works from oblivion. In other cases a concise and well-written libretto has been spoiled by being associated with poor music. There is no doubt that in the past many musicians were far too easily pleased with the books offered to them. Frequently, of course, good musicians found a great difficulty in obtaining texts suitable for their purpose. But the importance of a good libretto is now recognised, and this fact has arisen from past experience. How much 'Euryanthe,' 'Alfonso and Estrella' and 'Rosamunde' suffered because the libretti were not found interesting it would be difficult to say. It is obvious, therefore, that the position of the librettist is an important one. Different composers, of course, view the matter in different ways. Beethoven was more fastidious about the subject and its sentiment than about the actual form of it. The prolific and ubiquitous Scribe seemed to many musicians an ideal associate, if only because of his popularity, and the ready market which he found for his wares. In his last two operas Verdi set adaptations from Shakespeare made by Boïto, a man whose literary accomplishments are apt to be overlooked because his music is not great in any real sense. All this proves that the librettist is a person of importance in an opera, and he has become more prominent since Wagner wrote his own poems and took a vast amount of trouble over them.

In considering 'Der Rosenkavalier,' it must not be forgotten that the composer has a great advantage over the librettist. Although Strauss has conjured up the Vienna of Maria Theresa's time by using the Mozartian idiom and by introducing dance measures, these are readily understood by the intelligent musician. Similar proceedings on the part of the poet, however, are likely to miss fire unless the audience know intimately the language which is used. It is possible, therefore, that where the local allusions of the musician are recognised, those of the poet are misunderstood or overlooked. For this reason it may not be out of place to remind readers that Hofmannsthal has made a position for himself in Germany. Like Max Rheinhardt and Strauss, he has his enthusiastic devotees and his detractors. He has been bracketed with Hauptmann and some of the best writers of the past, and has been called the unworthy colleague of a great composer. More than once he has given evidence of a liking for scenes of southern passion and beauty. But he is not always merely a graceful writer, for in one of his plays at least he turns towards philosophy and comes near to the static drama of Maeterlinck. Indeed, one of the characteristics of Hofmannsthal is that he has experimented in subjects and forms quite as much as Strauss himself. He has shown a love for Italian settings to his works, but he has also exhibited a profound interest in the Greek drama. It is probably by his modern versions of Sophocles that Hofmannsthal is best known outside of Germany. Whatever the verbal merit of 'Elektra,' it cannot be denied that the great shortcoming of the work lies in the fact that it is modern and Teutonic where it should have been full of the restraint of Greece. The classical setting and classical names do not avail when we witness a whirlwind of passion and hatred which is brought to a finish by a 'nameless dance.' I am not criticising the text or the music, but simply the atmosphere which Hofmannsthal creates. As regards 'Der Rosenkavalier' opinions, as I have said, are divided. The humour of the work may appear forced to some, but nothing in the world is so national, aye parochial, as humour. Until it was understood the humour of 'Die Meistersinger' was considered to be forced also. The English like their humour to be served in the bluff and hearty manner of 'The Pickwick Papers,' and, this being so, 'Der Rosenkavalier' may seem a trifle slow on the comic side.

It is probable that it is offered to the public as a contrast to 'Elektra,' much in the same way as 'Die Meistersinger' was written as a pendant to 'Tannhäuser.' Whether Hofmannsthal has been successful in recreating the rococo pictures of Vienna, each one must decide for himself. But it is, perhaps, worth pointing out that Strauss has chosen as his fellow-worker one who is regarded as one of the finest poets of modern Germany, and who, though still a young man, has already given ample proof of poetical gifts of a high order.

A SPANISH LYRIC-DRAMA AT NICE.

At the Casino Municipal at Nice, a lyric-drama in two acts, 'La Vida Breve,' has been produced. The poem is by Carlos Fernandez Shaw, the music by Manuel de Falla, one of the most prominent among the few young composers actually labouring to raise the Spanish school to a level not unworthy of its glorious far-distant past.

From the time (18th century) when it lost the tradition of its older masters and yielded to the influence of already degenerate Italian operatic music, the Spanish school produced no music of artistic value until the contemporary period. Its revival during the latter half of the 19th century is chiefly due to the initiative of a few artists among whom M. Felipe Pedrell stands foremost.

M. Manuel de Falla, born at Cadiz in 1876, is a pupil of M. Pedrell, and strongly asserts the nationalistic tendencies of which his master has ever been the uncompromising apostle. He has written little, and his only published works—all of them published in France, where he settled after having completed his education—are, besides 'La Vida Breve,' a set of pianoforte pieces and three songs. But that little is enough to reveal his individuality and to speak highly in his favour.

The score of 'La Vida Breve,' for instance—which was awarded in 1905 the Grand Prize of the Madrid Academy of the Fine Arts, to be published and produced in 1913 only, and out of Spain—is at all points original and impressive; it shows not only the composer's fine musicianship, but his remarkable sense of dramatic proprieties. In 'La Vida Breve' one can but acknowledge a 'veristic' lyric-drama. It is founded on a short sensational episode, the tenor of which is: Salud, a gipsy girl, loves Paco, who deserts her to marry 'the highly-popular character called Another.' She appears at the feast given for the betrothal, to reproach her faithless lover, and falls dead at his feet. However, the work as a whole is as artistic as the Italian veristic works are the reverse. The difference lies primarily in the treatment, which is never coarse nor meretricious. The poem has wisely been written so as to leave the composer many occasions of asserting the true rights of music. And M. de Falla's music never plays a subordinate part: not only because it is beautiful, but for the reason that the poem has been planned with so steady a view to that end. In the first scene, melancholy songs and hammer-strokes coming from a smithy in the background create an atmosphere of portentous sadness. At the close of the Act the stage exhibits a panoramic view of Granada at night, seen from a terrace across which lovers in couples glide silently, whilst the orchestra and the choir unite in a superb symphony that forcibly expresses the all-potent sway of love, mainspring of the whole drama.

In such scenes, as well as in the third (the rejoicings at the house of the betrothed), M. de Falla has displayed abundant imagination, feeling, and skill. His music is not to be considered as written more or less artificially after the fashion of Andalusian folk-music, but as an unaffected, spontaneous, eloquent utterance, of which many idiosyncrasies in rhythm, in modality, and in melodic design, reveal the Andalusian origin.

From this point of view, it deserves close study, as well as for its exquisitely light and effective scoring. But such technical merits of course play only a subordinate part; it is chiefly for its earnest and fervid tone that 'La Vida Breve' is admirable.

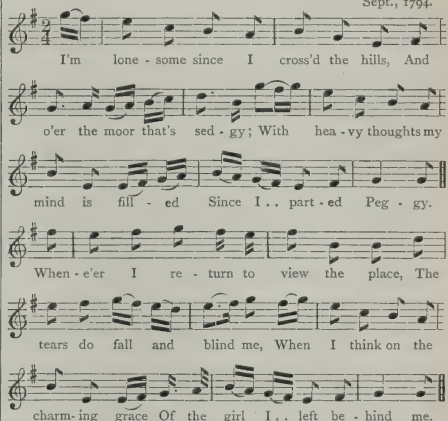
The production has been attended with great care. Special commendation is due to Mrs. Lillian Grenville, who appeared in the part of Salud, and to M. Jacques Miranne, the conductor.

M.-D. C.

FRESH LIGHT ON OLD ENGLISH AIRS.

By W. H. Grattan Flood.

'THE GIRL I LEFT BEHIND ME.'



Exact transcript of melody as printed in *Exshaw's Magazine* (Dublin) for September, 1794. From copy in the Royal Irish Academy.

The average musical reader may imagine that the last word has been said on the origin of 'The girl I left behind me' in the article contributed by Mr. Kidson to the concluding volume of the new 'Grove'* as recently as 1910 (vol. v., p. 642*b*). Of course Mr. Kidson endeavours to uphold Chappell's view, and he elaborates the note on the same subject in his 'English Songs of the Georgian Period,' published in 1907. There is just one little difference. In the latter work he states that original printed copies of the air can only be traced to the year 1810 or 'the early years of the 19th century,' but in the new 'Grove' he is inclined to believe that the tune was printed 'at the end of the 18th century.' Another writer (Mr. Henry Davey) states that 'the tune is somewhat older and possibly Irish.'

It may be well once and for all to dismiss the erroneous views of the late Mr. Chappell, who fixes the date of 'Brighton Camp' as 1758, and who had a hazy recollection of seeing a copy of the song formerly belonging to Dr. Rimbault, 'in date about 1770.' Mr. Kidson endeavours to get over the difficulty as to the name 'Brighton Camp' by assuming that Brighton 'was a local pronunciation long before it became officially recognized.' But this is mere assumption, and it is

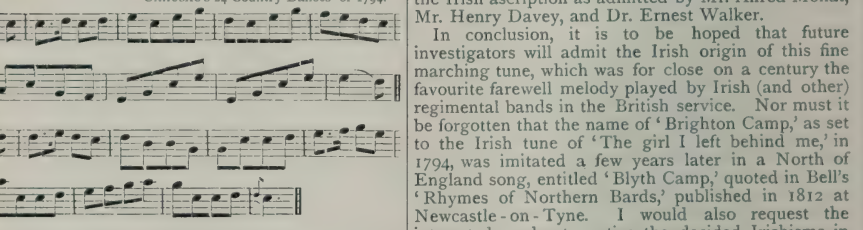
* Grove's 'Dictionary of Music and Musicians.' Edited by Mr. J. A. Fuller Maitland. 5 vols. London, 1904-10.

absolutely certain that the song of 'Brighton Camp' could not have been written in 1758, nor yet in 1770, nor even in 1785. Brighton was invariably known as 'Brightelmstone' until after the year 1786, and even as late as November 4, 1798, I find an official letter from Lord Camden dated from 'Brightelmstone'; thus internal evidence disproves an earlier date for 'Brighton Camp' than *circa* 1790. However, it is of importance to note that the actual military camp at Brighton was only formed in the years 1793-5. But I can adduce stronger evidence as against the age of 'Brighton Camp.'

Some months back, in looking through a volume of old dance music, I came across a tune headed 'Brighton Camp,' and it immediately arrested my attention. Judge of my surprise when I found that it was quite a different tune from the one which has been claimed as English. I herewith subjoin the musical setting of 'Brighton Camp' as printed by Cahusac in 1794. It is taken from his 'Twenty-four Country Dances for 1794':

'BRIGHTON CAMP.'

CAHUSAC'S 24 Country Dances or 1794.



Thus in England in 1794 a tune called 'Brighton Camp' was in vogue, and it was not till after Christmas of that year, or early in 1795, that the Irish air of 'The girl I left behind me' was set to slightly varied words, and re-christened 'Brighton Camp.' From 1795 to 1825 it was indifferently known in England as 'The girl I left behind me,' or 'Brighton Camp.'

In Mr. Kidson's article in the new 'Grove,' as also in his notes to 'English Songs,' he tells us that the earliest appearance in print of the tune under the title 'Brighton Camp' is in 'The Gentleman's Amusement,' *circa* 1810, and he adds that the earliest printed version of 'The girl I left behind me' is in a MS. book, *circa* 1815. These versions are practically the same.

Now comes the surprising statement of Chappell that Tom Moore, in 1818, was the first to claim the tune as Irish, and this is repeated by Mr. Kidson, although his collaborator, Mr. Alfred Moffat, frankly admits the Irish origin of the tune. The fact is that the tune was known in Ireland in 1780 under the Irish name of 'An Spailpin Fanach,' and it has all the well-known characteristics of an Irish air. Furthermore, the English song of 'The girl I left behind me' was of Irish provenance, and was written by an Irishman about the year 1792, or perhaps earlier. As frequently happened, a slight alteration of the words took place in 1795, to suit English tastes, and hence it began to be regarded as an English song after the year 1810.

And now for a further confirmation of the Irish claim to this song and tune. No English printed version has been traced earlier than 1798;* in fact, Mr. Kidson states that the earliest he could find was *circa* 1810. Fortunately, there is in the National Library in Dublin a printed copy of 'The girl I left behind me,' published in Dublin in *Exshaw's Magazine* for September, 1794. Moreover, in a popular song-book called 'Paddy's Resource,' printed in Belfast in 1795, there is a fine lyric directed to be sung to the tune of 'The girl I left behind me.' The metre of the English song is taken from the Irish, 'An Spailpin Fanach,' which was in great vogue in the years 1795-98, and is still popular at Irish gatherings; and there is no mistaking the Irish origin of the old version of 'The girl I left behind me.'

Tom Moore's memory of the song and tune went back to 1790; and Bunting took it down from Arthur O'Neill in 1804. Although Moore's version 'As slow our ship' was not printed till 1818, yet he wrote other words for the Irish tune in 1815. In a Dublin song-book of 1810 I find 'The girl I left behind me' included among the Irish lyrics. I have also a MS. setting of the tune in a music book copied between the years 1795-98. Yet the Dublin printed copy of September, 1794, points more definitely to an Irish origin than anything yet discovered, and corroborates the Irish ascription as admitted by Mr. Alfred Moffat, Mr. Henry Davey, and Dr. Ernest Walker.

In conclusion, it is to be hoped that future investigators will admit the Irish origin of this fine marching tune, which was for close on a century the favourite farewell melody played by Irish (and other) regimental bands in the British service. Nor must it be forgotten that the name of 'Brighton Camp,' as set to the Irish tune of 'The girl I left behind me,' in 1794, was imitated a few years later in a North of England song, entitled 'Blyth Camp,' quoted in Bell's 'Rhymes of Northern Bards,' published in 1812 at Newcastle-on-Tyne. I would also request the interested reader to notice the decided Irishisms in the revised English song as quoted by Chappell in 1838 in his 'Collection of National English Airs.' These Irishisms are still more marked in the original Anglo-Irish song as printed early in the 19th century. Chappell's version of the song is most decidedly tinkered to suit modern taste.

* The earliest appearance in print of the song is in a Greenock song-book, printed in 1798.

Church and Organ Music.

'THE REFORM OF CHURCH MUSIC.'

Mr. Jerry Cruncher was always accusing Mrs. Cruncher of 'floppin',' but he had less excuse for complaining than we have at the constantly-recurring war cry of 'The reform of church music.' Someone—and too often a 'nobody'—suddenly blossoms forth in print, telling us that all that exists is wrong. The *Westminster Gazette* has recently opened its columns to the subject, and it will hardly be believed that one correspondent actually denounces the Church Music Society as 'admirable, but absurdly diffident!' Another seems to labour under the delusion that because she cannot sing the Creed and Gloria without a good deal of difficulty, there is something wrong. We are told, again, that the organist of Manchester Cathedral is a member of the Church Music Society. One wonders whether Mr. Nicholson would appreciate the attempts of all and sundry to join in those parts of the Service which he has so admirably trained his choir to sing? We think not.

The lady correspondent referred to asks, 'Are they [a good many choirs up and down the country] semi-ecclesiastical concert parties, or are they to *lead* the

congregation in singing?' The reply is that if the choirs sang concert music they might deserve the name; but as their efforts are directed towards making the service musically attractive (and they are usually keen and reverent), they deserve every consideration and some respect. If the congregations are not satisfied, why do they not form themselves into choirs? It is the old, old story of the old man, his son, and the donkey. We have no patience with the grumbler, but keep our eyes steadily on the undoubted fact that the middle course is the safe one, and that though there must be extremes in every cause, neither has much lasting power, though they certainly do something towards keeping the balance steady. We all of us know the misery that attendance at church brings to many by the unmusical efforts of 'that awful woman with the cracked voice just behind.' Such an one is more likely to deter a devout worshipper than would his disability to join in the singing. A correspondent also objects to the fine tune to 'Hear My law, O My people' being displaced by another. The tune first referred to is no doubt Oakeley's Quadruple Chant, which a well-known clergyman recently dismissed with the expression 'I can't abide it.' Where do we stand, then? Who is to judge of what is best? Is the average church-goer better trained than the man whose life is given to the study of church music? It must be sorrowfully admitted that the amount of the pseudo church-music now in existence and constant use is simply deplorable. It is also true that many choirs attempt music beyond their powers, and there is here and there a tendency to over-rate the importance of music in church. One of the truest things ever penned comes from a correspondent who says: 'An organist is a rarity, and a choir-trainer a phenomenon.' This may be due to the fact that 'the salary of a first-class organist is one that would be rejected by a second-rate stockbroker's clerk.' There is another possible reason, and may be found in the constant opposition and criticism levelled against the organist and those responsible with him for the music. Frequent blame and very rare praise are what they have been trained to expect, and they are seldom agreeably disappointed. It has been said before in these columns that music is the only art which is thought to be within everyone's reach. Our congregations are not allowed to redecorate the churches in accordance with their own ideas, nor may they carry out their original principles of architecture. Why in the name of wonder they should air their grievances on church music is beyond our comprehension. Poor music! How many a bitter controversy has been aroused by mere pretence of knowledge, when its first principles have yet to be mastered! As to the future, is there any hope of the healing of these unhappy divisions? Musical education of the masses of the people is the only means of raising popular taste. The Church Music Society has no doubt the highest objects in view, but how can uneducated people even dimly understand, still less like, such music as the Society would authorise for use in church. So long as musical comedy attracts the crowd, just so long will their musical education be retarded, and any possibility of their understanding the high ideal of church music prevented. There are many who think that the religious life of the country is feebler than it was, and that people would rather be amused and carried lightly from one pleasure to another. There are many reasons for dreading the possibility of such a position, and as regards music generally, it rests with musicians to do all that is possible to improve the taste of the multitude in all that makes for humility, and veneration for those who have worked and are working in the highest realms of art. Musical education is, we believe, the only possible means by which the taste in church music can be raised, and it will not be done in the life of this generation. We shall still have to wade through the complaints and grievances of those who would put the world straight in five minutes, if they were given the opportunity. In the meantime, let all who can make every effort to uphold the standard of good music, whether secular or sacred, and await the result with the conviction that the best will in the end survive.

W. G. A.

The Organists' Association is a welcome sign of the times, as by its influence the members of the profession are brought into closer touch with one another, leaving less room for the petty jealousies which have undoubtedly done so much harm in the past. These undesirable relations have been the natural result of the lack of co-operation which has for so long existed. Among the more strenuous of the Associations is that centered in Huddersfield, and such meetings as one recently held there can have at least the good result of bringing into friendly intercourse the organists of the neighbourhood, while the most interesting lantern lecture by Mr. Frederick Lee must have been greatly appreciated, giving subjects for conversation at once amusing and improving. As the lecturer truly said: 'A great many people go through life without seeing the many beauties and objects of interest by which they are surrounded.' Organists are certainly prone to talk 'shop,' as are musicians generally, and the subject of the lecture 'Some old churches, times, and characters,' though not without dangers in that respect, gave a chance of discussing something besides 'What sort of vicar?' 'How many stops?' 'Do you like radiating pedals?' &c., and the endless similar questions to be heard where organists most do congregate. If the Organists' Association can in time produce the all-round man, that is to say, the man who can prove his possession of general knowledge of men and things, who can discuss politics, or literature, or science, or any branch of art, besides his eternal organ-loft, it will have done far more than merely justify its existence. Its influence is all for good, and we hope to find Associations forming in every district, thus extending knowledge and culture, and widening the social standing of the organist.

We have received a copy of the third annual report of the Organists' Benevolent League, which, it will be remembered, was founded by Sir Frederick Bridge in 1909. It would be difficult to overestimate the importance of such an institution, and the wide recognition it has already commanded is sufficient to justify the satisfaction felt by all concerned with the inner workings of the body. It is important to remember that the League is entirely undenominational, every case being considered by the committee solely on its merits, irrespective of the status of the applicant. Also that if it be found impracticable to give the *whole* of the proceeds of a recital, concert, lecture, or other entertainment, such proceeds might be divided between some local object and the Organists' Benevolent League. Sir Frederick Bridge's idea is that rather than a donation, those desirous of helping the League should give the proceeds of some effort of their own. We urge, with all the power we can command, upon all interested in the organist and his work, the immense importance of bringing before the clergy and churchwardens the highly deserving nature of the League, and feel sure that when the matter is fully understood the president will have the satisfaction of

seeing his ambition crowned with the great success it deserves. The relief, so far as the committee have been able to extend it, has proved a real help to many of the profession who have fallen on evil times, and it is hoped to offer a pension (even if a small one), which is far better than temporary assistance. From the statement of accounts we see the League already possesses a balance of nearly £700, which should encourage the committee and those desirous of assisting by their own efforts. Copies of the report or of forms of undertaking to help, &c., may be obtained of the secretary, Mr. T. Shindler (Registrar of the College), at the Royal College of Organists, Kensington Gore, S.W.

We learn with gratification that Sir George Martin is to be the recipient of a testimonial, in recognition of his distinguished services as organist of St. Paul's Cathedral.

We congratulate Dr. E. C. Bairstow upon his appointment to the position of organist at York Minster, in succession to Mr. T. Tertius Noble. He is a musician of exceptional gifts as an organist, teacher, and composer, and we are confident that under his guidance the high traditions of the Minster will be maintained. Dr. Bairstow was born at Huddersfield in 1874, and became a pupil of Mr. Henry Parratt (the brother of Sir Walter), Mr. John Farmer, and afterwards Sir Frederick Bridge, whom he assisted from 1895 to 1899. His subsequent posts have been at All Saints', Norfolk Square, Wigan Parish Church and Leeds Parish Church. He is a Doctor of Music of Durham University, and a Fellow of the Royal College of Organists.

The post of organist of Leeds Parish Church is vacant by the appointment of Dr. Bairstow to York Minster, and the Vicar of Leeds (Dr. Bickersteth), who has the nomination of his successor, asks us to state that he has associated with him as a committee of selection the Rev. A. M. Sullivan (precentor), Mr. Richard Wilson and Mr. G. H. Leather (churchwardens), and Mr. W. Whitehead (churchwarden and choir-treasurer). All applications should be addressed to the Rev. The Precentor, Parish Church, Leeds.

The history of the organ and organists of Ripon Cathedral forms the subject of an interesting booklet that has been compiled by Mr. C. H. Moody, organist and choirmaster of the Cathedral. The earliest record of the Cathedral music dates back to 1399, when repairs to the organ involved the following outlay:

> 'Two horses' skins for two pairs of new bellows, 2*s.* 8*d.* Two calves' skins and two sheeps' skins for same, 1*s.* 6*d.* Half-a-thousand small nails for same, 8*d.* Pack thread, 3*d.*; and for one man working on the aforesaid organ, by agreement, 3*s.* 4*d.*; and in drink given to the said man, 2*d.*'

The present organ was built by Lewis in 1878 at a cost of £4,000. Additions, re-voicings, and the fitting of tubular-pneumatic action, were carried out by Messrs. Hill & Son in 1902. More recently, the blowing apparatus having become obsolete and intolerably noisy, and other defects appearing, the organ has been restored, enlarged, and entirely re-voiced by Messrs. Harrison & Harrison, to a specification drawn up by Mr. Moody. The completion of these restorations has been the occasion of the publication of this booklet. The information provided includes the new specification and annotated programmes of the inaugural recitals by Mr. Moody, Mr. Perkins, Mr. Sydney H. Nicholson, Dr. W. Prendergast, Dr. Varley Roberts, Mr. W. Ellis, and Mr. H. A. Fricker.

By permission of the Dean, Brahms's 'German Requiem' (with full orchestral accompaniment) and Palestrina's 'Stabat Mater' will be sung by the Bach Choir, under the conductorship of Dr. Hugh P. Allen, in Westminster Abbey on Tuesday evening, May 6, at 8 o'clock. The soloists will be Miss Gertrude Sichel and Mr. Frederick Ranalow, and Dr. W. G. Alcock will be at the organ. Admission will be by ticket, to be obtained through members of the Bach Choir only, and not from the Abbey authorities.

The occasion of Mr. Tertius Noble's departure to take up his duties in New York was celebrated at York on April 14 by a large gathering of his friends. An address was read and a purse of money presented to him.

Sir John Stainer's 'Crucifixion' was sung on Good Friday evening at the British Embassy Church, Rue d'Aguesseau, Paris, before a congregation of about 800 people. Mr. R. Plamondon (of the Opéra) was responsible for the tenor solos, which he sang with great taste and feeling, as did also Mr. Ernest Laycock, those attributed to the bass. The conductor was Mr. Percy J. Vincent (organist and choirmaster of the church), and Mr. Leonard J. Parsons presided at the organ.

At the request of the chaplain (Rev. J. B. S. Watson), the Brixton Oratorio Choir, under the conductorship of Mr. Douglas Redman, gave the following selections from the 'Messiah' at Brixton Prison on Good Friday. Choruses: 'And the glory of the Lord'; 'For unto us a Child is born'; 'Surely He hath borne our griefs'; 'Worthy is the Lamb that was slain'; 'Amen' Chorus. The solos were sung by Miss Beach, Miss Marion Battishill, and Mr. Robert Pitt. There was a string quartet, with Mr. Welton Hickin at the organ. It is now some years since this Choir first visited Brixton Prison to sing to the prisoners, who greatly appreciate the music, listening very intently. The Rev. J. B. S. Watson spoke in appreciative terms of the good influence of first-rate music on the prisoners, and the interest it afforded also to the warders.

Under the direction of Mr. R. H. Turner, the musical services at Portsmouth Parish Church are still a feature of attraction. The list for April included Bach's Prelude and Fugue in D major, and other organ solos, while of the vocal numbers the following may be mentioned—Tenor solo, 'God breaketh the battle,' from Parry's 'Judith,' Gounod's 'The Holy Temple,' and Wesley's 'Blessed be the God and Father.'

The annual series of six Lenten organ recitals given by Mr. Lynnwood Farnam at Christ Church Cathedral, Montreal, concluded on March 15 with a Bach recital, at which Bach's Concerto for four pianofortes was performed, the orchestral part being played on the organ. At the close of this recital the Concerto was repeated, when nearly the whole audience availed themselves of the privilege of hearing the work a second time. The collection at this recital exceeded that of any other of the series by £6. The full programme was as follows:—

> Short Prelude and Fugue in C major.
> Toccata and Fugue in D (Dorian).
> Choral Preludes—"In deepest need."
> "In Thee is joy."
> "We believe all in one God."
> Concerto in A minor for four pianofortes.

On Palm Sunday afternoon Maunder's cantata, 'Olivet to Calvary,' was sung in the Baptist Chapel, Quorn. The soloists were Mr. W. Oliver, of Nottingham, and Mr. T. W. Patrick, of Leicester, who with the choir combined in giving a most effective performance of this popular work. Mr. H. H. North was at the organ.

A recital given by Mr. Lemare at Freiburg, whither he went for the purpose of making records on the new Welte Philharmonic organ, aroused great interest and earned enthusiastic notices in the Press.

An excellent performance of the abridged arrangement of Handel's 'Passion of Christ' was given in Cheam Church under the direction of the Rector, the Rev. H. A. Wansbrough, on Wednesday in Holy Week. The accompaniments were provided by an orchestra, pianoforte (Mrs. Marian Young), and organ (Miss Detmar). The choral numbers were well sung by the choir of the Church and the Cheam Choral Society—fifty voices in all. The chorus 'Blessed Jesu,' adapted from Dvorák's 'Stabat Mater,' formed a suitable prelude to the Passion music.

On March 19 Maunder's 'Penitence, Pardon, and Peace' was sung at St. Edward's Parish Church, Romford. The soloists were Master Stanley Hall, Messrs. F. P. Hammond, and H. A. Young. Mr. A. C. Chappell-Haverson was the organist.

Harold Moore's 'The Darkest Hour' was excellently performed at St. Mary's, Rushden, on Palm Sunday and Good Friday, under the direction of Mr. J. Enos Smith.

Maunder's 'Olivet to Calvary' was given at St. Paul's Church, Lock Haven, Pennsylvania, on March 21. Mr. Frederick Richens was the conductor, and Miss Edna Fredericks accompanied at the organ.

Harold Moore's cantata, 'The Darkest Hour,' was given on Good Friday at St. Luke's Church, Slyne, Lancaster, under the direction of Mr. W. Dennett Davies. The soloists were Master Albert Westwood and Messrs. Johnson, Dennett Davies, Sargeant, Brighton, and Brack, all of whom acquitted themselves well. The choir gave evidence of careful training. Mr. Thomas A. Beckett was at the organ.

A devotional service was held in the Wesleyan Church, Belper, on Good Friday, when Maunder's sacred cantata 'From Olivet to Calvary' was sung by the choir, numbering fifty voices. The soloists were Miss D. Cutts and Messrs. G. H. Westwood and W. Harold Beeson. Mr. James Varney was at the organ, and Mr. John B. Gough conducted.

'The Messiah' (Part 2) was given in Chigwell Church on Good Friday afternoon to a very crowded congregation. The soloists were Madame Windsor Locke, Madame Grace Day Winter, Mr. Herbert Clinch, and Mr. Claude Dyer. The choir was augmented by the Ladies' Choir, and a contingent of the Loughton Choral Society. Mr. Henry Riding conducted, and Mr. E. Cuthbert Nunn was the organist.

Sterndale Bennett's sacred cantata 'The Woman of Samaria' was sung at a special service of praise on Easter Tuesday in the Clark Memorial Church, Largs; the soloists were Miss Mary Johnson, Miss Jean Morris, Mr. J. Rae, and Mr. W. T. Malcom. Mr. W. H. Stocks presided at the organ.

Brahms's 'Requiem' was performed by Abbotshall Parish Church choir, Kirkcaldy, on Sunday, March 30, and again by request on Sunday, April 13, with Mr. Herbert Westerby at the organ. The church was crowded on each occasion.

The Choral Society at St. Bartholomew's, Dalston, gave a very successful performance of selections from Handel's 'Messiah,' before a large congregation, on April 7. The soloists were Miss Lilian Turnbull, Miss Katie Daley, Mr. Richard Bruhl, and Mr. Harry Long. Mr. Clement Meek, organist and choirmaster at the church, conducted, and Mr. F. W. Bradley accompanied at the organ.

A most creditable performance of Gaul's sacred cantata, 'Ruth,' was given at the Church of Christ, Birkenhead, on April 10, under the able conductorship of Mr. J. H. Manley, choirmaster.

At St. Pancras Church, on April 13, a memorial tablet to Henry Smart, formerly organist to the church, was dedicated.

The choir of Lindley Church, Huddersfield, recently gave an excellent performance of Gounod's 'The Redemption.' Mr. Haydn H. Sandwell (organist and choirmaster), accompanied at the organ, and Mr. G. R. Swindon supplied the percussion. The work was performed without conductor.

The quarterly meeting of the Huddersfield and District Organists' Association was held in the Parochial Hall on April 18, when the Rev. S. Swire read a paper on 'Music in church worship, from a parson's point of view.' The Association, which numbers seventy-five members, will visit Beverley for the annual summer outing.

RECITALS.

Mr. H. Riding, St. George's Church, Bloomsbury—Introduction and Allegro, *Holloway*.

Mr. G. Allan, Ayton Parish Church—Sixth Sonata, *Mendelssohn*.

Mr. Allan Brown, Queen's Hall—Finale in B flat, *Wolstenholme*.

Mr. Arthur E. Davies, St. Magnus-the-Martyr, London Bridge—Sonata in A minor, *Rheinberger*.

Dr. M. J. Monk, Truro Cathedral—Marche Funèbre, *Tchaikovsky*.

Mr. Arthur Shirley, St. Saviour's Church, Riga—Fantasia in F, *John E. West*.

Mr. Julian H. W. Nesbitt, St. Columba Parish Church, Oban—Triumphal March, *Hollins*.

Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Choral Song and Fugue, *Wesley*.

Mr. J. Warren Andrews, Church of the Divine Paternity, New York—Prelude and Fugue in E minor, *J. S. Bach*.

Miss J. Barclay M. Mair, Hope Park United Free Church, Edinburgh—Choral Improvisation, 'Out of the depths,' *S. Karg-Elert*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Choral Prelude on the 'Old 104th Psalm,' *C. Hubert H. Parry*.

Mr. James Tomlinson, Public Hall, Preston—Offertorium, *J. F. Barnett*.

Mr. R. A. Hornsby, St. Peter's, Weedon—Etude de Concert, *Bonnet*.

Dr. J. W. G. Hathaway, St. James's, Tunbridge Wells—Finale in B flat, *Wolstenholme*.

Mr. J. A. Sowerbutts, St. Stephen's, Westbourne Park—Fantasia in E minor, *Silas*.

Mr. T. W. Hanforth, St. Anne's, Worksop—First Sonata da Camera, *A. L. Peace*.

Mr. W. Deane, St. Mary's Church, Johannesburg—Allegro Appassionato from fifth Organ sonata, *Guilmant*.

Mr. F. A. Mouré, University of Toronto—Fantaisie, *Emil Sjögren*.

Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Nocturne in A, *G. M. Dethier*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—The 'Storm' Fantasia, *Lemmens*.

Mr. Sidney A. Court, St. George's Hall, London, S.E.—Triumphal March, *Lemmens*.

Mr. James M. Preston, City Hall, Hull—Fantasia (Op. 117), *Silas*.

Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 6, *Rheinberger*.

Mr. Herbert Gisby, St. Magnus the Martyr, London Bridge—Fanfare, *Lemmens*.

Mr. Bernard Langdale, Town Hall, Leeds—Prelude and Fugue in D major, *J. S. Bach*.

Mr. W. Handel Hall, Queen's Road Wesleyan Church, Northampton—Scherzo in E major, *C. Harford Lloyd*.

Mr. Albert Orton, Walton Parish Church, Liverpool—Easter Sonata, *Lemmens*.

Dr. Caradog Roberts, Tabernacle Wesleyan Church, Conway—Harmonies du Soir, *S. Karg-Elert*.

Mr. George H. Rees, Northern Polytechnic—Fugue in E flat, 'St. Ann,' *J. S. Bach*.

Mr. G. F. Wrigley, Hope Church, Oldham—March on a Theme of Handel, *Guilmant*.

Mr. R. M. Cadman, Wesleyan Central Church, Long Eaton—Fantasia on 'Ad cœnam agni,' *Healey Willan*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. W. A. Gunner, organist and choirmaster of the Parish Church, Forest Row, Sussex.

Mr. Albert Midgley, organist and choirmaster of St. Andrew's Church, Muswell Hill.

Mr. W. Wood, organist and choirmaster of St. Mark's, Bromley, Kent.

Reviews.

The Barless Psalter. Edited by the Rev. Walter Marshall and Seymour Pile.

[Novello & Co., Ltd.]

Of the making of many Psalters there is apparently no end. But we have without much weariness to the flesh perused the pages before us, and while we cannot agree with all that is claimed by the editors as being advantageous, we readily admit that they have done much to simplify pointing, both from the congregational aspect and from that of the choir. It is rightly contended that the basis of all pointing should be good and therefore deliberate reading, and in many ways this Psalter will encourage these desirable attributes. It will astonish those opening the book to find no bar lines, asterisks, so-called accents, &c., the sole direction-marks consisting of one wavy line in each half-verse and a word or syllable in italics. There is also a small accent now and then to show the division of such words as 'loved'; else all is simple. The Preface fully explains the views of the editors, and any choirmaster should be able by these means to place clearly before the choir the principles laid down. Though the 'Barless Psalter' undoubtedly makes for simplicity, we are of opinion that finality has not yet been reached. Might not something be done by concerted action, and the formation of a working committee? The Cathedral Psalter appeared only after such consideration, and even then it was decided to publish more than one system. It often happens that far too little attention is given to the diligent practice of Psalm pointing, and it is a question whether it is worth while further *simplifying* the Psalter. Surely no one can object to such pointing as can be heard at St. Paul's Cathedral; St. George's Chapel, Windsor; Magdalen College, Oxford; or the Temple Church, &c., where the barred Psalter in some form is used. We do not wish to detract from the excellent work accomplished by the editors of the 'Barless Psalter,' our object being to compress all that is good into one common volume which shall appeal to all who realise the beauty of these songs of the Church.

L'Année Musicale, publiée par MM. Michel Brenet, J. Chantavoine. L. Laloy, L. de la Laurencie. Deuxième Année, 1912.

[Paris: Libraire Felix Alcan.]

We extend a cordial welcome to the second year's publication of *L'Année Musicale*, which runs to 311 pages, large 8vo. The first portion of the volume contains four papers of permanent value by MM. Collet, de la Laurencie, Cucuel, and Prunières, of which those on 'Spanish Musical Theorists of the 16th century' and 'Jean de Cambefort' will doubtless prove of exceptional interest to musicologists. M. Jean Chantavoine contributes an excellent bird's-eye view of French music in 1912.

Of the signed notices of musical works published in 1911 and 1912, Michel Brenet is responsible for quite a dozen reviews, in all of which his critical faculty is admirably displayed. He highly praises Sir Hubert Parry's 'Style in Musical Art,' and he has also an appreciative review of Dr. Grattan Flood's 'Story of the Bagpipe.' M.-D. Calvocoressi contributes five reviews on Russian music. Other reviewers are Georges Cucuel and de la Laurencie. The latter describes Kinkeldey's 'Orgel und Klavier in der Musik des 16. Jahrhunderts' as 'without doubt one of the most remarkable contributions to ancient music that has appeared in recent years'; and he bestows lavish praise on de Wyzewa's and Saint Foix's 'Mozart.' In his notice of Mr. A. H. Littleton's privately-printed 'Catalogue of one hundred works illustrating the history of Music-printing from the 15th to the end of the 17th century,' M. Brenet pays tribute to the printing and get-up of the work, by Novello & Co., adding: 'L'élégante exécution typographique de ce catalogue est digne des bibliophiles auxquels il s'adresse.'

Antiphonale Vaticanum SS.D.N. Pii X Pontificis Maximi jussu restitutum et editum. 1143 pp. 1913.

[Rome: Vatican Press.]

This new Vatican edition of the 'Antiphonale' or Antiphoner, contains all the chants of the Divine Office for Vespers and Compline, as revised by the Pontifical Commission. For most Roman Catholic churches an epitome of the work entitled 'Vesperale' is all that is necessary, namely, the Offices of Vespers and Compline for all the feasts of the year. Already a number of publishers announce editions of the 'Vesperale' conformable to the chants given in the Vatican 'Antiphonale,' and in accordance with the Papal decree all such editions must be strictly in conformity with that issued by the Vatican Press. There are many notable changes in the 'Antiphonale' both in text and music, and it may be said that these changes are all for the better. The guiding hands of the Solesmes Benedictines are visible throughout. It is almost unnecessary to add that the printing of the volume is worthy of the Vatican Press.

Score Reading Exercises for the Examinations of the Royal College of Organists. Written, selected, and arranged by H. A. Harding, Mus. D. Oxon.

[Weekes & Co.]

These excellent volumes, coming with such authority, can be recommended to those purposing to sit for the R.C.O. diplomas, as among the very best we have yet seen. The exercises for Associateship are the original work of Dr. Harding, while for the Fellowship he has made a wide and varied choice from the works of Palestrina, Vittoria, Bach, and similar contrapuntal schools. We are confident that any candidate who can play readily the exercises in either volume may walk with confidence, so far as score-reading is concerned, into the Kensington Gore 'den of lions.' We congratulate Dr. Harding on his work, and feel sure that it will be widely used, as it certainly deserves to be.

Across the door; A cradle song; A drover; The Rachray man; The stranger's grave. By Hamilton Harty.

[Novello & Co., Ltd.]

This collection contains some of the best song-writing of the modern British school. The words (by Padraic Colum in the first three examples, by Moira O'Neill and Emily Lawless in the others) show us Irish scenes with a background of grim nature and grim humanity, and it is in heightening this suggestion that Mr. Harty's music finds its chief distinction. The vocal line is expressive and well-poised, and the accompaniments have a fine ruggedness and individuality. There is a striking pictorial suggestiveness about 'Across the door'; without catching a word of the text one is aware of dancing Irish peasantry, the sound of their music becoming more remote as the lovers steal away to solitude, and the love-glamour and mystery of the dim-lit meadows. The 'Cradle song' is a lullaby of death, with a low note of resignation. In 'A drover' one can feel the sturdy gait, harsh character and wild freedom of mind of the man who speaks; it is a song of high forcefulness, imagination, and technical skill, and we look forward to hearing it interpreted by a baritone singer of dramatic power, with the composer as accompanist. 'The Rachray man' shows the desperation of a mainland girl who has hastily promised herself to a son of the island where there's 'fishin' and fightin' an' tearin' away,' and no Christianity. The Irish idiom runs bravely through both words and music. 'The stranger's grave,' set to a poem inspired by a 'graveyard upon Inishmaan, dedicated to unbaptized babies, where an unknown drowned man lies buried,' introduces a different atmosphere—one of pathos and mystery, with some poignancy. In all the songs great thought is bestowed upon the accompaniment, which plays an important share in the suggestion of mood and in the making of musical interest. The collection heightens our respect for Mr. Harty's power of invention and musical expression.

Four Songs. For low voice; *By Nattrass Gill.* For high voice; *To my mother.* For low voice. By Charles Kennedy Scott.

[Breitkopf & Härtel.]

To secure atmosphere is the principal aim and the principal achievement of Mr. Kennedy Scott's work as a song writer. The words by Beatrice E. Bulman that supply the texts of all the songs mentioned above, often prompt an atmospheric setting, and Mr. Scott's task has clearly been congenial. He has not only found the right suggestiveness but has conveyed it in terms that rise here and there to high musical beauty. 'Shadows' and 'Stella' (from the 'Four songs') are examples of this type. Where more direct expressiveness prevails, as in 'If thoughts had wings' (from the 'Four songs') Mr. Scott's ideas are equally individual and their musical quality is good. These new issues, and the songs by Mr. Scott that we reviewed in a previous issue, show that he has acquired a personal style that can be recognized.

Original Compositions for the Organ (New Series):—*Jour de Noces* (No. 6), by J. Stuart Archer; *Postludium* (No. 5), by William Faulkes; *A Fantasy* (No. 6), by C. Edgar Ford.

[Novello & Co., Ltd.]

Though a trifle in dimensions, Mr. Archer's piece contains very charming and finished writing. We doubt the wisdom of using the tremulant on the Swell simultaneously with the superoctave coupler, as the higher register under such conditions usually sounds grotesque. But the piece is well worth playing.

Mr. Faulkes's work is always interesting, and written with unerring instinct for organ resources and effect. His 'Postludium' contains much that is effective both contrapuntally and with regard to harmonic progression.

Dr. Ford's 'Fantasy' is a charming addition to the lighter style, and without venturing too near the border-line exhibits much that is attractive. Many fanciful points are developed and help to maintain interest, while the suggested registering should be possible on the average organ.

The Magnificat and Nunc Dimittis. In B flat major. By John E. West.

[Novello & Co., Ltd.]

This is a bright, attractive, well-written setting of the Evening Canticles, and within the capacity of the average choir. Any of Mr. West's works may be relied upon to reveal the hand of experience in all that makes for dignity and legitimate effect, whether in the vocal portions or the organ part, and his latest effort is fully up to the average we have learned to expect of him.

BOOKS RECEIVED.

Fidelio. By Maurice Kufferath. With twenty-nine illustrations. Pp. 283. Price 6 francs. (Paris: Librairie Fischbacher.)

Freischütz. Traduction du poème de Friedrich Kind. By Georges Servières. Pp. 188. Price 2 francs. (Paris: Librairie Fischbacher.)

The Ring of the Nibelung of Richard Wagner. Rendered in English verse by Randle Fynes. Pp. 206. Price 2*s.* 6*d.* (London: Smith, Elder & Co.)

Critical and Historical Essays. By Edward MacDowell. Edited by W. J. Baltzell. Pp. 282. Price 6*s.* (Boston, Leipsic and New York: Arthur P. Schmidt.)

Who's Who in Music. Compiled and edited by H. Saxe Wyndham and Geoffrey l'Epine. Price 6*s.* Pp. 295. (London: Sir Isaac Pitman & Sons.)

Correspondence.

THE 'PASSION' CHORALE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—When Mr. Newman confronted me with extracts from the writings of four leading Bach scholars I decided to let the matter rest, for although I knew I was right I felt that living over a hundred miles from the British Museum I was badly placed for a controversy. Now that Mr. Henry Davey has taken the matter up I may perhaps be allowed to add one more word. Though not a German myself I was brought up in a German-speaking town, where my father, a Dean, was for nearly half-a-century the incumbent of an old abbey church. Thus for many years much of my time was spent in the choir and the organ loft. I am therefore well acquainted, both theoretically and practically, with the German chorales. In the hymnal in use in the said church only three hymns were set to the tune under consideration, viz., 'O Haupt voll Blut und Wunden,' 'Wie soll ich Dich empfangen,' and 'Befiehl du deine Wege.' The first of these was sung regularly, but not exclusively, during Holy Week, and occasionally at Communion service; the second during Advent and on Palm Sunday, and the third, being purely devotional, was sung very frequently throughout the year, on all possible occasions, not excluding weddings and burials. If, therefore, the tune evoked any associations they had reference to the last-named hymn and not to the others. Of course this refers to the second half of the 19th century, not to the first half of the 18th, but knowing that at this earlier period the same tune was used in connection with many more hymns—nearly thirty, says Mr. Davey—and some of them extremely popular, such as 'Nun ruhen alle Wälder,' I was quite certain of the correctness of my contention, and am grateful for the confirmation it has received unexpectedly.—I am, Sir, yours truly, Z.

[The above letter has been submitted to Mr. Newman, who replies as follows.]

SIR,—This discussion is becoming a trifle comic. Neither Mr. Henry Davey's scholarly and accurate letter nor the second letter of 'Z.' throws any light on the real point that is puzzling us all, which is—When is a German not a German? I have already said I was well aware that not only the so-called 'Passion Hymn' but the melodies of other chorales were and are sung to more than one set of words. The main question is, was I right or wrong in assuming that the melody of 'O Haupt voll Blut und Wunden' carried what may be called a Passion significance to the minds of those who first heard the 'Christmas Oratorio.' 'Z.'s' first contention was that this idea is wholly due to the melody of the chorale being associated in the *English* mind with the Passion Hymn, and that 'to the German mind it conveys no particular association.' In reply I quoted passages from the works of four German writers upon music—Spitta, Schering, Schweitzer, and Wolfrum—all of them well versed in the music of the church, that put it beyond doubt that to them, at any rate, it did convey this particular association; and it is hardly likely that they are the only people in Germany who have ever been of that way of thinking. This evidence 'Z.' does not attempt to meet. He simply says that he 'knew he was right.' Well, I might say I knew I was wrong; but I should never allow a purely private consideration of that kind to stand in the way of argument upon a matter of grave public concern. I submit that the evidence is conclusive enough that however right 'Z.' may be with regard to the general use of the tune—and in this I would not dream of contradicting him—he cannot possibly be right in saying that 'the German mind' would repudiate the association of the melody with the 'Passion Hymn.' Even Mr. Davey tacitly admits my contention in the act of overtly denying it—denying, indeed, more than I ever said. 'One must regret,' he writes, 'that Spitta and others have given currency to the fancy that some allusion to the "St. Matthew Passion" was understood in the "Christmas Oratorio."' So much as that has not been alleged by anyone, so far as I know. What Spitta and others say is that the melody in question

suggests Christ's Passion in general, not Bach's 'St. Matthew Passion.' But whichever way Mr. Davey puts it, it remains evident that 'Spitta and others' *have* indulged in this 'fancy' time after time. But why, if such a 'fancy' is, as 'Z.' will have it, alien to the 'German mind'? It is to this that I respectfully invite 'Z.'s' further attention. I myself am hardly concerned in the matter at all. I am glad to drop out of the firing line, and leave 'Z.' to settle things with Spitta, Wolfrum & Co. It seems to me that he must either modify his statement that the melody in question 'conveys no particular association' to the 'German mind,' or deny that Spitta, Schweitzer, Wolfrum, and Schering are Germans. He surely cannot have it both ways.

E. N.

THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The argument as to the analogy existing between organ and orchestra may be easily pushed too far: at the same time, I venture to think that it scarcely supports Mr. Burns's contention. The term 'scale,' indeed, indicating the proportion between the length and diameter of a pipe, is inapplicable to a stringed instrument; and I am not sure whether, in employing it, Mr. Burns refers to the cubic contents of the resonance chamber, or to the proportion of depth to length. But with organ pipes, scale does not increase with descent in pitch; on the contrary, it diminishes. Similarly, the violin is larger *in proportion* than the viola, and the 'cello is larger in proportion than the double-bass. A given sound is more powerful on the 'cello than on the double-bass. This is the reason why the upper strings of the double-bass viol were gradually abandoned. 'The viol double-bass has survived. . . . partly because from this instrument a penetrating, rather than powerful, tone is required.' (E. J. Payne in 'Grove,' sub-article 'Violin.') Mr. Hope-Jones used to complain of the deficiency of power in the deep bass of the orchestra, as compared with that of the organ. The effect of assimilating the model of the back to that of the belly (one of the principal points of difference between the double-bass and the rest of the strings), is to double the tone.

The allusion to Smart's 'Festal March in D' was quite by the way; but if Mr. Burns finds it 'easily possible to realise the composer's exact intentions' on a three-decker, he must not only possess a tuba mirabilis on a manual other than the Great, but also a tromba; which latter must be enclosed in a box, and available in instantaneous alternation with Great soft 8-ft. coupled to Swell reed in unison and octave, accompanied by Choir soft 8-ft. and 4-ft. Such an instrument is unusual.—Yours faithfully,

Arthur T. Froggatt.

3, Stade Street,
Hythe,
April 3, 1913.

WAGNER AND SUPER-WAGNER.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It is all your fault: I asked you not to print my letter unless you were sure that Mr. Newman would take it in the spirit in which it was written, and you assured me it would be all right. Now see what your fatal optimism has let me in for! This great man is offended with me, and is so terrible in his wrath that nothing remains but to propitiate him by abjuring all my errors and declaring that there is no god but Schönberg and Ernest Newman is his prophet.

Seriously, Mr. Newman writes an article upon a purely speculative matter, to which I happen to have devoted much thought for nearly half-a-century. If I in all courtesy dissent from his views, why need he get so angry? A critic should surely set us an example of how to behave under criticism, and not, cuttlefish-like, emit under irritation an inky flood of irrelevancy. In his letter he conjures up nearly thirty purely imaginary bogies under my name, and to this I have no objection—it all makes for popularity!

For the rest, if Mr. Newman knew anything at all about me (I am a composer, he may be surprised to know), I hardly think he would have written his letter; 'but,' as Mr. Toots argued with Captain Cuttle, 'you never can know me, Captain Gills, unless you give me the pleasure of your acquaintance.'—I am, Sir, yours faithfully,

F. Corder.

13, Albion Road, South Hampstead,
April 2, 1913.

THEATRE MUSIC AND MUSICIANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Will you allow me to raise an emphatic protest against the contention of your contributor, Walter Weavener-Yeomans (in your April number), that the indifference shown by the playgoer to theatre music is the primary cause of its decay?

The playgoer is right in being indifferent to irrelevant incidental music because such music is only to be regarded as an incubus; but the attitude toward special incidental music must largely depend upon the circumstances in which it is performed.

For some entirely unfathomable reason, the managers of theatres, who provide good orchestras under capable conductors for the performance of special music, do not pay the slightest heed to the comforts of the would-be listener, and instead of closing the doors and instructing their attendants to discountenance every kind of disturbance, and making an attempt to suppress interference with a proper appreciation of the music, they do everything in their power to make one believe that they would be very pleased to be rid of the band—even when legitimately employed.

I have quite recently attended plays for which special music had been composed, and on these occasions the numbers which were not actually a commentary upon the dramatic action, might for the most part just as well not have been played for all the chance they were given of being comfortably listened to. At properly conducted concerts it is customary to regard persons who enter the hall during the performance, or otherwise contribute to the audience's distraction, as ill-bred. If theatre managers were to show their respect for legitimate music, and at the same time their disrespect (by a practical and complete indifference) for flippant and irrelevant music, we should soon arrive, I venture to think, at a reasonable behaviour on the part of audiences.—I am, Sir, obediently yours,

M. Montagu-Nathan.

26, Hereford Square,
London, S.W.

[We are afraid that Mr. Nathan's advice to theatre managers to close doors during the performance of music is a counsel of perfection not likely to be followed.—Ed. *M.T.*]

ORGAN WIND-PRESSURES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Referring to Mr. Blake's letter in your issue for March, in which he quotes the fine Hill organ at St. Stephen's, Walbrook, as being on low pressure throughout, I should like to mention that I have a specification issued after the 1907 rebuild, in which Mr. H. J. White inserted 'Great Tromba on 7 inches of wind.' The Choir Organ and Pedal flues are on 3 inches, Great flues and Pedal reeds on 3½, and the Swell organ on 4½. Of course these pressures *are* comparatively light, but the absence from the printed specification of any mention of 7 inches for the Tromba is misleading.

Mr. Blake's remarks on the Hamburg organ are most interesting.—Yours faithfully,

Donald W. H. Penrose.

Avonmore, Epping,

The following awards have been made at the Royal Academy of Music: The Sainton Scholarship (violin) to Kate Rosalie Goldschmidt, London; the Charles Mortimer Prize (composition) to Luise M. H. Winter, Henley: the Goldberg Prize (contraltos) to Elsie Gough, Manchester; the Sterndale Bennett Prize (pianoforte) to Harriet Cohen, London; the Edward W. Nicholls Prize (pianoforte) to Harriet Cohen, London.

Obituary.

FRANCIS KORBAY.

We regret to announce the following deaths :

In our last issue we announced briefly the death, on March 9, of Francis Korbay, the well-known Hungarian musician, who so closely identified himself with music in England by his long residence in this country. He was born in Buda-Pest in 1846. His father was a landowner and his mother was a descendant of the poet, Stephen Gyöngejösy. His father joined the revolutionary party, and suffered imprisonment and the forfeiture of his estates. The youth turned his attention to music, and at nineteen found himself in the possession of a robust tenor voice, and he soon afterwards appeared in Grand Opera in Hungary. But the strain was too great, and eventually he abandoned this career and applied himself to pianoforte study under Franz Liszt. He came to London in 1871, but finding insufficient support, he went to New York and toured in the United States with the tenor, Wachtel. He became intimate with Rubinstein and Bülow, and ultimately established himself in New York as a professor of singing. Madame Susan Strong and the late Mrs. Henschel were amongst his pupils. In 1874 he came to London, and soon established a teaching connection. In 1894 he became a professor at the Royal Academy of Music, and remained in that position until 1903.

He is however chiefly celebrated here and abroad for his fine songs, amongst which 'Mohacs Field' may be mentioned specially. He was a devoted nationalist, and all his music is suffused with Hungarian idioms. A 'Hungarian' Overture was recently performed at the Queen's Hall.

By the kind permission of M. de Lazlo and of Mr. Rathbone (the executor of the estate), we are glad to be able to give a striking portrait of the late musician. It is necessary to explain that the costume is the ordinary dress of a Hungarian noble, used for ceremonial occasions, which Korbay and his family were entitled to wear.

John Skelton Bumpus, on April 10. He was born in London on August 6, 1861. He and his brother Thomas F. Bumpus (who is still living) for years have become identified with the architecture of Cathedral and other churches at home and abroad. The deceased also specialised in ecclesiastical music and its literature, and was regarded as a distinguished expert on these subjects. He was honorary librarian at St. Michael's College, Tenbury. His most important contributions to history include 'A History of English Cathedral Music,' a great and extremely valuable 'Dictionary of Ecclesiological Terms,' and 'The organists and composers of St. Paul's Cathedral.' The funeral took place on April 15. A burial service was held at St. Matthias Church, Stoke Newington. A quartet of singers—Messrs. Marriott, Morgan, Stubbs, and Vernon Taylor, from St. Paul's Cathedral—sang, and Mr. F. T. Kennard, the organist of the church, played. The interment took place at New Southgate Cemetery. There were numerous floral tributes. Sir George Martin, Dr. A. H. Mann, and Mr. John E. West were among those present.

The late Mr. Bumpus attached himself very closely to a large circle of friends, many of whom feel his loss acutely.

D. Emlyn Evans, the well-known Welsh composer and critic, at the age of sixty-nine. For the last thirty or forty years of his life he was held in universal respect for his musical knowledge and insight, and for his whole-hearted devotion to the cause of Welsh music, which he always endeavoured to lead towards artistic and progressive ideals. As a composer he won his first success at the Eisteddfod of 1863. In all, he won seventy Eisteddfod prizes. His numerous writings include cantatas, anthems, and part-songs, and he arranged and edited the five hundred Welsh airs in the collection of Mr. Nicholas Bennett. As a musical critic, his knowledge and acuteness of vision placed him in the premier place among his countrymen. Many will miss his inspiring guidance and vivacious personality.

John Thomas, on March 19. He was one of the most celebrated harpists that Wales has produced. Born at Bridgend, Glamorganshire, on March 1, 1826, he soon exhibited musical talent, and was said to be able to play the piccolo when only four years of age. When he was fourteen he entered the Royal Academy of Music, and studied the harp under J. B. Chatterton. In 1872 he was appointed harpist to Queen Victoria. He was a professor of the harp at the Royal Academy of Music and the Royal College. In recognition of his services to Wales he was presented in 1886 with a purse of 500 guineas. He received many academic honours during his long and useful life.

Mr. Barton McGuckin, a tenor singer of high standing. He was born in 1853, at Dublin, became a choir-boy at Armagh Cathedral, and afterwards principal tenor at St. Patrick's Cathedral, Dublin. For many years he was a leading member of the Carl Rosa Opera Company, and among his achievements in this sphere were the first interpretations in England of the parts of Tannhäuser and Lohengrin. In his last years he devoted himself to teaching.

Mr. Henry Grimshaw, organist of the principal Unitarian Church, Ullett Road, Liverpool, who died suddenly on April 2. Mr. Grimshaw, who came to Liverpool from Yorkshire many years ago, held a recognised position among local teachers, and had frequently deputised for Mr. Best at St. George's Hall.

Mr. Clifton Bingham, at Bristol, on March 25, at the age of fifty-four. He was the writer of innumerable lyrics that have been set by British song composers. For some years he acted as dramatic and musical critic for various papers. He lived in London for many years, but recently, until his death, he resided at his native city of Bristol.

William John Fitzsimmon, on March 14, at the age of sixty-six. He was for thirty-four years the editor of *Musical Opinion*, which Journal he and his brother started in 1877. He retired from active control about eighteen months ago.

Mr. F. Norris, lay-clerk at Christ Church, Oxford. He was chiefly known and respected for his connection with the Woodstock Deanery Choir Festivals, which he conducted no fewer than forty times.

Mr. Henry Sunman, L.R.A.M., teacher of singing and lay-clerk at the Cathedral, Oxford.

DVORÁK'S 'STABAT MATER.'

Any instructions or hints given by a composer respecting the manner in which he wishes his work to be performed are of special interest and importance. I venture, therefore, to think that the following brief notes respecting the *tempi* of various movements and passages in Dvorák's 'Stabat Mater' may be of service to conductors when producing that work. The directions and modifications mentioned below were given by Dvorák to the late Prof. Ebenezer Prout at the Worcester Festival in 1884, shortly after the publication of the work, and were marked in his copy of the score. They are as follows: *

No. 1.—The opening *Andante con moto* is marked in the Novello edition MM. 𝅗𝅥 = 76; this was altered by Dvorák to '63.' The passage which begins at the words 'Dolorosa juxta,' two bars from the end of p. 5, is marked *Poco accelerando* up to the 7th bar on p. 6, which is marked *Tempo 1mo*. This phrase is repeated three times in the movement, and is so marked on each recurrence.

No. 2, Quartet (p. 26).—This is marked in Novello's edition MM. ♩ = 63: Dvorák directed that it be taken 'rather slower,' and that a decidedly long pause be made at bar 6 of the introductory symphony. Later on in this movement, at the words 'Dum emisit Spiritum' for the basses (p. 32, bar 7), we find a *Poco accelerando* marked, the *Tempo 1mo* being resumed at bars 12, 13. At the words 'Matrem Christi si videret' (last two notes of the last bar on p. 34), we have an *accelerando* continuing to the end of the solo passage for the basses (p. 35, bar 10). In the concluding symphony to this movement, the bass phrase beginning at bar 8 of p. 37 is to be taken *Poco accelerando*, the last eight bars of the movement being marked *rallentando*.

No. 3, Chorus.—The concluding eight bars (p. 45) are marked *Poco a poco rall. ad fine*.

No. 4, 'Fac ut ardeat.'—At the change of key on p. 50 there is an *accelerando* marked for two bars, followed by two bars *rallentando*; then follow five bars of symphony, beginning at bar 4, p. 51, marked *Tempo 1mo*. The *tempo* of the bass solo which follows (*Poco più mosso*) is indicated as '♪ = 100 about.'

No. 5, Chorus.—The metronome mark ♪ = 42 is altered to '48,' whilst later on at *Un poco più mosso* (p. 57, bar 6), '69' is substituted for the '56' of Novello's edition. The last eight bars of the number (p. 61) are marked *Poco ritardando*.

No. 6, 'Fac me vere.'—The tenor solo at *Poco più mosso* (p. 65, bar 5), is marked '♩ = 92.'

No. 7, 'Virgo virginum præclara.'—At the words 'Fac me tecum,' sung by the sopranos in unison with the violins (p. 75, bar 3), Dvorák gives the direction *Pochettino accelerando*, and at 'Mihi jam non sis amara' (on the last line of p. 75), *Poco rallentando*.

No. 8, Duet.—The metronome mark ♪ = 104 is altered to '76'; the soprano phrase on p. 80, bar 12, being marked *Poco accelerando* for eight bars; then the *Tempo 1mo* is resumed.

No. 10, 'Quando Corpus.'—The passage sung by the choir without accompaniment (p. 101, last line) is marked *Poco più lento*, as also is the solo violin passage on the last line of p. 102.

H. Macaulay Fitzgibbon.

* The references are to the pages of the pianoforte and vocal score published by Messrs. Novello.

BANTOCK'S 'ATALANTA IN CALYDON' AT SHEFFIELD.

Sheffield and Leeds choral forces collaborated in the first performance in Sheffield of Prof. Bantock's experimental 'choral symphony' 'Atalanta in Calydon.' With the great choir of the Sheffield Musical Union, supplemented by a large contingent from the Leeds Choral Union, there was organized a huge executive body such as the diffused laying out of the voice-parts in the work demands. Repeated hearings of 'Atalanta' add to the conviction that the composer understated his requirements when he fixed ten voices to a part (that is, a choir of 200) as the irreducible minimum. The figure should have been doubled.

The outstanding feature of the performance, which was directed by Dr. Coward, was the element of self-reliance which seemed to permeate all divisions of the choir. It manifested itself in superb attack on the lines and blocks of choral tone which the composer has imposed one upon another with such overwhelming effect, and in the seizing with sure chording of the changing tonalities, often unrelated, or treacherously chromatic; and, further, the almost unfaltering maintenance of the pitch. There was, too, a greater observance of dictional suggestiveness than

has been heard by the writer in four previous performances. Dr. Coward had evidently realised, as do all conductors, that the most difficult section of the work to interpret with constant interest is the first, for male voices, depicting the coming of Spring. He made it full of vitality, but of the unflagging rather than of the cumulative kind. Climaxes there were in plenty, but they were not so well engineered as in the closing Ode, where there was exhibited an envisaged completeness of plan which the other movements lacked. There was great splendour of tone in all divisions of the choir, and when the choral tutti was utilised the effect was supremely grand, as all who know Dr. Coward's choirs and their whole-hearted outpouring of tone can well imagine. On that side the performance was probably unsurpassable by any existing choir. Had the poetic conceptions and 'atmosphere' of the performance equalled its executive completeness, it would have ranked as the most nearly ideal realisation of the composer's daring experiment. But until the needed special choir is organized, with every voice selected, classified, and trained, and tinted to the exact needs of its particular part, 'Atalanta' will never come into its own. The performance was repeated later in the same concert, with some falling off in the pitch and general excellence, though the second Ode (for ladies' voices) showed an improvement. Mr. Frederick Dawson and Mr. Alfred Barker played respectively pianoforte and violin solos, and the concert ended with Parry's 'Blest Pair of Sirens,' the orchestral parts being played on the organ by Mr. W. S. Jessop. J. A. R.

London Concerts.

MR. BALFOUR GARDINER'S CONCERTS, QUEEN'S HALL.

The programme of the last concert of this series, which took place on March 18, was of unusual interest. Bantock's Birmingham Festival orchestral work 'Fifine at the Fair' received its first London performance. It was remarkably well played under Mr. Gardiner's direction, and made a strong impression. The brilliant and picturesque orchestration, calling in places for virtuoso skill, and its dramatic characterization of the three personages in Browning's somewhat enigmatic poem, places the work as one of the finest of the composer's compositions. Another important item was Mr. Frederic Austin's new Symphony in E. This is a serious and earnestly-written work, and its plan is the outcome of a set purpose which was explained at some length in the programme-book by Mr. Austin. As we hope shortly to deal with Mr. Austin's ideas and their exemplification in his Symphony more fully than is possible in this notice, it must suffice to say that while the unconventionality of the construction of the work provided some problems for the listener, it was obvious that the composer had much to say of great interest, and that some of the music made a strong appeal on the ground of its power and beauty. At this hearing the orchestration seemed too continuously thick, but it displayed considerable command of colour. The programme also included an orchestral piece, 'In the faery hills,' by Mr. Arnold Bax, in which this clever composer shows attractive fancifulness, Delius's Pianoforte concerto, admirably played by Miss Evelyn Suart, and Mr. Gardiner's ever welcome 'Shepherd Fennell's dance.' We trust that Mr. Gardiner will see his way to continue his concert scheme, which so far has done so much for British composers.

ROYAL CHORAL SOCIETY.

'A tale of Old Japan' and portions of 'Hiawatha' formed the programme of the concert given by the Royal Choral Society at the Albert Hall on April 17. Sir Frederick Bridge directed performances of these works that were exceptionally attractive in expression and sonority. The solo parts were taken by Miss Ada Forrest, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Frederick Ranalow.

LONDON CHORAL SOCIETY.

The first performance in England of Wolf-Ferrari's 'La Vita Nuova,' which took place at Queen's Hall on April 9, has further increased our indebtedness to Mr. Arthur Fagge and the London Choral Society. The work is not, however, epoch-making, although it gave the composer his reputation. It is a setting of poems from Dante's 'La Vita Nuova,' but one which does not penetrate deeply. For the greater part it is music of a simple charm, which, while following the changing moods and undercurrents of the poems, follows them at a distance. There is much straightforward melodic-writing, and much interesting colour-effect. The choral music provides many agreeable moments, and the solo parts contain much that is individual. The interpretation given by the London Choral Society, with Miss Carrie Tubb and Mr. Thorpe Bates as soloists, left nothing wanting. It was followed by the Grail Scene from 'Parsifal' in which Mr. William Waite, Mr. Thorpe Bates, and the Farmer Road (Leyton) Council School, took part.

QUEEN'S HALL SYMPHONY CONCERTS.

The most noteworthy of the concerts of this series—or of any series—that have taken place recently, was that given by the Queen's Hall Orchestra on April 5, when the choir of the Birmingham Festival came to London and took part in a performance of Beethoven's Choral Symphony and works of Bach. This choir is the best that Birmingham has produced, and the reputation which preceded it to London was fully sustained by the visit. A more brilliant performance of the Finale to the Symphony has seldom been heard. In Bach's unaccompanied motet 'Be not afraid,' the singers again showed the tone-power, exhilarating attack, and buoyancy, that earned such high praise at the last Birmingham Festival and again at the Festival of the Incorporated Society of Musicians. The choir was also heard in Bach's 'God's time is the best,' with orchestral accompaniment as adapted by Mr. Van der Stucken. The solo parts in the Symphony were sung by Miss Carrie Tubb, Miss Gwladys Roberts, Mr. Gwynne Davies, and Mr. Herbert Heyner, in a manner that indicated special preparation. Sir Henry Wood conducted with all his mastery, and the occasion was a further tribute to the abilities of Mr. R. H. Wilson, the chorus-master.

At the concluding concert of the season, given on April 19, M. Godowsky formed the centre of attraction. His reading of Brahms's B flat Pianoforte concerto had all the great qualities of brilliance and intellectuality that one expects from him. His playing was fascinating in its certainty and authority, and it was equally fascinating to observe the subtle skill with which Sir Henry Wood and his orchestra accompanied him. The Symphony of the occasion was Beethoven's Seventh, which was interpreted in a manner always well-weighed and interesting. Four dances of Beethoven, as arranged by Herr Steinbach, and Strauss's 'Till Eulenspiegel,' completed the programme.

The annual Endowment Fund concert took place on April 12 before a large audience. Lady Speyer and Mr. Mark Hambourg were the soloists, and the purely orchestral numbers in the programme were chosen from Wagner.

THE NEW SYMPHONY ORCHESTRA.

The programme of the Tchaikovsky Concert given by this Orchestra under Mr. Landon Ronald's direction at Queen's Hall on March 29, was as hackneyed as any programme could be; but Mr. Ronald's strength lies in awakening fresh interest in romantic works that through familiarity are losing their attraction for musicians. The fifth Symphony is one of his most spirited battle-horses, and he whipped it into high frenzy. The audience, which filled the hall, was enraptured both by this interpretation and by that of the B flat minor Pianoforte concerto given by Mr. Mark Hambourg. The programme opened with the 'Casse-Noisette' Suite.

THE COLONNE ORCHESTRA.

This famous organization (founded in 1874) paid a visit to London in order to give two concerts of French music on April 15 (evening) and April 16 (afternoon), under the

direction of its conductor, M. Pierné. The first concert provided little that was unfamiliar either as music or as interpretation. The only novelty was the prelude to M. Pierné's 'La Croisade des Enfants.' The second concert served to introduce to London the 'Rondes de Printemps et Gigue,' by Debussy, and the 'Tableaux Symphoniques,' by M. Ernest Fanelli, the composer whose career was described in our issue for April, 1912.

AMATEUR ORCHESTRAS.

The Stock Exchange Orchestral Society, conducted by Mr. George Kitchin, gave a concert at Queen's Hall on April 10. Excellent performances of Humperdinck's 'Hänsel und Gretel' Overture, Haydn's 'Military' Symphony in G, and Berlioz's Hungarian march, gave abundant pleasure to a large audience. The male-voice choir, under Mr. Frank Idle, was responsible for some good glee-singing. The soloist of the occasion was Miss Phyllis Lett.

On April 17, Mr. Joseph Ivimey ably conducted a concert of the Strolling Players' Orchestral Society at Queen's Hall, and provided, amongst other good things, an attractive and extremely efficient performance of Beethoven's eighth Symphony. Solo music was provided by Miss Irene Scharrer (pianist) and Mr. George Baker (vocalist).

The forty-sixth concert of the North London Orchestral Society took place at Queen's Hall on April 18, and under the inspiring and careful guidance of Mr. Lennox Clayton was a decided success. The feature of the evening was a performance of Dvorák's 'New World' Symphony. Bach's bass cantata 'Ich will den Kreuzstab' was sung by Mr. Robert Maitland and the Twickenham Philharmonic Society. Miss Winifred Christie (pianist) was the other soloist.

An exceptionally interesting concert was given at Bechstein Hall, on March 31, by Miss Miriam Timothy, the well-known harpist. It differed from the average harp-recital in that the whole programme was of high musical value. Mr. Julius Harrison's new quintet, 'Prelude music' for harp and strings, well displayed both his musicianship in the scoring and his romantic invention. A piece by Ravel for harps, strings, and wood, was characteristic of its composer, as also was Mr. York Bowen's 'Arabesque' for harp solo. The interest of the programme was heightened by a selection of songs sung by Miss Florence Schmidt, included in which were 'A lullaby' by Mr. Eugene Goossens, jun., and 'Farewell,' by Mr. Harrison, both with flute obbligato. The artists assisting Miss Timothy were Mr. Naum Blinder, Miss M. H. Timothy, Mr. Alfred Hobday, and Mr. Patterson Parker (string quartet), Mr. Borlée (flautist), and Mr. Haydn Draper (clarinettist).

Miss Rebe Kussmann (violinist), Miss Marie L. Goulden (pianist), and Miss Barbara Lee (reciter), with Mr. Eric Zardo (pianist), gave a concert at the Guildhall School of Music on March 31, and represented the work of that institution at a high level.——Excellent performances of German's 'Merrie England' were given by a company of pupils, under the instruction of Mr. Cairns James and Mr. B. Soutten, on April 4 and 5, at the School.

Considerable interest attached to a concert of songs by Schubert, Schumann, and Brahms, given at Bechstein Hall on April 1, inasmuch as the whole programme was given in new English versions prepared by Mr. Hermann Klein and Mr. Emil Kreuz. These gentlemen have tackled their difficult task with high ability, and they have approached as near to the unattainable ideal as is possible. The artists who took part were Madame Jomelli, Madame Emily Thornfield, Miss Helen Blain, Mr. Gwynne Davies, Mr. Laurence Brydall, and Mr. Harold Berresford.

Pupils of Trinity College of Music gave an orchestral concert of considerable interest at Queen's Hall on April 4, and carried out a varied programme with well-trained ability under the direction of Mr. Wilhelm Sachse. The artists who contributed individually were Miss Edna Purdie, Miss Margaret Gibson, Miss Hazel Giles, Mr. George Shrive, Miss Alice Lees, Mr. Edward Mitchell, Mr. Clarice Mills, Mr. William Bowyer, and Miss Edith Hillard.

RECITALS.

The vocal recital given by Mr. Cecil Fanning at Bechstein Hall on April 8, proved him the possessor of considerable natural gifts and musical ability. Miss Winifred Barnes, a soprano singer, who in conjunction with her teacher, Mr. Hugo Heinz, gave a recital at Bechstein Hall on the evening of the same day, is also a well-equipped artist.

Two youthful musicians, Mr. Leo Livens and Miss Evangeline Livens, who are students of composition and the pianoforte at the Royal Academy of Music, showed their powers at the Goupil Gallery on April 10, the concert being arranged by Mrs. W. S. Marchant. Both displayed considerable talent.

Compositions by Mr. Cyril Scott formed the programme of a recital given at Bechstein Hall on April 16. The new examples threw no new light on his powers, but the music as a whole was a further tribute to his known individuality and imagination. The exponents were Miss Jean Waterston and Mr. Hubert Eisdell (vocalists) and the composer (solo-pianist and accompanist).

Mr. Richard Levitt, in giving a recital of his own compositions at Steinway Hall, on April 16, showed refinement and commendable ambition. He was assisted by Miss Alice Mandeville and Mr. John Adams (vocalists), and Miss Rhoda Simpson (violinist).

Recitals have been given by Miss Edith Walton (pianist), Miss von Sayn and Miss Grace Potter (violinist and pianist), Miss Doru Bernich (pianist), Miss Myra Hess (pianist), Miss Iona Robertson (singer of Gaelic songs), Mr. Edward Ramsay (vocalist), Mr. Cecil Harrison (vocalist), Senhor Vianna da Motta (pianist), Mr. J. Campbell McInnes (vocalist), Mr. Jules Wertheim (pianist), Mrs. Hazzard Peacock (vocalist), Mr. Sydney Rosenbloom (pianist), Misses Maude Dixon and Clara Clark (pianists), Miss Edith Clegg (vocalist), Miss Beatrice Harrison (violoncellist), Miss Tasma Moore (vocalist).

CHAMBER CONCERTS.

Mr. Donald F. Tovey gave a second 'Chelsea' Concert at the Æolian Hall, on March 19, and included in the programme a Serenade for wind instruments by Julius Röntgen, and a similar work by Mozart. His own contribution was Schubert's B flat Pianoforte sonata.

The last chamber concert of the term at the Royal College of Music took place on March 27, when Mozart's D major Quartet was the principal work on the programme.

The orchestral concert given by the Royal Academy of Music at Queen's Hall, under the direction of Sir Alexander Mackenzie, on March 19, had the usual spirit and interest. The new works brought forward were two songs by Miss Morfydd Owen, sung by Miss May Purcell.

A concert of unusual interest took place at the New Central Hall, Westminster, on April 9, when Mrs. Layton's Ladies' Choir and Barclay's Bank Musical Society (male voices) joined forces in a performance of 'The Golden Legend,' under the direction of Mr. J. W. Lewis, conductor of the latter body. The choral singing maintained a high standard of vitality, expressiveness, and tone-quality, and good interpretations of the solos were given by Miss Ada Forrest, Miss Alys Gear, Mr. Ivor Walters, Mr. Greeves Johnson, and Mr. A. E. Drinkwater. The Ladies' Choir was also heard, with orchestral accompaniment, in Bruch's 'Morgenstunde,' with Miss Margaret Layton as soloist, Brahms's 'The death of Trenar' with accompaniment for two horns and a harp, and in Mendelssohn's 'Surrexit.' The whole programme was ably carried out, and a large audience expressed abundant satisfaction.

A special sacred concert was given on Good Friday at the Central Hall, Westminster, and one of the special features was the brilliant violoncello playing of Miss Hilda Turpin. The other artists were Miss Maude Willby, Mr. and Mrs. Charles Constable, Mr. Allen Engles (vocalists), and Mr. J. A. Meale, organist and accompanist.

The Lord our God be with us

FROM THE ANTHEM, "LORD, THOU ART GOD."

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1 Kings viii. 57, 60. Composed by J. STAINER.

Maestoso.

mf The

mf The Lord our God be with us, as He was with our fa - thers,

mf The Lord our God be with us, as He was with our fa - thers,

Maestoso. ♩ = 100.

mf

con Ped.

Lord our God be with us, as He was with our fa - thers, *ff* Let Him not leave us,

ff Let Him not leave us,

ff Let Him not leave us,

ff Let Him not leave us,

ff

p nor for - sake us, that He may in - cline our hearts un - to Him, to *cres.*

p nor for - sake us, that He may in - cline our hearts un - to Him, to *cres.*

p nor for - sake us, to *cres.*

p nor for - sake us, to *cres.*

p *cres.*

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walk in His way and to keep His com-mandments.

walk in His way and to keep His com-mandments.

mf *Steadily.*

walk in His way and to keep His com-mandments. The Lord our God be with us, as He

walk in His way and to keep His com-mandments.

mf

senza Ped.

ff *p*

Let Him not leave us, nor for-sake us, that

ff *p*

Let Him not leave us, nor for-sake us, that

ff *p*

was with our fa-thers; Let Him not leave us, nor for-sake us, that

ff *p*

Let Him not leave us, nor for-sake us, that

ff *p*

Ped.

cres. *f*

He may in-cline our hearts un-to Him to walk in His

cres. *f*

He may in-cline our hearts un-to Him to walk in His

cres. *f*

He may in-cline our hearts un-to Him to walk in His . .

cres. *f*

He may in-cline our hearts un-to Him to walk in His

cres. *f*

Allegro moderato.

ways.

ways.

ways. That all the peo - ple of the earth may

ways. That all the peo - ple of the earth may know the Lord . . is God, is . .

Allegro moderato. ♩ = 88.

That all the peo - ple of the earth may

That all the peo - ple of the earth may know the Lord . . is God, may

know the Lord . . is . . God, is God, A - - - - - men,

God, A - men, A - - - - - men, A - - - -

know the Lord, . . the Lord is God, that all the peo - ple of the earth may

know the Lord, . . the Lord is God, that all, that all may

may know the Lord is God, that all, that all may

- - men, A - - - - - - men, that all, that all may

cres. *ff*

know the Lord . . is God; there is none else, there is none

cres. *ff*

know the Lord is God; there is none . . else, there is none . .

cres. *ff*

know the Lord is God; there is none else, there is none

cres. *ff*

know the Lord . . is . . God; . . there is none else, there is none

cres. *ff*

else, there is none else.

else, there is none else. *mf* That all the peo-ple of the

mf

else, there is none else, that all the peo-ple of the earth may know the Lord . . is

mf

else, A -

mf

That all the peo-ple of the earth may know the Lord . . is God, the

earth may know the Lord . . is . . God, the Lord is God, the

God, is God, A - men, A - men, the

- - - - - - men, A - - - - men, the

Lord is God; there is none else, there is none else, there is none . .

Lord is God; there is none else, there is none else, there is none . .

Lord is God; there is none else, there is none else, there is none . .

Lord is God; there is none else, there is none else, there is none . .

p *cres. più e più.*

else.

else.

else. That all the

else. That all the peo - ple of the earth may know the Lord . .

f *ff* *Org. Ped.*

That all the peo - ple of the earth may know, that all the

That all the peo - ple of the earth may know, may

peo - ple of the earth may know the Lord . . is God, is God, A -

. is God, the Lord is God, the Lord is God, A -

peo - ple of the earth may know the Lord . . is God, the Lord is God, the

know, the Lord is God, the Lord is God, the

- men, A - men, A - men, the Lord is God, the

- men, A - men, A - - - men, the

cres.

Lord God; there is none else, there is none else, there is none

cres.

Lord is God; there is none else, there is none else, there is none

cres.

Lord is God; there is none else, there is none else, there is none

cres.

Lord is God; there is none else, there is none else,

cres. *cres.*

ff *Più moto.* *ff*

else, there is none . . else. The Lord our

ff *ff*

else, there is none . . else. The Lord our

ff *ff*

else, there is none . . else. The Lord our

ff *ff*

there is none . . else. The Lord our

Più moto.

ff *ff*

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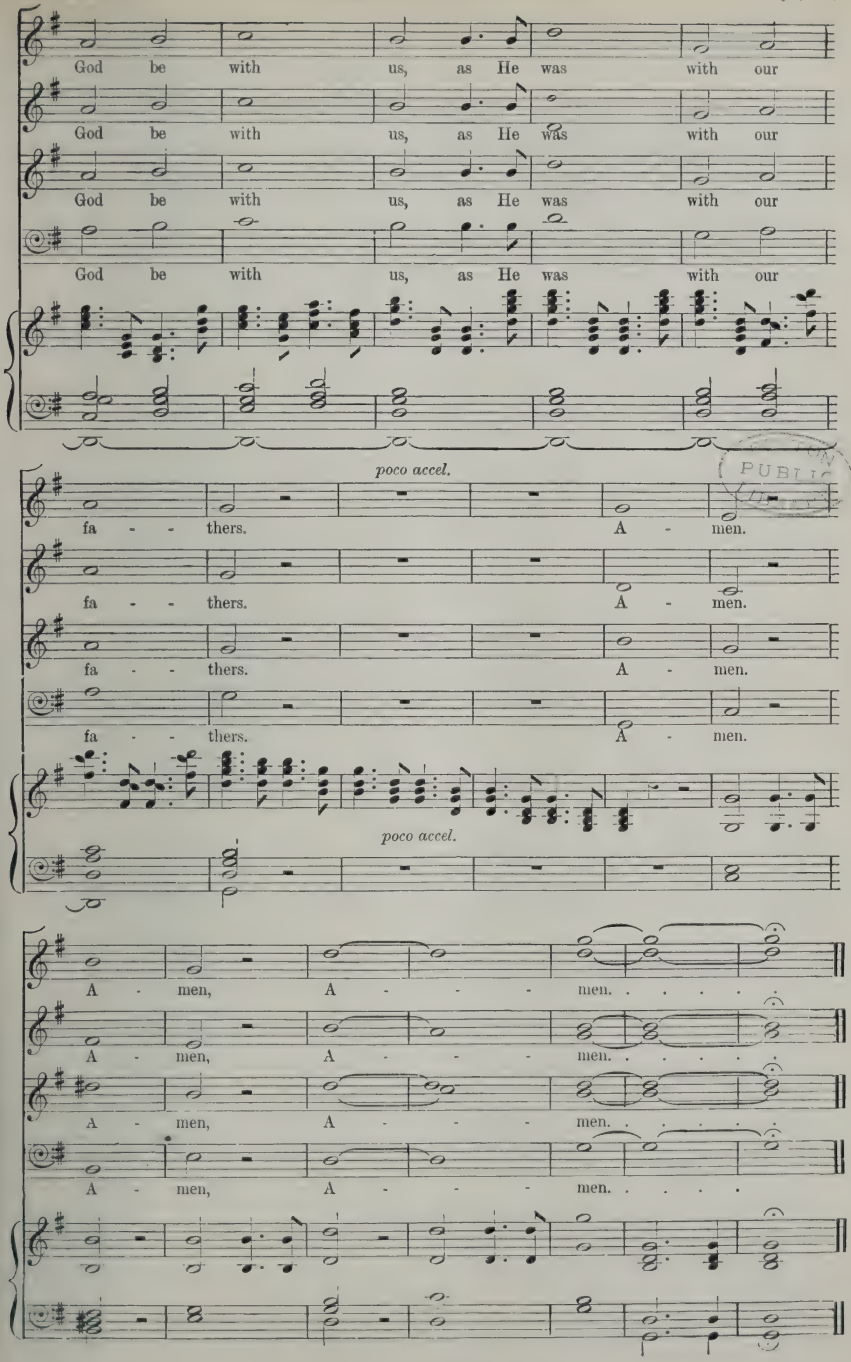
God be with us, as He was with our
God be with us, as He was with our
God be with us, as He was with our
God be with us, as He was with our
poco accel.
fa - - thers. A - men.
fa - - thers. A - men.
fa - - thers. A - men.
fa - - thers. A - men.
poco accel.
A - men, A - - - men.
A - men, A - - - men.
A - men, A - - - men.
A - men, A - - - men.

Suburban Concerts.

'Elijah' was performed by the Chiswick and Gunnersbury Philharmonic Society at the second concert of its sixth season, on March 19, at Chiswick Town Hall. The choir and orchestra numbered nearly 200, and achieved one of the best performances ever given by this flourishing Society. The solo vocalists were Misses Bessie Jones, Aimée Parkerson, Messrs. Gwilym Richards, and Jackson Potter. Mr. David M. Davis conducted.

The 'Messiah,' as usual, drew a huge audience to the People's Palace on Good Friday, when the Choral and Orchestral Societies performed the work under the conductorship of Mr. Frank Idle. The choral singing was the feature of the performance which gave evidence of excellent training. The soloists were Miss Doris Carter, Miss Maud Wright, Mr. Henry Beaumont, and Mr. William Higley.

A 'farewell concert' was given at the Royal Forest Hotel, Chingford, on March 27, by Mrs. Alex. Parnis, who contributed pianoforte solos to the programme. A small choral party gave Hamish MacCunn's 'The wreck of the Hesperus.'

A concert was given by the Claybury Glee Class, Woodford, conducted by Mr. Henry Riding, on March 29. Miss Mumford, Miss Doris Ziegele, Nurse Lovell, Madame Grace Day Winter, and Mr. Claude Dyer sang solos very acceptably, and the accompaniments were shared by Nurse Margaret Williams and Mr. H. Riding.

A fine performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Lewisham Choral Society, on April 3, under the direction of Mr. Frank Idle. The singing of the choir reached a very high standard and delighted a crowded audience. The principals were Miss Carrie Tubb, Miss Mabel Corran, Mr. Harold Wilde, and Mr. Thorpe Bates. The second half of the programme consisted of selections from Mascagni's 'Cavalleria Rusticana.'

The last concert of the present season given by the Central Croydon Choral Society took place at the Public Hall, Croydon, on April 5. The event derived more than usual importance from the fact that the work selected was Elgar's 'Dream of Gerontius,' and also that it was the first public performance of the work in Croydon. Miss Effie Martyn (the Angel), Mr. Hubert Eisdell (Gerontius), and Mr. Herbert Tracey (Priest) were earnest and intelligent exponents of the solo music, and a band and choir of 180 performers, both considerably augmented for the occasion, were under the watchful guidance of the Society's indefatigable conductor, Mr. Roland A. Richards. Taken as a whole the performance was distinctly successful, the choral work, in particular, showing evidence of careful preparation. Croydon should be congratulated on the possession of so enterprising a Society and conductor.

The annual concert of the Stroud Green Choral Association took place at St. Luke's Hall, on April 8, with great success. The principal choral numbers, in which the singers appeared to good advantage, under the conductorship of Mr. H. J. Timothy, were Fletcher's Choral Fantasia on 'Die Meistersinger' and original cantata 'The Deacon's Masterpiece,' and Wilbye's Madrigal, 'Sweet honey-sucking bees.' The soloists of the occasion were Miss Miriam Timothy (harpist), Madame Lily Jönsson, Mr. Wilfrid Lawrence, Mr. Reginald Atkins, and Miss Ethel Osborne (pianist).

The Streatham and South London String Orchestra gave a very successful concert at Streatham Town Hall on April 8. The solo artists were Miss Clara Butterworth (vocalist) and M. Emile Sauret (violinist), and the programme included works by Dvorák, Vieuxtemps, Arensky, Bach, and Coleridge-Taylor, with some songs by Montague Phillips. The conductor was Mr. Sydney Robjohns.

The Buckhurst Hill Choral Society and the Chingford Choral Society joined forces for two concerts given at Buckhurst Hill on April 8, and at Chingford on April 15. The work was Henry Smart's 'The Bride of Dunkerron,' which received excellent interpretation on both occasions from the combined forces, under the conductorship of Mr. Otley Marshall, who deserves all praise for the way he directed this work. On April 8 the soloists were Miss Bessie Jones, Mr. Edward Bennett, and Mr. Walter Kingsley, with Mr. Bristow Robinson at the pianoforte, and Mr. Ernest Woods at the organ. On April 15 the soloists were Madame Anna Shergold, Mr. Edward Bennett, Mr. Constantine Morris, with Miss Helen Mathieson at the pianoforte. Besides the cantata, the choir sang Faning's 'Moonlight' at the end of the concert, and at Chingford this was so finely given that the audience demanded its repetition.

The Great-Western Railway Musical Society's last concert of the season was given at Paddington on April 9, the programme beginning with Coleridge-Taylor's 'A tale of Old Japan' and ending with Elgar's 'Banner of St. George.' Both were efficiently sung under Mr. Henry A. Hughes's direction by a keen and capable choir, well-supported by a small orchestra. The soloists were Miss Mary Leighton, Miss Kathleen Covernton, Mr. Philip Ritte, and Mr. Joseph Farrington. Between the two cantatas came an interesting selection of vocal and orchestral music. Mr. Reginald Hughes was the accompanist.

The Finchley Musical Society gave a concert on April 10 in King Edward's Hall, Church End, when 'The death of Minnehaha,' and 'The wedding of Shon Maclean,' were performed. The soloists were Mrs. William Hollis and Mr. Charles Martin. Mr. Herbert Baggs conducted.

The Alexandra Palace Choral and Orchestral Society gave a splendid performance of Coleridge-Taylor's 'Hiawatha,' on April 12, and equalled all their past triumphs in this work. Mr. Allen Gill conducted, and the solo parts were taken by Miss Laura Evans-Williams, Mr. Edward Davies, and Mr. Stewart Gardner.

The Ealing Choral and Orchestral Society, on April 15, gave a very successful concert performance of Gounod's 'Faust.' The soloists were Miss Ada Forrest, Miss Lily Grahame, Mr. Cynlais Gibbs, Mr. Walter Kingsley, and Mr. Charles Knowles. Recently the same Society gave a Sunday afternoon concert at Wormwood Scrubs Prison. A choir and orchestra of 160 joined in a splendid performance of Mendelssohn's 'Hymn of Praise.' The soloists were Miss Carrie Tubb, Miss Alice Lakin, and Mr. Lloyd Chandos. Mr. Albert Thompson conducted on both occasions.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic season was brought to a close on March 28, when the fourth concert was given. There was considerable interest taken beforehand in this event, as it was felt it would be a critical point in the Society's history. Their new conductor, Mr. E. Godfrey Brown, had in the first three concerts of the season shown that he was capable of high aim and high execution, and if his fourth appearance kept to the same or a higher level, it was felt that his fitness for his responsible post and the future of the Society might be considered completely assured.

All misgiving, if there was any, was completely removed by the performance, which was in every way a striking success.

The programme was very varied, the chief works selected being Bach's Magnificat in D and Parry's 'Blest Pair of Sirens.' In the former the principal parts were sung by Miss Dilys Jones, Mr. Gwynne Davies, and Mr. Herbert Heyner.

The orchestra, besides accompanying, played two numbers from Grieg's 'Peer Gynt' Suite; Smetana's overture, 'The Bartered Bride,' and two of Brahms's 'Hungarian Dances' (orchestration by A. Parlow), and Mozart's Minuet in D, 'Divertimento' No. 17, or strings and two horns.

BIRMINGHAM.

The Midland Musical Society's customary Good Friday concert was given in the Town Hall as usual, the whole choral programme being devoted to Brahms. It included the 'German Requiem,' 'Song of Destiny' and 'Alto Rhapsody.' Finally there came Schubert's 'Unfinished' Symphony, given by special request. Mr. A. J. Cotton, the conductor, had already introduced the 'German Requiem' to the masses on Good Friday a year ago, and judging by its favourable reception and appreciation from a large audience, Mr. Cotton was justified in placing it once more in the programme. The performance on the part of the choristers was quite good on the whole, the voices being resonant and well balanced. Portions of Section 3 were omitted, as on the previous occasion. The 'Song of Destiny' proved a severe test for the orchestra. Miss Chatterley Ingram took the solo part in the 'Alto Rhapsody' in which the singing of the male-voice choir was not conspicuously good. In addition to Miss Ingram, the principals included Miss Hilda Reynolds and Mr. Alfred Askey, the organist being Mr. C. W. Perkins.

The Birmingham Chamber Concerts Society held their last musical function of the season at the Queen's College on March 18, the executants again being the Catterall String Quartet. Perfect unanimity and artistic expression characterized their playing of Beethoven's String quartet in E flat, Op. 130, and the same composer's String quintet in C major, Op. 29, in which Mr. C. A. Butler occupied the desk of the second viola.

The customary terminal concert provided by the orchestra of the Midland Institute School of Music was given in the large Lecture Theatre on March 17, under the able direction of Professor Granville Bantock. It was quite delightful to listen to Haydn's fourth 'Salomon' (known as the 'Paukenwirbel') Symphony, of which a performance of distinct merit was given. Of much interest was a short Concerto in G minor, No. 1, for strings, by Charles Avison (1710-70), the score of which Professor Bantock bought in a second-hand bookshop in Charing Cross Road, for one shilling. There is much solidity and variety in its structure, indeed a work of decided merit which one was glad to hear, its interpretation being wonderfully clear in accent, phrasing, and rhythm, and sonorous in tone. Ippolitov Ivanoff's 'Armenian Rhapsody' on national themes, Op. 78, scored for full orchestra, with important violin solos, the latter excellently played by Miss Zoë M. Wadely, the leader of the orchestra, proved another novelty, a picturesque performance being realised by the orchestra. A student of the School, William Fenney, figured as the composer and conductor of a 'Pastorale' for orchestra, which showed considerable inventive power, and talent for orchestral colouring. The vocal interlude was Bach's cantata for soprano solo and orchestra, 'Non sa che sia dolore,' scored for strings, flutes, and 'cembalo, probably written at Leipsic between 1723-37. The vocalist was Miss Eva Badger.

Mr. Joseph H. Adams, the conductor of the Birmingham Choral and Orchestral Association, directed a concert recital of Mascagni's 'Cavalleria Rusticana' at the Town Hall on April 5, the occasion being the last of the series of concerts provided for the season by this musical organization. The choir sang remarkably well, and the orchestra was in good form.

The Birmingham Symphony Orchestra gave a special concert at the Town Hall on April 6, for which Mr. Julian Clifford, the conductor, who has done so much for this Orchestra, arranged an excellent programme, including Beethoven's Overture 'Leonore' No. 3, and Glazounoff's Symphony No. 6. Of special interest was the first appearance in England of the Russian pianist Miss Maria Levinskaya. Her splendid performance of Liszt's E flat Concerto aroused great enthusiasm, as also did her playing of Liszt's 'Mephisto' waltz. Mr. Robert Radford was the vocalist.

A Wagner concert was given by the Birmingham Festival Choral Society in the Town Hall on April 10, being the last of the current series. Dr. Sinclair, who conducted, submitted a typical programme. The principals were Madame Agnes Nicholls, Mr. John Harrison, and Mr. Frederic Austin, an admirable trio of vocalists of operatic experience. The little work that fell to the choir was well done, but the orchestra, especially in the 'Feuerzauber' music, was disappointing. Many rehearsals are needed to do justice to such a programme, with principals and orchestra; but this of course is impossible in the provinces.

BOURNEMOUTH.

The winter musical season is now fast waning, and another month will see the finish of the current series of concerts. The rather drastic changes lately made in the personnel of the Municipal Orchestra do not seem to have had any marked detrimental effect upon the organization, the new members having settled down with commendable expedition. Nevertheless, although the constitution of the band has not suffered to any great extent, it must be owned that one or two of those who have left its ranks cannot be easily replaced. But the control of a permanent musical body is no sinecure, and Mr. Dan Godfrey has done his best to maintain the reputation of his famous orchestra.

A continuance of his policy to provide for all tastes has characterised the programmes which Mr. Godfrey has submitted at the Symphony Concerts during the past few weeks, the Symphonies performed being the No. 4 of Beethoven, Tchaikovsky's 'Pathétique,' Dvorák's 'New World,' the Symphony in E flat by Glazounoff, and a Symphony in A by Malischewsky (first performance in England). The soloists at these concerts included Miss Rita Neve (Holbrooke's poem for pianoforte and orchestra, 'The Song of Gwyn ap Nudd,') Miss Dorothy Bridson (first performance of a Violin concerto by Arnold Trowell, conducted by the composer), Mr. Johan Wysman (Busoni's orchestral arrangement of Liszt's 'Spanish Rhapsody' for pianoforte), Miss Jacoba Wolters, of the Municipal Orchestra (Debussy's 'Danse Sacrée et Danse Profane' for harp and orchestra), and Mr. Arnold Trowell (Saint-Saëns's 'Cello concerto No. 2). It will be noticed that there has been a certain predominance of modern works, and this feature has also extended, in a slightly lesser degree, to the smaller compositions, of which the most interesting were Weber's 'Oberon' Overture, Strauss's tone-poem 'Tod und Verklärung,' the Good Friday music from 'Parsifal' (Wagner), Mendelssohn's 'Ruy Blas' Overture, and Debussy's prelude 'L'Après-midi d'un Faune.' On April 3, Mr. Granville Bantock visited us, and conducted performances of his 'Overture to a Greek tragedy,' and the serenade for strings entitled 'In the Far West.'

Eclecticism, too, has distinguished the programmes of the Monday 'Pops.,' and no charge of partiality towards this or that particular school of thought could be upheld. On March 12, the programme was devoted to Mendelssohn. On March 31, to Wagner. The twenty-fifth concert illustrated the 'Evolution of the Symphony.' British music was the subject of the following week's concert, but it was a very unrepresentative programme, the only eminent composers from whom orchestral works were drawn being Elgar, Mackenzie, and Sullivan, and the items against their names being hardly of first-class importance. Dr. Charles Maclean conducted his tone-poem 'Fanni's Fest-tag,' and Mr. Robert Chignell, in addition to conducting his 'Romeo and Juliet' prelude, sang Vaughan Williams's fine songs 'The Vagabond,' and 'Bright is the ring of words,' the remaining item being the Variations by Dr. H. Holloway, chorus-master of the Bournemouth Municipal Choir. The examples of chamber-music performed at the above concerts were Rubinstein's Sonata for viola and pianoforte, played by Messrs. Mauritz Speelman and Montague Birch, members of the orchestra, and Brahms's Sonata for pianoforte and 'cello in E minor, which was performed by Miss Edith Leah, a local artist, and Mr. S. Coëlho, professor of the violoncello at the Bournemouth School of Music.

Apart from the serial concerts things have been a little quiet—for Bournemouth! Dr. Markham Lee's concluding lectures had for their subjects 'Grieg' and 'Dvorák,' and the other events which call for record were the visits of Madame Pauline Donalda, Mr. W. H. Squire (orchestral concert), Mr. Montague Borwell and Miss Caroline Hatchard (vocal recital), and Mr. Vernon Warner and Miss Daisy Kennedy (pianoforte and violin recital). The orchestral concerts on Good Friday were graced by the presence of Miss Phyllis Lett, and Mr. Godfrey's benefit concerts on April 5 were noteworthy for the galaxy of 'stars' that came to the support of the *bénéficiare*.

A matter extraneous to the Winter Gardens but of real importance to musicians must not be overlooked. This was the opening on March 26 of the new Central Library, in which is installed the fine music library of over 3,000 volumes, the magnificent gift to the town of Mr. J. B. M. Camm. The building was opened by the Mayor (Alderman H. S. McCalmont Hill, D.C.L.), who was supported by the Mayoress, the members of the Corporation, and the members of the Libraries Committee, and among those who attended the ceremony were Sir A. C. Mackenzie, Mr. Dan Godfrey (musical director to the Corporation), Mrs. Farnell-Watson and Mr. Hamilton Law (directors of the Bournemouth School of Music), Mr. Allan Biggs, and Mr. Hadley Watkins.

BRISTOL AND DISTRICT.

The Bristol Musical Society gave 'The Messiah' at the Victoria Rooms on March 15, with a choir and orchestra of 300. The soloists were Miss Lilian Dillingham, Miss Mildred Jones, Mr. Albert Watson, and Mr. Tom Howell. Mr. Charles W. Stear conducted with skill, and Mr. Hubert Hunt was at the organ.

On March 21, the Bristol Branches of the Amalgamated Society of Railway Servants held their annual concert. The vocalists were Miss Carrie Lanceley and Mr. Lloyd Chandos, whose efforts afforded great satisfaction. Mr. Zacharewitsch's violin solos were highly appreciated, and the City of Bristol Military Band (Mr. Joseph Armstrong, conductor) contributed some compositions that found general favour among the large audience.

In celebration of the Wagner centenary, the Bristol Choral Society, on April 5, at Colston Hall, gave a performance of 'The Flying Dutchman.' The choral and instrumental forces numbered 500, Mr. Harold Bernard being the leader. The solo music was sung by Miss Perceval Allen (Senta), Miss Gertrude Winchester (Mary, the nurse), Mr. Maurice D'Oisly (the Helmsman and Erik), Mr. Robert Radford (Daland), and Mr. Charles Knowles (Van der Decken). Mr. George Riseley conducted with great ability, and the numerous auditors expressed their gratification in no measured terms at the adequate performance.

The fourth and final concert of the Clifton Quintet was held on April 7 at the Victoria Rooms, the principal works performed being Ravel's Quartet in F major, Dale's Phantasy in D minor for viola and pianoforte, executed by Messrs. Best and Parsons, and Schumann's Pianoforte Quintet in E flat, Op. 44. All these works were admirably interpreted.

At the Victoria Rooms, on April 9, the Society of Bristol Gleemen held their Ladies' Night, and under the capable direction of Mr. Charles W. Stear some charming examples for male-voices were sung. Among the principal pieces given were 'The King of worlds' (Dard-Janin), 'To the sons of Art' (Mendelssohn) 'Enceladus' (composed for the Society many years ago by Dr. C. W. Pearce), 'After many a dusty mile' and 'Feasting, I watch' (Elgar). Miss Elsie Chambers was heard with pleasure in Elgar's 'Like to the damask rose,' and other lyrics, the accompanist being Mr. Alec Ransome.

Bristol New Philharmonic Society on April 16 gave a concert at the Victoria Rooms under the direction of Mr. Arnold Barter. Mr. Percy Grainger was present, and directed the performance of four folk-songs collected and arranged by himself. There were selections from Handel's 'Samson,' Granville Bantock's 'Sea Wanderers,' and the Overture to 'Die Meistersinger,' the last-named by way of celebrating the Wagner centenary. Mr. Harold Bernard was the leader. The solo vocalists were Miss Doris Carter, Miss Violet Love, Mr. Henry Turnpenney, and Mr. Percy Heming. The concert gratified a large audience.

The spring concert of the Clevedon Philharmonic Society was held in the Public Hall on April 2. The compositions given were nearly all by Coleridge-Taylor, the first part consisting of 'Hiawatha's Wedding-feast' and 'A tale of Old Japan,' and the second section of part-songs. Considering the limited resources these productions were creditably sung. The soloists were Miss Winifred Thomas, Miss Eveleen Yeates, Mr. R. Hoare Byers, and Mr. Everard Henley. The accompaniments were played on the pianoforte by Mr. G. W. Ryder, and Mr. Edward Cook directed the performance.

DEVON AND CORNWALL.

Lent and Easter were as usual noted in churches and chapels by performances of special music, the choirs which thus celebrated the season being St. Andrew's, St. Saviour's, St. Catherine's, St. Simon's, St. Peter's, All Saints', St. James the Less, King Street and Mount Gold Wesleyan, Salisbury Road Baptist (Plymouth), St. George's (Stonehouse), St. James's, St. Michael's, and St. John's (Devonport).

A very excellent performance of 'Samson' was given on April 9 by Ebenezer Wesleyan Choir, the choral-singing being marked by good quality and careful expression. Mr. David Parkes conducted with command and discretion. The performers numbered 150. Mr. Stanley Parsonson was the organist.

The choir of the Institution for the Blind at North Hill gave solos and choruses on April 10, under the direction of Mr. Frederick Weekes, Hiller's 'A song of victory' being the chief number. Mr. Arthur C. Faull conducted Sherwell Choir in an interesting programme of choruses by Bach, Mendelssohn, Bantock, and Elgar on April 16.

The Misses Smith closed their second season of Musical Matinées on March 26, the programme including the Brahms Sonata for violin and pianoforte, Op. 78, played by Mr. Max Mossel and Miss Florence Smith. With charitable objects a chamber-concert was given on April 1, which included a performance of a Rheinberger Pianoforte quartet by Miss F. Woolland, Messrs. R. Ball, C. G. Pike, and H. Kühne. At Dr. Weekes's Orchestral Society's concert on April 7 the novelty was the fresh and tuneful Symphony in G minor by Kalinnikoff. Dr. Weekes and Mr. Walter Weekes conducted. Miss Gladys Moger (vocalist) and Mr. Herbert Fryer (pianoforte) combined to give a charming recital at Plymouth on April 16. On April 1 Mr. Walter Hampson gave a recital of thirteen violin pieces.

'The wave song,' a clever musical play by Mr. A. W. Venning, of Liskeard, which was produced in this town last season, was performed twice in Devonport on April 1, under the conductorship of Mr. J. C. Lyle.

OTHER DEVONSHIRE TOWNS.

At Dodbrooke Parish Church, on March 18, the church choir sang 'The Crucifixion,' under the direction of Mr. J. Dawson Hands. The cantata, 'Footprints of the Saviour,' was sung by the choir of Bampton United Methodist Church on the same date, when Mr. S. Mogford conducted the choir and band. St. Barnabas' Quartet (vocal) at Ridgway collaborated with the Wesleyan Orchestra, under Mr. Wickett, in an interesting concert. Maunder's 'Penitence, Pardon and Peace' was sung in Totnes Parish Church on March 20, with Mr. H. Worth at the organ; and Anderton's cantata 'The Wreck of the Hesperus' was admirably performed at Ermington, on March 26, by the church choir and friends, assisted by a string band conducted by Mrs. Caunter. Chagford Choral Society gave a very good account of themselves in Cowen's 'St. John's Eve' on March 26, conducted by Mr. Percy Collings. Members of the band which assisted played a String quartet, 'Canzonetta,' by Blanc. One of the finest performances of 'Elijah' heard in the West for many years was that of the Barnstaple Musical Society on March 31. Dr. H. J. Edwards conducted, and the principals were the Misses Caroline Hatchard and May Peters, and Messrs. John Perry and Percy Heming. That most beautiful swan-song, 'A tale of Old Japan,' was given with fair success at Plympton by the Choral Society, conducted by Mr. D. Parkes, on April 1.

The Festival of the Exeter Oratorio Society, with which is incorporated the Western Counties Musical Association, fell back on 'Samson' as the work for the morning concert. In the evening, they sang Dr. Edwards's oratorio, 'The Ascension,' in compliment to their popular co-conductor, and followed this with 'A tale of Old Japan.' Dr. D. J. Wood, who has for thirty years been conductor,—since the amalgamation sharing the post with Dr. Edwards,—was to the regret of all unable to take part this year, owing to ill-health. Mr. Allan Allen, chorus-master, took the baton for the Coleridge-Taylor work. The band (led by Mr. A. James) and choir numbered 500, and the singing was of a more artistic and capable standard than it has been sometimes.

Under Mr. Harold O. Jones, Ashburton Choral Society gave a programme of part-songs by A. R. Mote, Pointer, Oakeley, and Stanford, on April 3. Sidmouth Choral and Orchestral Society shared the credit of a concert of high standard on April 8, when the works 'A tale of Old Japan' and 'The May Queen' were conducted by Mr. J. A. Bellamy. Mr. F. J. Pinn's Exeter Male-Voice Choir gave a concert on April 9; and on April 10, Honiton Choral Society sang German's 'The Princess of Kensington' and 'Hiawatha's Wedding-feast,' conducted by Mr. Stanley Chipperfield.

The Dawlish Orchestra and the Dawlish Quartet (vocal) gave a concert at Teignmouth on March 24; and Mr. F. A. Curtis on that date gave a chamber concert at North Tawton. The ladies' orchestra connected with the Exeter Literary Society included in their programme on March 27, selections from 'The Jewels of the Madonna,' 'Mignon,' and 'Carmen,' and played a sketch, 'A day in Naples,' by Byng. Messrs. Robert Tranent and N. Kendall assisted. Torquay Municipal Orchestra, conducted by Mr. Basil Hindenberg, visited Exeter on March 28, when a delightful programme was excellently played. Madame Miguel-Alzien was associated with the band in a Concerto for pianoforte and orchestra, by Rimsky-Korsakoff. String quartets by Borodine, Mozart, and Grainger, were played at Exmouth on April 2 by the Misses Rachel Fell, Agnes Ramsbotham, Dorothy Jones, and Rosa Button, with vocal pieces by Mrs. Arthur Bird and instrumental solos. Mr. Walter Twining gave a concert in the Torquay Pavilion on April 3, the programme consisting of vocal solos and concerted pieces. Madame Blanche Marchesi and Mr. Mark Hambourg visited Exeter on April 4. On April 9, at Paignton, Mr. H. M. Walbrook (London) gave a lecture on 'Robert and Clara Schumann.' Miss Pine Coppin gave a vocal recital at Exeter on April 9, and at Sidmouth, on April 14, Miss Dorothy Holden gave convincing evidence of her pianistic gifts. The twenty-first concert of the Haydn String Quartet at Torquay, on April 10, included Haydn's Op. 76, No. 3, and Beethoven's Op. 18, No. 3. Mr. Henry G. Ley (pianoforte), with Miss Enid Knight Bruce (violin), gave a classical programme at Exeter on April 11, both artists proving to be highly gifted.

WAGNER FESTIVAL AT TORQUAY.

Mr. Basil Hindenberg, the very gifted conductor of the Torquay Municipal Band, carried through with high artistic success a two-days' Wagner Festival in the Pavilion on April 15 and 16. Though the band has only been in existence for less than nine months, Mr. Hindenberg has by his intense enthusiasm and artistic thoroughness brought it to a conspicuously high state of capability. The scheme of the Festival did not attempt anything of historic significance. It was a series of performances of miscellaneous Wagner excerpts, chiefly orchestral, with Miss Carrie Tubb, and Messrs. Frank Mullings (who scored a great success), and Thorpe Bates as vocalists. The band was augmented to sixty, and from an interpretative point of view the performances were wonderfully near to the ideal. Mr. Hindenberg is still under thirty, and there is every reason to expect that he will become a conductor of great reputation.

It is gratifying to record that a good financial result—a profit of nearly £100—has encouraged the authorities to consider the organization of a Festival next year extending over several days.

CORNWALL.

The chief event which has absorbed the interest of the county generally has been the Festival of the Cornwall Music Competitions. This is described in the *Competition Festival Record*.

Truro Cathedral Choir performed Bach's 'Passion' in the Cathedral, on March 18, under the direction of Dr. Monk. 'From Olivet to Calvary' was sung by Falmouth All Saints' Choir, on March 19, with Miss Cooper at the organ, and Camborne Wesleyan Choir performed 'Samson' on March 21, assisted by a good band under the conductorship of Mr. H. V. Pearce. Selections from 'The Messiah' and 'Elijah' were sung by Mullion Choral Society on March 24, Mrs. W. E. Odgers conducting and Miss Rimbault accompanying.

The united choirs of Falmouth Wesleyan Circuit, under the baton of Mr. C. W. Chard, gave a concert at Penryn on March 26; and at Pool, on the next day, Pool Excelsior Male Choir, conducted by Mr. H. Cock, sang choruses and solos. The choir of the Church of the Good Shepherd, at Par, sang part-songs on March 27, and 'Hiawatha's departure' was performed by Looe Choral Society on that date with a capable band, Dr. Harold C. Lake conducting and producing some fine choral effects. The second and third parts of the 'Hiawatha' trilogy were chosen by Callington Choral Society for their concert, also on the same date. Mr. H. P. Giles conducted. The choir, though numbering only forty voices, sang remarkably well. On March 28, Camborne Orpheus Glee Party gave a concert, and the Delabole Quartet (vocal) sang glees at Pengelly on the same date, the choir of the P.M. Church contributing anthems. The choir of Penryn P.M. Church sang anthems and solos at a sacred concert on March 31. At their annual concert on April 2, Marazion Ladies' Choral Society of twenty-one voices sang pieces by Walford Davies, Baynon, and Pinsuti. Conducted by Mr. Alan Thorne, Bennett's 'The May Queen' was artistically sung by the Lostwithiel Choral Society on April 2, St. Andrew's Quartet (Plymouth) also contributing to the programme. The choir consisted of eighty well-balanced voices, capably trained by Mr. G. A. Russell. Though only in the second year of its life St. Ives Choral Society is vigorous and artistically capable, as was evidenced at the concert on April 3, when Lloyd's 'Hero and Leander,' was excellently sung. Mr. Ernest White was the conductor. Part-songs and operatic choruses were sung by the choir and friends of St. Breward Church on April 9, Mr. F. E. Brook conducting, and on April 9 also the choir of Helston U.M. Church sang 'Samson,' under the direction of Mr. W. W. Howlett at the organ and Mr. J. T. Hawke conductor.

Newquay Orchestral and Choral Societies performed Alexander's Feast' on April 9, conducted by Mr. Crosby Smith.

Mr. J. Rawlings gave a lecture on 'Old Methodist Tunes' in Falmouth U.M. Church on April 8, the choir affording illustrations under the direction of Mr. C. Spargo.

At her annual concert at St. Austell on March 27, Miss Maria Yelland had a cordial reception, and sang ballads with fine vocalisation and intensity of feeling.

DUBLIN.

The Philharmonic Society, under Dr. Charles Marchant gave a performance of Handel's 'Samson' on April 3 Miss Alice Rafter, Miss Eileen Price, Mr. Alfred Heather and Mr. Percy Whitehead, being the soloists.

Miss Nora Thomson's quartet (Miss Nora Thomson, Miss Madeleine Moore, Mr. Harris Rosenberg, and Mr. Clyde Twelvetrees) gave a concert on April 14. The programme included the Quartets by Mendelssohn, Op. 12, and Brahms in A minor. Miss Madeleine Macken was the vocalist.

Signor Palmieri has resigned his position as professor of singing at the Royal Irish Academy of Music. There is a good opening here for a first-class singing teacher.

EDINBURGH.

The choral season here practically finished with Mr. Moonie's Choir concert on Wednesday, March 26. It is an event always looked forward to by lovers of choral music because of the novelties produced and the certainty of a 'vital' rendering. The programme this year departed from beaten tracks in so far that no large works were performed. It was arranged to give a kind of 'bird's-eye' view of development in choral style from Palestrina to the present day. The selection was excellent and varied. Palestrina, Astorga, Festa, Bantock, Bruch, German, Bairstow, Faning, Coleridge-Taylor, and Von Holst were all drawn upon for contribution. The items of greatest interest were the section of 'Atalanta in Calydon' for female voices by Granville Bantock, and the set of Choral Hymns from the 'Rig Veda' of G. Von Holst. The latter suffered from lack of orchestral accompaniment and from being the last item on a very long programme. A work demanding so much intensity of interpretation and intensity of listening cannot be judged of at the end of a programme. It is to be hoped that these two items will be repeated next

season, as, with this concert's experience, the choir will be better able to enter into and appreciate the idiom of the 'new choralism.'

The choir was well balanced and the alto tone was particularly fine. A string quartet party, led by Miss Emily Buchanan, vocal items by Miss A. Cleugh, Mr. Oldham, Mr. Campbell, and other members of the choir, completed an interesting programme.

Two other concerts call for notice. The Advanced Class of the Royal Choral Union gave an excellent concert under their new conductor, Mr. Gavin Godfrey, on April 5. In their selections from Handel's 'Judas Maccabæus,' good tone, fine articulation, and precision of attack were always in evidence. A four-part arrangement of 'The flowers o' the forest,' by the conductor, gave the audience an opportunity of judging of the painstaking nature of Mr. Godfrey's work during the season just closed.

The Y.M.C.A. Musical Association, a comparatively recent Society, drew a large audience to a performance of Gade's 'The Erl King's daughter' on April 12. In view of the fact that the conductor, Mr. E. W. Winning, took over the duties in the middle of a session, a remarkably good interpretation was given, and the choir's performance next season will be looked forward to with interest. The choir numbered between eighty and ninety, and viewing this occasion along with a résumé of the past season there seem to be signs in Edinburgh of a revival of interest in choral music.

GLOUCESTER AND DISTRICT.

The annual meeting of the Gloucester Orpheus Society was held on Monday, March 17, Mr. H. Godwin Chance presiding, and being supported by Dr. A. Herbert Brewer and a large number of members. The officers of the Society having been re-elected, it was decided to approve the action of the committee in voting the sum of seven guineas towards the funds of the Gloucester District Nursing Society. In future the annual concert of the Society will be held on the second Thursday before Ash Wednesday.

Miss Dorothy Dawe, the possessor of a rich contralto voice of considerable range and flexibility, to which is added an artistic temperament and power of sympathetic expression, gave a couple of concerts in her native town of Newnham on April 2.

The Cirencester Choral Society gave an impressive performance of Mendelssohn's Oratorio, 'St. Paul,' on Thursday, April 3. Under the conductorship of Mr. A. H. Gibbons, the choir sang excellently, proving themselves a finely-balanced band of vocalists. The soloists were Miss Gladys Moger, Miss May Chuter, Mr. G. Brierley, and Mr. Greeves Johnson. The orchestra was under the leadership of Mr. A. Le Galley, who brought a large draft of musicians from the famous band of the Royal Marine Artillery.

An ambitious programme was presented by the Gloucestershire Orchestral Society at their annual concert in the Shire Hall, Gloucester, on April 3. Judged by any test, the playing reflected the greatest possible credit upon all concerned, from the conductor down to the youngest performer. Few amateur societies relying so little upon professional help could attempt with such success a complete Symphony by Brahms—in this case the second (D major). The soloists for the occasion were Miss May Huxley and Mr. W. H. Reed (violinist). Dr. A. Herbert Brewer conducted throughout.

The members of the Stroud Choral Society have many brilliant successes standing to their credit, but all previous efforts were surpassed on Thursday, April 10, when they gave a really fine performance of the 'Dream of Gerontius,' under the conductorship of Mr. S. W. Underwood. The soloists were Miss Maud Wright, Mr. Frank Mullings, and Mr. Percy E. Underwood (a younger brother of the conductor).

The Gloucester Co-operative Prize Choir gave an excellent performance of 'Hiawatha's Wedding-feast,' at their concert in the Shire Hall on April 17. Mr. S. W. Underwood has trained this choir to a high state of efficiency, and is to be congratulated on the great success of his labours.

LIVERPOOL AND DISTRICT.

The twelfth and closing concert of the Philharmonic Society on March 18 was noteworthy as being the occasion of Mr. Harry Evans's first appearance as 'guest-conductor' at these famous concerts. The event had been anticipated with interest, and the 'Elijah' given under his inspiring direction will long be remembered not only for the magnificent choral performance, but also for a display of enthusiasm which is rarely aroused in the Philharmonic Hall. In this the forces, orchestral as well as choral, joined with the audience. The event in some respects was unique, and the invitation to Mr. Harry Evans did the Philharmonic Society credit. The success of the experiment has set the seal on Mr. Evans's reputation as a choral conductor *par excellence*. His magnetic influence has never been more potently displayed than in the case of the Philharmonic chorus, which at first rather resented the domination of the forceful conductor of the Welsh Choral Union. But before the rehearsals were ended they became a united and responsive body of choralists, with the result that an interpretation of the work was given which exceeded that of a mere performance. In it were associated as vocal principals Miss Agnes Nicholls, Madame Ada Crossley, Mr. Gervase Elwes, and Mr. Herbert Brown, while the subsidiary quartet of picked local singers comprised Miss Edina Thraves, Miss Hilda Cragg-James, Mr. George Barnett, and Mr. Samuel Mann. The fine orchestra was led by Mr. Rawdon Briggs, with Mr. Branscombe at the organ.

The Philharmonic committee have arranged with Sir Frederic Cowen to undertake the office of chorus-master for next season, as well as to conduct four concerts of the usual series of twelve. Mr. Harry Evans has been appointed resident choral conductor, and Mr. Branscombe will retain the position of organist to the Society and accompanist at the choral rehearsals. During next season there will be only two choral concerts, one of which will be the 'Messiah.'

An interesting paper entitled 'An evening with old English Church composers' was read by Mr. C. W. Bridson before a well-attended meeting of the Liverpool and District Organists' and Choirmasters' Association, on April 7. The lecturer had the signal advantage of the help of his choir from St. Nicholas's Parish Church, who worthily sustained their reputation in the musical illustrations selected from Tallis, Farrant, Wise, Purcell, and Boyce.

On Good Friday there was a crowded audience in St. George's Hall at the thirty-sixth annual free performance of the 'Messiah,' given to poor people to whom tickets are distributed by the clergy and ministers of all denominations. It would not be possible to collect a more appreciative audience. The choir was formed by volunteers principally from the Philharmonic Society, and the solos were well sung by Madame Alice Phillips, Miss Teresa Amalfi, Mr. H. Pope, and Mr. S. Mann. The City Organist, Mr. Ellingford, sustained the accompaniments, and Mr. Branscombe conducted. In the evening a performance of Gounod's 'Redemption' and Rossini's 'Stabat Mater' was given by the Liverpool Choral Union in the Central Hall. Mr. Ingram conducted, and the vocal principals included Madame Lily Moffitt and Mr. Lloyd Moore. In the churches there was again a number of performances of Stainer's 'Crucifixion.'

A performance of Parts 1 and 2 of Haydn's 'Creation' was given by the Liverpool Symphonic Chorus, conducted by Mr. E. Malcolm Kelly, on April 8. Haydn's familiar music is not lightly to be undertaken by either vocal principals or choirs, and the performance hardly reached the standard requisite in a public performance to which attention was invited. The choir of forty voices is especially strong in soprani; additional tenor and bass tone is desirable. There was evidence of good material available, and the progress of the Symphonic Choir will be watched with interest. A word of appreciation is due to the expert pianoforte playing of Mr. G. S. Webb, who provided accompaniments.

The Brodsky Quartet has notably maintained a reputation of the highest by their four concerts in St. George's Hall, of which the closing one was given on April 5. The programme included the Brahms Quartet in B flat, Op. 67, and the Schubert Quintet in C, Op. 163, Miss Mary McCullagh assisting. A novelty was provided in Ludwig Thuille's

Sonata for pianoforte and violoncello, a work of musicianly interest if not individual distinction. It was very cleverly played by Madame Marguerite Stilwell and Mr. Carl Fuchs. Dr. Brodsky intends to resume his delightful concerts in the autumn.

Sterndale Bennett's 'The May Queen' was sung by the St. Andrew's Choral and Orchestral Society on April 11, and at the closing concert of the fifth season of the Anfield Orchestral Society on April 16. Mr. William Faulkes conducted performances of the 'Oberon' and 'Masaniello' Overtures. The solo part in Mendelssohn's G minor Pianoforte concerto was played by Miss Beatrice Skillicorn, who also collaborated with Mr. Pierpoint (trumpet) and the strings of the orchestra in four movements from Saint-Saëns's Septuor for strings, trumpet, and pianoforte.

Two Cheshire amateur orchestral Societies, the Liscard, and the Oxton and Claughton, deserve honourable mention for excellent work done during the past season. Conducted by Mr. Philip Smart, the Liscard Orchestral Society, at their closing concert on April 5, played Schubert's 'Unfinished' Symphony and also two 'Holiday Sketches' by Mr. J. H. Foulds. The leader of the orchestra, Mr. Thomas Rimmer, displayed his skill as a viola player in Haydn's Concerto in D, and the vocalist was Mr. George Barnett. The Oxton and Claughton Society, which includes ladies and a complement of professional players, were heard to exceptional advantage in the Birkenhead Town Hall on April 12, when Mr. James E. Matthews conducted admirable performances of the 'Freischütz' Overture, three movements from Tchaikovsky's fifth Symphony, and the 'Hungarian March' from Berlioz's 'Faust.' Dr. Stanley Dale gave a masterly performance of the pianoforte part in Grieg's Concerto, Op. 16, and Miss Jean Fyans was agreeably heard in Elgar's 'Sea Songs,' accompanied by the orchestra.

A performance of Handel's 'Alexander's Feast' was given by the St. John's Choral Society, Egremont, Cheshire, on April 14. The vocal principals were Madame Eva Warren, Mr. Spencer Hayes, and Mr. Samuel Mann. Mr. W. Biller conducted. The Port Sunlight Philharmonic and Orchestral Society gave a performance of 'Elijah' on April 17, in the Gladstone Hall at Sir W. H. Lever's picturesque garden city. Mr. Seddon conducted, and the soloists included Miss Edina Thraves, Miss Georgina Phillips, Mr. H. Pope, and Mr. S. Mann.

At the Waterloo Choral Society's final 'Open Meeting' of the season Coleridge-Taylor's 'Death of Minnehaha' and the Finale to Mendelssohn's 'Loreley' (solo, Miss M. Bennett) were sung. An interesting programme of choral items, which were conducted by Mr. J. W. Appleyard, included the part-songs 'Forest musings' (Sinigaglia), 'Easter song' (Max Reger), and 'On Jordan's banks' (Max Bruch). Miss Eastwood at the pianoforte, with Mrs. Stanley Clarke, Mr. Littlebury, and Mr. Barton as vocal soloists, gave notable service.

The Warrington Musical Society, conducted by Mr. F. H. Crossley, at their closing concert on March 12 gave a successful performance of Haydn's 'Creation,' Parts 1 and 2, with choir and orchestra of 200. The vocal principals were Miss Eva Rich, Mr. John Collett, and Mr. Richard Evans. The miscellaneous items included Schubert's overture 'Aus Italien.'

The jubilee of Mr. J. F. Swift as a professional musician in Liverpool and Wallasey was recently signalised by a complimentary concert given in the Concert Hall, Liscard. Fifty years as a musician in one district is an honourable record, and the occasion was marked by a representative attendance. Mr. Swift has written several widely-popular songs under his assumed name of Godfrey Marks, and not only in his musical capacity, but also in other directions, he has been usefully identified with the welfare of the district. At the concert the singing of the Wallasey Gentlemen's Glee Club of fifty voices, conducted by Mr. Wilfrid Shaw, was an interesting feature.

The closing meetings of the Third Quinquennial International Congress of Historical Studies were of interest to musicians, as interesting papers were read by Dr. W. H. Hadow on 'Early Tudor Church Music,' and Mr. Edward J. Dent on 'Italian Opera in the 18th century.'

MANCHESTER AND DISTRICT.

Viewed in retrospect the most noteworthy characteristic of the season has been the definite emergence of popular orchestral smoking concerts as a Saturday night diversion, a counter-attraction to music hall and cinema palace. For a score of years past, spasmodic attempts have been made to popularise orchestral music in this way, but never before in such thorough fashion. The Manchester Orchestra, Ltd., had met with no opposition until Mr. Speelman's conductorship was challenged by the Brand Lane-Wood combination. From the outset it was clear that in the long run Sir Henry Wood's personality would gain the ascendency; on the other hand, Mr. Speelman's orchestra had an established connection: still the probabilities are that Mr. Speelman has conducted his last Manchester Promenade Concert, arrangements having already been concluded whereby half of this series of concerts will next season be conducted by Mr. Balling, visiting conductors no doubt being answerable for the remainder. The Brand Lane-Wood concerts are to be increased from eight to ten, one of them to be 'Elijah' on 'Festival' scale—rehearsals for the choir extending over three months.

All Bayreuth visitors would hear the concert-performance of Acts 2 and 3 of 'Parsifal' at the concluding Hallé Concert with considerable misgivings. But what to those who have never had that experience—the vast majority in all such promiscuous gatherings—what were their impressions? Balling and his men played with ravishing beauty of tone; no one recalls any Hallé performance which had been prepared with greater care and forethought; the intricacies of the 'Flower-maiden' music never caused a moment's hesitancy to the six ladies from the Grünemann operatic school at Covent Garden, and to this certainty, amidst quite unfamiliar conditions, they united great sensuous beauty of tone. John Coates's singing of Parsifal's music had something quite 'other-worldly' about it, and placed him a long way in advance of any other English singer in such music; very rarely does one hear simplicity and subtlety of style so intimately blended. Madame Gleeson-White's interpretation of Kundry's music was naturally of striking quality. The average listener's abiding impression will almost certainly be of the glowing splendours of the orchestration for the wind instruments: the brass playing was of surpassing loveliness.

There has been the usual April aftermath of concerts of comparative interest without any of outstanding merit.

Miss Lucy Pierce, who played at the Milton Hall on April 17, shares (with possibly two others) the distinction of being the finest product of the late W. H. Dayas's teaching at the Royal Manchester College of Music. The College examinations were started earlier in the month with an orchestral concert at which the more notable performances were Mr. Frank Anderson-Tyrer's playing in the Tchaikovsky B flat minor Pianoforte concerto, and a first movement of a B flat minor Symphony by Mr. Harry Baynton-Power.

Mr. Albert J. Cross's School of Music performed Meyerbeer's 'Les Huguenots' with considerable success, not even the spectacular scenic difficulties (owing to confined space) daunting them. In Miss Frances Collinge, Miss Alice Shawcross, Mr. Alfred Collyer, and Mr. Horace Brown, the conductor is blessed with some more than ordinarily capable singers.

Mention has been made from time to time in these notes of music at our Gaiety Theatre. A well-known Labour leader and writer, Mr. Frank H. Rose, has had produced by Miss Horniman's company a new play, 'The whispering well' (soon to be heard during her London season). The play is packed full of good things and dramatic ideas, and in composing the incidental music Mr. J. H. Foulds has evidently found genuine inspiration, for both play and music are full of serious purpose. Never before has Manchester produced such a combination of drama and music.

The Cathedral 'St. Matthew' Passion service on Monday in Holy Week followed the usual lines: rather deliberate, not very evenly balanced in the antiphonal choruses, and the choir generally on the light side in weight, the extra voices used in the chorales not participating in the remaining choral work. Mr. John Collett, who sang the Narrator, goes almost immediately to St. Paul's Cathedral, being the second Manchester Cathedral singer transferred to London in the last year.

The Hallé Pension Concert was only moderately attended, and really more enterprise ought to be shewn by the committee in the choice of programme. What attractions to-day can Haydn's 'Military' Symphony offer, or the 'William Tell' Overture? Time was when the Pension Concert programme was one of the choicest of the season, and a reversion to those tactics will soon restore this desirable concert to its former favour.

Two of our amateur orchestral Societies—the Beethoven and Withington—closed their twenty-fifth and twentieth seasons, and will claim some further notice next month.

One notes with regret the discontinuance of the Wilmslow Concerts Society's work after twenty-seven years. Mr. Harold Brewerton and his son (an able pianist) have long been identified with this Society.

NEWCASTLE-ON-TYNE AND DISTRICT.

The unwonted earliness of Easter has caused the musical season to extend beyond that date, three choral concerts and three lectures following the holidays closely. Two of the former served to introduce compositions of local musicians. 'The Doomed Temple,' a dramatic scena, a setting by Mr. McConnell Wood of words by Dr. Hemy, for choir, organ, and two pianofortes, was produced by the composer at a concert of his Northumbrian Choir on the Saturday after Easter. Mrs. Meredith was represented by two works for a similar combination, and the remainder of the programme was filled with songs. On April 3, the Jarrow Philharmonic Society produced a cantatilla, 'Eastward,' by Mr. Alfred Wall, who is best known as principal first violin at most of the local choral and orchestral concerts, and as a fine soloist. He has not been much before the public recently as a writer, but in his younger days some of his compositions appeared on important London programmes. The work in question displayed musicianly skill and contained much of interest. 'Hiawatha's Departure' was also sung, and the rest of the programme was of a miscellaneous character. The soloists were Miss Dorothy Silk, Messrs. J. Cheetham and R. R. Clarke. Mr. G. Dodds conducted with his usual ability and care, and secured a good choral performance. The Tynemouth, Whitley, and District Choral Union concluded their season on April 2 with a miscellaneous programme consisting of Handel's 'Sixth Chandos Anthem,' Brahms's 'Nänie,' Parry's 'Blest Pair of Sirens,' Elgar's 'There is sweet music,' and songs by Beethoven, Grieg, Bantock, and Vaughan Williams, the latter being represented by his lovely 'Five Mystical Songs' for baritone solo, chorus, and orchestra. The vocalists were Miss Dorothy Silk, and Messrs. A. Heather and H. Brown.

The enterprising operatic impresario, Mr. T. Quinlan, prefaces his Colonial tour of the 'Ring' by a few provincial performances, of which the first is to be at Newcastle, and for which rehearsals have been taking place at Tynemouth. As the Trilogy has not been staged here before, considerable interest has been aroused, and much study and discussion of Wagner are in progress in musical circles. Mr. N. Kilburn, on Friday, April 11, gave, to a crowded and interested audience, a revised version of a lecture delivered to the Literary and Philosophical Society some years ago. Perhaps the committee of this body would have been well advised if they had invited Mr. Kilburn to devote a series of evenings, instead of one, to the subject. During the afternoon of Saturday, April 12, Dr. Richards lectured to the local members of the Royal College of Organists on 'The interpretation of organ music,' and in the evening, Mr. H. Y. Dodds, one of the best of our resident organists and an accompanist of a high order, spoke to the members of the Newcastle branch of the Free Church Musicians' Union on 'Organ accompaniments,' and gave many practical examples. The Newcastle Amateur Operatic Society occupied the boards of the Tyne Theatre for the week beginning April 14, and produced 'The Chieftain,' 'Ruddigore,' and 'Box and Cox,' with success.

At the conclusion of a recent rehearsal of the Great Yarmouth Orchestral Society, a presentation was made to Mr. C. W. Moss, who has been conductor and orchestral instructor to the Society for twenty-one years.

SHEFFIELD AND DISTRICT.

'King Olaf' is in high favour with South Yorkshire choirs. The third of a group of excellent performances of the picturesque cantata was given by the Rotherham Choral Society. The choir was augmented by a large contingent from Doncaster, a return visit following similar help given by the Rotherham singers. The singing possessed all those attributes of verve, dash, and high colouring, which Mr. Thomas Brameld for many years has laboriously cultivated. With a greater range of expressiveness in the tenderer and devotional choruses the singing would be well-nigh beyond reproach; the dramatic and descriptive portions could not easily be bettered. The orchestra played very safely, and the soloists—Miss Laura Evans-Williams, Mr. Frank Mullings, and Mr. Dawson Freer—sang with complete success.

The Sheffield Amateur Musical Society reached its own high standard of refined and thoughtful singing and interpretation in a performance at the Spring Concert of Brahms's 'A German Requiem.' A proud tradition of the Society, now on the threshold of its jubilee, is the completeness of its ensemble. To this result the beautiful singing of Miss Carrie Tubb, and Mr. Thorpe Bates, and the polished playing of a fine orchestra, contributed. Mr. J. W. Phillips played organ solos, and the orchestra was heard in 'Danse Macabre' (Saint-Saëns), Grainger's 'Mock Morris,' and the 'Tannhäuser' Overture. Miss Tubb in 'Johanna's farewell' (Tchaikovsky) sang with exquisite art, and Mr. Thorpe Bates also sang songs with distinction. Mr. J. A. Rodgers conducted.

The Sheffield Choral Union, after many ups and downs of fortune, has entered a phase of internal and popular prosperity. The choir, trebled in size in a couple of seasons and infinitely improved in musical qualities, sang in 'Elijah' in a way recalling their memorable concerts of thirty years ago. They excel in the standard oratorios. 'Elijah' found the members in first-rate mood and attainments. Lieut. Suckley conducted, and there was a small, competent orchestra, with Mr. Harold Eaton at the new Victoria Hall organ. The soloists were Miss Eva Rich, Miss Mabel Corran, Mr. Harry Hartley, and Mr. Harry Reynolds.

Excellent choral progress has been reported during the month by the Anston Choral Society (Mr. Edwin Presswood conductor); in Sterndale Bennett's 'May Queen'; the Clarion Vocal Union (Mr. W. H. Popplewell) in Boughton's 'A Song of Liberty,' and the Abbeydale Choral Society (Mr. G. A. Seed) in Cowen's 'The Sleeping Beauty.'

The Sheffield Amateur Instrumental Society played with increased confidence and finish at the closing concert, when the 'Eroica' Symphony was the chief work on the programme. The 'Flying Dutchman' Overture found the members at their best, second place in smartness and precision being won in Grainger's 'Mock Morris.' Mr. Collin Smith gave an artistic performance of the solo in Lalo's 'Cello concerto in D minor, and a clever young pianist, Miss Guendolen Roe, played neatly in Saint-Saëns's 'Africa' Fantasia for pianoforte and orchestra, Mr. Frederick Dawson conducted.

The Senior and Junior sections of the Sheffield Philharmonic Orchestra (amateur) represent another branch of orchestral enthusiasm in the city. Mr. J. H. Parkes directs both, and by a system of drafting promising players into the older body, keeps up a supply of continuously-flowing ability and progress. The Seniors gave a repeat performance, after a lapse of years, of Dvorák's 'New World' Symphony, but were heard to better satisfaction in Coleridge-Taylor's 'Othello' Suite, which was smartly-played. Crispness and good tone in the strings, and excellent intonation in the wood-wind, marked further progress.

The Juniors are a zealous band and must work conscientiously to secure such promising results. First and second violins total about seventy performers; but in other departments the balance is satisfactory. Godard's 'Suite Gothique' was enthusiastically and, in the main, correctly played. The young musicians also did well in Thomas's 'Raymond' Overture, and German's tone-poem 'Hamlet.'

The Chesterfield Orchestral Society is another flourishing amateur organization. At a concert given in the Memorial Hall, under Mr. J. F. Staton's direction, they showed in many respects qualities not only of finish, but of individual resource

and expressiveness, especially in the solo wind-parts, which should enable them soon to render a good account of important and extended orchestral works. They played with praiseworthy ensemble in the 'Ballade' from Frederic Cliffe's first Symphony, and showed both power and precision in the Overture to 'Die Meistersinger' and German's 'Welsh Rhapsody.' Miss Katie Bacon, who possesses most of the requisites of good concerto-playing, was the soloist in Schumann's Pianoforte concerto. Miss Doris Carter and Mr. Roland Jackson sang ballads.

YORKSHIRE.

Easter falling so early, a good many more concerts have been 'left over' than usual. On April 2 the Leeds New Choral Society, an enterprising young Society conducted by Mr. H. M. Turton, gave a more than creditable performance of Elgar's 'Caractacus,' the singing of the choir being characterized by a pleasing freshness and enthusiasm. Madame Shergold and Messrs. Joseph Reed, Coleman, and Freere were the principals. Mr. Turton also appeared as the soloist in Dr. Basil Harwood's Organ concerto, written for the last Gloucester Festival. The peculiar qualities of the Leeds Town Hall organ militated against the effect of the performance, which was conducted by Mr. Julian Clifford. On April 11 Miss Kathleen Frise Smith, a young but already skilled and artistic pianist, gave a recital at which she played among other things MacDowell's 'Eroica' sonata and Busoni's transcription of Bach's well-known Organ fugue in D, with quite remarkable power and incisiveness. On April 9 Miss Kathleen Parlow, the Canadian violinist, with a concert party, made her first appearance at Leeds, and produced a favourable impression. The financial result of the Saturday orchestral concerts has been announced, and is eminently satisfactory, a balance to the good remaining to be handed over to the next season, which is to consist of six concerts. On April 14 the Carl Rosa Company came to Leeds for their annual visit, and introduced two novelties to the town in 'Die Zauberflöte' (which achieved a quite remarkable success, both popular and artistic) and Wolf-Ferrari's 'Jewels of the Madonna.' Both were produced and performed with a completeness that was worthy of this company's best traditions.

At Bradford, the free Chamber Concerts came to a close on March 31, when Pianoforte trios by Mendelssohn (D minor) and Saint-Saëns (F, Op. 18) were played by Messrs. F. Mercer, Edgar Drake, and G. S. Drake. Miss Judson was the vocalist, and introduced three of Beethoven's settings of Scottish songs, with their original accompaniment for pianoforte, violin, and violoncello. This concert brought to an end the three years' experiment which Mr. Midgley had organized with the help of a few generous music-lovers, and it now remains to be seen what will become of them in the future. It will be a misfortune if such a valuable institution be allowed to drop.

In York, Mr. T. Tertius Noble, who left the city for his New York post last month, has been saying many farewells and conducting his last concerts. On March 26, it was the concert of the York Symphony Orchestra, which introduced Mozart's G minor Symphony and Wieniawski's second Violin concerto (in D minor), the soloist in the latter being Miss Leila Willoughby, a player of great refinement. Mr. Noble has done wonders with the amateurs who form the bulk of his orchestra, and it is pleasant to think that in his successor, Dr. Bairstow, the Society can find a conductor of no less ability, presuming that he will carry on the work.

On April 8 the York Musical Society gave Berlioz's 'Faust,' and this was its conductor's last appearance on the concert-platform at York. With Miss Ina Hill, Mr. Alfred Heather, and Mr. Hamilton Harris as an excellent cast of principals, and a well-drilled choir, the work went well.

On April 9, Elgar's latest work, 'The Music Makers,' was introduced by two different Yorkshire Societies. Under Mr. Kilburn (who is always first in the field, and had already given it at Sunderland and Bishop Auckland) it was heard at the concert of the Middlesbrough Musical Union, with Miss Edith Clegg as soloist, Goetz's 'Nænia' and Dvorák's Symphony in G being also included in the programme. The other performance of 'The Music Makers' was by the Wakefield Choral Society, under Mr. Percy Bligh's direction. Miss Gertrude Lonsdale was the soloist, and from the circumstance that in the notices of both these performances there was some complaint that the solo part was obscured by the choir, it may be assumed that the fault does not rest entirely with the executants.

The centre of interest in musical matters has now shifted to Harrogate, where the 'season' began on March 20, and is to continue till October. As usual, at the Symphony concerts on Wednesday afternoons, Mr. Julian Clifford is to bring to a hearing a quantity of interesting orchestral music. Already we have had Glazounoff's fourth Symphony, in E flat, Beethoven's C minor Symphony, and Schubert's 'Unfinished,' and Concertos have been played by Miss Annie Godfrey (Saint-Saëns's 'Rondo Capriccioso' for violin), Mr. James Messeas (Violoncello concerto by Arnold Trowell), and Mr. Isidore Epstein (Paderewski's 'Polish Fantasia'). On April 2, Dr. Markham Lee gave an entertaining lecture on 'Tchaikovsky,' and Messrs. Clifford, J. Lawson, and Messeas played that composer's 'Elegiac' pianoforte trio by way of an illustration. The visit of the Imperial Russian Ballet on March 22 was an event which had for its chief feature Rimsky-Korsakoff's 'Scheherazade,' which, in spite of some unavoidable limitations, was effectively produced. The music, however, received a more adequate interpretation at one of the Symphony Concerts on April 9.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ALSAGER.—Coleridge-Taylor's 'A tale of Old Japan' was performed on April 9 by the Alsager and District Philharmonic Society, under the direction of Mr. Carl Oliver, and in spite of the substitution of pianoforte (Miss Dudson) for orchestral accompaniment, an effective interpretation was given. The choral programme also included German's 'My bonny lass she smileth,' and Elgar's 'As torrents in summer' and 'Weary wind of the west.' The solo singers were Miss Gertie Perry, Mr. Melville Iredale, Mr. J. J. Maltby, and Mr. Harry Vernon.

AMERSHAM.—The Choral Society gave the second concert of their eighth season, in the Town Hall, on Wednesday, March 26, the chief item on the programme being Elgar's 'Banner of St. George.' The Society, though small, gave an excellent performance of this patriotic work, whilst the solo part was artistically sung by Miss May Skinner. Mr. Edward G. Croager conducted and Mr. R. W. Jeffery accompanied.

AYTON, N.B.—Under the direction of Mr. George Allan the Choral Association gave for their ninth season Hiller's 'Song of victory,' and Mendelssohn's 'Loreley' (concert selection). The soloist was Miss Dorothy Forster, of Newcastle. A small but efficient string band with pianoforte and harmonium supplied the accompaniments.

BOURNVILLE.—On March 31, the Bournville Works Musical Society gave an excellent performance of Cowen's 'The rose maiden.' The band and choir of 150 performers were conducted by Mr. James Brier, the Works Musical Director. The principals were Misses C. Wheatley, E. Cooper, and Messrs. H. Smith, and H. Simmonds. There was a large and appreciative audience.

BRIGHTON.—The well-known standard of the Sacred Harmonic Society's singing was maintained on April 10, in a performance of Haydn's 'The Creation,' under the direction of Mr. Robert Taylor. The soloists were Madame Lillie Slapoffski, Mr. Gwilym Richards, and Mr. Joseph Farrington.

Canterbury.—An exceptionally well-chosen programme was submitted by the East Kent Orchestra on April 17, under the capable direction of Mr. Percy Godfrey. Beethoven's eighth Symphony, Sibelius's 'Valse triste,' a selection from 'Die Meistersinger,' and Mr. Godfrey's 'Vaudeville l'espiègle,' were the orchestral numbers, adequately performed by the orchestra of forty-two, among whom were included a contingent from the band of the East Kent Yeomanry. An interesting selection of songs was given by Miss Jenny Taggart.

Cardiff.—Welsh musicians are again indebted to Mr. Roderick Williams and the Cardiff Harmonic Society for their experiences of Bach's music. A fine performance of the 'St. Matthew' Passion was given under these auspices on March 19, in which the spirit as well as the letter of the work was revealed. The solo parts were adequately sung by Miss Dilys Jones, Madame Laura Evans-Williams, Mr. Alfred Heather, and Mr. Ivor Foster.

Chesham.—The Choral Society brought their season to a close on March 27, in the Parish Church, with an excellent performance of Mendelssohn's 'St. Paul.' The choruses were cleanly and artistically sung, with a good quality of tone. The solo parts were taken by Miss Muriel Berry, Miss Nellie Long, Mr. Ernest Penfold, Mr. Courtney, and Mr. Lewis Stroud. A large amount of the success of the performance was due to Mr. Edward G. Croager's careful training and skilful conducting, and the judicious accompaniment of Mr. Welton Hickin.

Coalville.—A fine performance of Elgar's 'The music-makers' was given on April 9, by the Coalville Philharmonic Society, assisted by the Loughborough and Quorn Choral Societies, each of whom has been studying the work under Mr. Frank Storer. At the conclusion there was a scene of enthusiasm by the crowded audience such as one seldom hears after a work of this kind, and an eloquent and well-deserved tribute was paid to Mr. Storer for his scholarly interpretation of this difficult work. The choir was also heard in Bach's 'Blessing, glory, and wisdom,' and in the 'Song of the Vikings.' Miss Lysette Mostyn sang the solos with great depth of feeling. In the second part of the programme the orchestra gave Beethoven's 'Prometheus' Overture, Sibelius's 'Valse triste,' and Mozart's E flat Symphony. Two lullabies (MSS.), composed by Mr. Storer, 'Sleep, baby sleep,' and 'I have a heart to call my own,' were sung by Miss Mostyn.

Cockermouth.—The fifty-ninth concert of the Harmonic Society was successfully held on March 26, when the programme consisted of Coleridge-Taylor's 'A tale of Old Japan' and a miscellaneous selection. A praiseworthy performance of the cantata was given, the merit of which was due both to the choral singing and to that of the soloists, Madame Sarah Cook, Miss Gertrude Haworth, Mr. John Collett, and Mr. Hamilton Harris. Mr. George Tootell (pianist) and Miss F. Stevens (violoncellist) contributed.

Colchester.—The concert given by the Musical Society on April 17 marked the début of the Society's new conductor, Mr. W. F. Kingdon. He established himself in universal favour by conducting an expressive performance of Coleridge-Taylor's 'Hiawatha,' in which the precision and light and shade of the singing were a tribute to his powers. The solo parts were well taken by Miss Aimée Kemball, Mr. Charles Saunders, and Mr. John Prout. The audience was large and eager to applaud.

Derby.—A most successful performance of 'The Dream of Gerontius' was given by the Derby Choral Union at the Drill Hall on March 14, under the direction of Mr. H. Lyell-Tayler. The choralists acquitted themselves admirably, and the interest of the occasion was heightened by the presence of Miss Alice Lakin, Mr. Frank Mullings, and Mr. William Higley, as soloists.——The annual concert of the Derby Orpheus Society took place at the Temperance Hall on April 2, when Mr. T. H. Bennett conducted excellent interpretations of a number of glees and part-songs, including Leslie's 'Pibroch of Donuil Dhu,' Dard-Janin's 'Peace and War,' Bantock's 'Down among the dead men' and Dard's 'Nightfall.' The soloists of the concert were Miss Lilian Stiles-Allen (vocalist) and Mr. Arthur Bates (violoncellist).

East Grinstead.—An excellent programme was chosen for the last concert of the East Grinstead Orchestral Society. Mozart's 'Jupiter' Symphony was the chief number, and a highly satisfactory performance was given under the direction of Mr. N. E. Hope. Other instrumental numbers were Schubert's 'Rosamunde' Overture and Spohr's second Concerto for two violins and orchestra, played by Miss M. Watts and Miss G. Adams. The other soloists of the occasion were Miss Florence Wilcox and Mr. Alec Mutter (vocalists).

Erdington.—On March 29 the Sutton Coldfield and Erdington Orchestral Society gave their second concert of the season in the Assembly Hall of the Church House, Erdington, when a very enjoyable programme was provided. The orchestral items included Mozart's 'Don Juan' Overture, Dvorák's Suite in D, Järnefeldt's 'Præludium,' Scharwenka's Pianoforte concerto in B flat minor, and the 'Valse des Fleurs' from Tchaikovsky's 'Casse Noisette' Suite. The concert was considered by all to be the finest the Society has ever given. Special mention should be made of the brilliant playing of Mr. Arthur Cooke in the solo part of the Pianoforte concerto. Miss Amy Carter sang Bantock's 'Song of the Genie' and other items in impressive style. Mr. Clarence Raybould conducted.

Grangetown.—On April 2 the Grangetown United Methodist Choir, under the able conductorship of Mr. W. H. Short, gave a concert for the benefit of Mr. W. Marshall Isaacs, at Wood Street Congregational Chapel. The choruses, which included 'Be not afraid' (Mendelssohn), 'Babylon' (Gounod), and 'Worthy is the Lamb' (Handel), were well interpreted.

Grimsby.—The Philharmonic Society recently gave a very good performance of Sir Hubert Parry's 'Pied Piper,' under Mr. W. Porter's able conductorship. The programme also included delightful performances by the orchestra of Beethoven's 'Egmont' and Rossini's 'Gazza ladra' Overtures, 'Cello soli by Mr. J. Richardson, songs by Messrs. H. Plevy and H. Ellis, and part-songs by the choir (deservedly much appreciated). Mr. P. Wilson was at the pianoforte.——The Orchestral Society's Spring Concert was one of the best they have given. The Symphony was Mendelssohn's 'Italian,' to which were added Mozart's 'Le Nozze' Overture, Weber's 'Euryanthe,' and some shorter works of merit. The vocalist was Miss V. Openshaw. Mr. A. Rosenthal played Beethoven's Pianoforte concerto in C minor. Mr. P. Wilson conducted.

Hanley.—The Potteries Choral Society, conducted by Mr. Carl Oliver, were heard to advantage in a selection of part-songs that included Bairstow's 'The dawn of song,' German's 'My bonnie lass she smileth,' and Leslie's 'Daylight is fading.' An interesting programme contained contributions by Master Walter Willerton, Miss Phyllis Lett, and Mr. John Collett (vocalists), and Miss Isabel McCullagh (violinist).

Harpenden. — Coleridge-Taylor's 'The death of Minnehaha' and Elgar's 'The banner of St. George' were the chief choral works in the programme of a successful concert given by Harpenden Musical Society on April 1. Under Dr. Harold E. Watts's able conductorship the choir showed good tone and attack, and attractive expression. The solo parts were taken by Miss Lorna Stamm and Mr. Herbert Marks. An orchestral suite, 'Three bagatelles,' by Dr. Watts, proved very interesting and popular.

Hereford.—The performance of Sullivan's 'Golden Legend' by the Hereford Choral Society, under Dr. G. R. Sinclair, on April 1, was especially noteworthy for the excellence of the choral singing. The attack and precision were very good, while the beauty of their phrasing and the purity and richness of tone were noticeable. The solos were entrusted to Miss Dorothy Silk, Miss Joan Ashley, Mr. Sydney Coltham, Mr. William Bradford, and Mr. Watkin Mills. The 'Golden Legend' was followed by Elgar's unaccompanied part-song 'As torrents in summer,' and the concert concluded with a fine performance of the Choral March from 'Tannhäuser,' 'Hail bright abode.'

Johannesburg.—The chief features of the concert given by the Choral and Orchestral Society on March 12, were the performance of excerpts from 'Lohengrin,' with Miss Blodwen Hopkins as soloist, and an attractive reading of the Allegro moderato from Beethoven's 'Emperor' Concerto

given by Mr. R. B. Lloyd. The purely instrumental numbers included German's, 'Henry VIII.' Dances, Walford Davies's 'Solemn Melody,' and Gounod's Overture, 'Mirella.' Mr. F. W. Peters conducted.

Kirkcaldy. — The Musical Society gave their first performance of Elgar's 'Caractacus' on March 19. The soloists were Miss Emily Breare, Mr. Maurice D'Oisly, Mr. Julien Henry, and Mr. Fletcher Perry. A professional orchestra of thirty-five, under the leadership of Mr. W. H. Cole, supplied the accompaniments. Mr. James Gray presided at the organ, and Mr. Charles M. Cowe conducted.

Largs, N.B.—Under the conductorship of Mr. W. H. Stocks, a performance of Handel's 'Messiah' was given in the Public Hall, on March 12, by the Largs Choral Union. The choir numbered some seventy voices, the accompaniments being played by members of the Greenock Orchestral Society. The vocalists were Miss Leisal Wahler, Miss Jean Morris, Mr. John Jamieson, and Mr. Hugh Mitchell. Mr. R. T. Adam presided at the pianoforte.

Leek (Staffs.)—The Amateur Musical Society gave their 118th concert on April 14, and under the direction of Mr. John Cope gave spirited and attractive interpretations of Coleridge-Taylor's 'A tale of Old Japan,' and MacCunn's 'The lay of the last minstrel.' The solo parts were well sung by Miss Mary Swailes, Miss Melville Iredale, Mr. John Collett, and Mr. Norman Allin. A large audience showed every appreciation.

Leicester.—An interesting concert was given by the Holy Trinity Choral Union, under Mr. Vincent Dearden's conductorship, on April 16, the programme consisting of Parry's 'Job' and Elgar's 'The Light of life.' Both works were more than adequately presented, the choral singers showing enthusiasm and good training, and the soloists (Miss Eva Rich, Miss Hilda Cragg-James, Mr. Joseph Reed, Mr. Montague Whitehead, and Mr. Dawson Freer) performing their duties with ability.

Letchworth.—Elgar's 'King Olaf' and a miscellaneous selection formed the programme of a concert given by the Philharmonic Society at the Picture Palace on April 16. Mr. H. Gomersall conducted an enthusiastic and creditable performance of the cantata, in which Miss Florence Fleming, Mr. Frank Webster, and Mr. Herbert Tracey took the solo parts. The programme included Handel's chorus 'Round about the Starry Throne,' Cowen's bridal chorus, ''Tis thy wedding morn,' and Weber's Overture to 'Der Freischütz.' Miss Christine Hicks (violinist) and Miss Dora Petherick (violoncellist) added solos.

Milford-on-Sea.—On April 2, the Milford Choral Society gave an interesting concert under the direction of Mr. Abdy Williams. The chief number was 'The wraith of Odin,' from Elgar's 'King Olaf.' The remainder of the choral programme consisted of sea chanties and part-songs, the latter including Pearsall's 'Come, let us be merry and make good cheer,' Charles Wood's 'Whispering winds,' Parry's 'Out upon it' and Lee Williams's 'Phillida flouts me.' There were also a number of solo items.

North Walsham.—Two performances of 'Elijah,' one in a shortened version, were given on March 26, by the North Walsham Amateur Musical Society under the direction of Mr. A. S. Wilde. The singing of the choir was on a level with the Society's highest standard. Solo parts were taken by Miss Florence Holderness, Miss Salie Sowerby, Mr. Arthur Kellett, and Mr. Joseph Farrington.

Peterborough.—An interesting pianoforte recital was given on March 26 by Mr. Viggo Kihl, who carried out an exacting programme to the evident pleasure of a large audience. The chief work in the programme was Beethoven's 'Waldstein' sonata.

St. Helens.—Rossini's 'Stabat Mater' was recently performed with success by the Choral Society under the direction of Mr. T. V. Hurst. A highly creditable interpretation of the work was given by the choir (assisted by members of Madame Bouffler's Ladies' Choir from Liverpool) and by the soloists—Miss Beatrice Miranda, Miss Maud Holmes, Signor Piero Gherardi, and Mr. Hebden Forster.

Sidcup.—Fletcher's 'The Deacon's masterpiece' and Coleridge-Taylor's 'A tale of Old Japan' formed the chief work of the Sidcup Choral and Orchestral Society at King's Hall on April 1. Some excellent singing was heard under the direction of Mr. C. W. Wilson; the humour and sentiment of the two works were well portrayed. The independent orchestral numbers were Cherubini's 'Anacreon' Overture, and an excerpt from Délibes's 'Coppelia.' The soloists were Miss Dorothy Gandy, Miss Marion Battishill, Mr. Walter Glynne, and Mr. Reginald Yates (vocalists), and Miss Hilda Starbruck, a highly capable pianist.

Sittingbourne.—The Sittingbourne and District Musical Society, consisting of a choir and orchestra of ninety performers, under the direction of Mr. W. J. Keech, gave a successful concert on April 9. Haydn's 'Spring' and Gounod's 'Faust' (concert selection) were performed with good effect, to which the efforts of both choir and soloists (Miss Clytie Hine, Miss Ethel Toms, Mr. Joseph Boddy, and Mr. W. Topliss Green) contributed. Between the two choral works Mendelssohn's 'Cornelius' Overture was played.

Skegness.—On March 27 the eleventh annual concert of the Musical Society was held under the direction of Mr. Siegfried Richter, who conducted praiseworthy performances of Gounod's 'Faust' (concert selection) and Elgar's 'The banner of St. George.' The solo parts were taken by Miss Alice Hare, Miss D. M. Pannell, Mr. Henry Brearley, and Mr. Owen Price.

Southborough. — An excellent performance of Mendelssohn's 'Hymn of Praise' was given by the Southborough Musical Society at the Victoria Hall on March 31, under the conductorship of Mr. G. A. Boulter, before a large audience. The chief soloists were Miss Mabel Whitehouse and Mr. George Foxon, who both sang splendidly, and the choruses were also admirably given. Mr. Rowsby Woof ably led the orchestra, and also played two violin solos with fine effect in a miscellaneous programme which followed the cantata. The concert proved a decided artistic and financial success, and places the status of the Society beyond question.

Swansea.—A programme of unusual interest was presented by the Swansea and District Male Choir on April 21 at the Albert Hall, Swansea. The special feature was Mendelssohn's 'Antigone,' which was performed with the assistance of the Queen's Hall Orchestra, under the direction of Sir Henry Wood. The influence of the distinguished conductor was felt throughout the whole performance. The version of the play abridged for concert performance by Mr. Charles Fry, was recited with great dramatic power by him, and Mr. Emil Leslie displayed a voice of great sympathy and tenderness. The bass solos were sung by Mr. Llewellyn Bowen, who has trained the choir with much skill and patience. The programme included Beethoven's C minor Symphony. The choir were heard to great advantage in the chorus, 'The Nun of Nidaros,' by Dr. Daniel Protheroe, in which they displayed splendid tone and power. The concert was the first of a series given at the South Wales Musical Festival, the remainder of which will be described in our next issue.

Toronto.—Much fame and esteem has lately accrued to the National Chorus (conducted by Dr. Albert Ham) from the success of the concerts given at Toronto and Buffalo in conjunction with the New York Symphony Orchestra. The fine qualities of tone and expressive power achieved by this choir of 200 voices under the inspiration of Dr. Ham's knowledge and insight into choral matters were conspicuously shown in interpretations of Coleridge-Taylor's 'Sea-drift,' Max Bruch's 'Morning song of praise,' and Parry's 'Blest Pair of Sirens,' that earned universal admiration.

Tring.—Coleridge-Taylor's 'A tale of Old Japan' was successfully performed by the Choral Society on April 7, under the able direction of Mr. G. W. Hedges. There was much expressiveness in the choral interpretation, and an attractive quality of tone. The solo parts were well undertaken by Miss Mary Leighton, Miss Grace Ivell, Mr. Joseph Reed, and Mr. Herbert Hedges, all of whom contributed to a miscellaneous second half.

Trowbridge.—An admirable performance of Berlioz's 'Faust' was given recently by the Philharmonic Society, under the able conductorship of Mr. Cyril Weigall. The large share of the choral work that falls to the male voices

was carried out with ability and excellent effect. The solo portions were well interpreted by Miss Christine Bywater, Mr. Gwilym Richards, Dr. Sydney Cole, and Mr. Charles Tree.

Worthing.—On April 2, at the Kursaal, Mr. Horace A. Hawkins gave a farewell concert, previous to taking up his duties as organist at St. George's Church, Paris. An illuminated address and a silver candelabra were presented to him by the past and present members of his Symphony Orchestra. Dr. W. Prendergast, organist of Winchester Cathedral, and Mr. Hawkins were the conductors. An interesting programme included Bizet's first Suite 'L'Arlésienne,' and Schubert's 'Unfinished' Symphony. The vocalists were Miss May Osborn, Mrs. Wiggins, and Signor Carlos Ronzevalle. The orchestra comprised upwards of seventy performers.

Foreign Notes.

ALTENBURG.

An impressive performance of Berlioz's 'Requiem' was recently given under the direction of Hofkapellmeister Gross.

ANTWERP.

At one of the 'Concerts de musique sacrée' (conductor, M. L. Ontrop) César Franck's oratorio 'Les Béatitudes' was recently performed.——Xavier Leroux's opera 'William Ratcliff' was given for the first time at the Théâtre Royale.——The thirteenth concert given by the Société de Zoologie was devoted to compositions by Peter Benoist, the programme including 'Hymne à l'harmonie,' the 'Buls Cantata' and the choral work 'Prométhée.'——The Flemish Opera performed Wolf-Ferrari's opera 'Les Joyaux de la Madonna' for the first time with considerable success.

AUGSBURG.

Walter von Waltershausen's opera 'Oberst Chabert' was recently given for the first time at the Municipal Theatre, and achieved a great success.

BARMEN.

The opera 'Der Gefangene der Zarin,' by Karl von Kaskel, was performed for the first time at the Volkstheater.——At a concert of the Konzertgesellschaft, Rudolph Berg's 'Requiem für Werther' was sung for the first time. The programme also included Mahler's second Symphony.——Another interesting feature was a concert performance of Peter Cornelius's 'Der Barbier von Bagdad.'——The Volkschor (conductor, Herr Hermann Inderan) performed a Mahler programme containing the third Symphony and the 'Kindertotenlieder.'——Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Municipal Theatre, and was well received.

BASEL.

A number of interesting works, including Hans von Bülow's two characteristic orchestral pieces, Op. 23, Alexander Ritter's tone-poem, 'Kaiser Rudolf s Ritt zum Grabe,' Bruckner's Symphony in E major, a Pianoforte concerto by Walter Braunfels (played by the composer), and Hans Huber's 'Heroische Symphony' in C major, Op. 118, have been heard at the Concerts of the Allgemeine Musikgesellschaft (conductor, Herr Herman Suter).——Much interest was aroused by a concert given by Herr Max Reger, when the much discussed composer took part in a performance of his interesting Violin sonata, Op. 122, and accompanied Fräulein Hehemann in a number of his finest songs.

BERLIN.

The Philharmonic Concerts (conductor, Professor Arthur Nikisch) terminated with a magnificent performance of Bruckner's ninth Symphony.—— Felix Draeseke's 'Osterszene,' from Goethe's 'Faust,' the Prelude and closing scene from the Mysterium 'Mahadeva,' by Felix Gotthelf, and Constanz Berneker's 'Kroningscantate,' formed the programme of the last concert given by the Bruno Kittelscher Chor.——Hugo Kaun's second Symphony in C minor, Op. 85, was played under the composer's direction at the eighth Symphony Concert of the Königliche Kapelle.——An interesting symphonic-poem, 'Der Mensch,' composed in the form of a prelude and triple fugue by Paul Ertel, was performed by the Blüthner Orchestra at a concert given under the direction of Herr Eduard Morike. Mr. Henri Verbrugghen made his début as conductor, introducing Emil Mlynarski's first Symphony in F major. He also secured an excellent performance of Vincent d'Indy's symphonic variations 'Istar.'——At a recent concert, Prof. Georg Schumann and Prof. Willy Hess produced a new Violin sonata by Friedrich Gernsheim.——Richard Strauss's opera 'Elektra' was recently given with great success, under the composer's direction, at the Royal Opera House.——Bruckner's fifth Symphony in B flat major was played at the season's last Hausegger concert.——The fourth and last of the modern Symphony Concerts (conductor, Herr Iwan Fröbe) was devoted to compositions by Busoni, the programme including the 'Lustspiel' Overture, Op. 38; 'Symphonisches Tongedicht,' Op. 32A; the 'Geharnischte Suite,' 'Berceuse élégiaque,' and the Violin concerto (excellently played by Herr Jozef Szigeti).—— On March 20 and 21, Bach's 'St. John' Passion and 'St. Matthew' Passion were performed by the Singakademie (conductor, Prof. Georg Schumann).——The Danish conductor, Herr Frederik Schnedler Petersen, made his first appearance as conductor of the Blüthner Orchestra with great success. His programme consisted of Johan Svendsen's second Symphony in B flat major; Carl Nielsen's concert-overture 'Helios,' and two interesting orchestral pieces —'Siena' and 'An der Zugbrucke'—by Jean Sibelius.——A new and interesting Symphony by Heinz Tiessen was played at a Sunday concert of the Blüthner Orchestra.——On March 29 the excellent pianist M. Ossip Gabrilowitsch concluded his series of six orchestral concerts given to illustrate the historical development of the Pianoforte concerto. The programmes ranged from J. S. Bach to Strauss (the 'Burleske') and Rachmaninoff.——On March 28 Puccini's opera 'Das Mädchen aus dem goldenen Westen' was performed at the Deutsches Opernhaus for the first time in Germany with great success. The composer, who was present, was much fêted.——Since April 1 the Königliche Hochschule für Musik has opened a class for cembalo-playing. The well-known cembalist Madame Wanda Landowska has been engaged as professor.——The management of the Royal Opera have secured the services of Dr. Richard Strauss as conductor for another two years.

BOSTON.

A concert of chamber-music by Coleridge-Taylor was recently given for the benefit of the composer's widow, who was the recipient of a cheque for forty pounds.

BREMEN.

Verdi's 'Falstaff' was performed for the first time at the Municipal Theatre with great success.——Debussy's 'Images pour orchestre' (Iberia) were heard with great interest at the ninth Philharmonic Concert (conductor, Prof. Wendel).——An interesting programme including Nicodé's 'Ode an das Meer,' 'Bardengesang' by Richard Strauss, and F. Silcher's 'Der Schweizer und der Soldat' was brought forward by the Lehrergesangverein. M. José Lessalle conducted.

BRESLAU.

Alfred Kaiser's opera 'Theodor Körner' was recently given for the first time at the Municipal Theatre.

BRUNSWICK.

Karl Bleyle's choral work 'Lernt lachen' was performed at the fifth Symphony Concert of the Hofkapelle (conductor, Herr Richard Hagel).

BRUSSELS.

An Ysaye concert was devoted entirely to compositions by César Franck, the programme including the D minor Symphony, the symphonic-poems 'Le Chasseur maudit' and 'Les Djinns,' and the 'Variations Symphoniques' for pianoforte and orchestra (soloist, M. Cortot).——The

Berliner Domchor, conducted by Prof. Rüdel, gave an interesting concert, when the programme included the Kyrie of Palestrina's 'Missa Papæ Marcello,' an 'Adoramus' by Jacopo Corsi, Bach's motet 'Der Geist hilft,' a sixteen-part 'Crucifixus,' by Caldara, 'Resignation,' by Hugo Wolf, and Richard Strauss's 'Hymne' for sixteen-part choir.

BUDA-PEST.

The opera, 'Oberst Chabert,' by W. von Waltershausen, has been given for the first time at the Royal Opera.——'Zwei Bilder,' for orchestra, by Béla Bartok, were produced at a Philharmonic Concert. The work proved very interesting and original.

CASSEL.

Under the direction of Herr Franz Beier, Strauss's 'Ariadne auf Naxos' was performed for the first time at the Court Theatre.

CHICAGO.

At a Symphony Concert of the Thomas Orchestra, Hugo Kaun's tone-poem 'Am Rhein' was played with considerable success.

CAIRO.

On March 29, M. Jlja Schkolnik (violinist) and Mr. Frederick Kitchener (pianist) gave an interesting and successful concert at Shepheard's Hotel.

COLOGNE.

Ernst Boehe's 'Tragic' Overture and Ewald Strässer's Symphony in D minor, were played for the first time at the eighth Gurzenich Concert. On the same occasion, Herr Steinbach secured a fine performance of Debussy's choral work 'La demoiselle elue.'——At the ninth concert, two works by Walter Braunfels, 'Carnevalsouverture' and a Pianoforte concerto in A major (played by the composer), were heard with interest.——The Lower Rhine Musical Festival is to take place at the Opera House during the days of June 8-10. Herr Steinbach will conduct, and Herr Eugen d'Albert will be among the soloists.

DORTMÜND.

A new three-act opera, 'Der Liebeskrug,' composed by Ewald Giehl to the libretto by Rudolf Eckhardt, was recently produced at the Municipal Theatre.

DESSAU.

Under the direction of Herr Franz Mikorey, Bruckner's fifth Symphony in B flat major was played for the first time at the Symphony Concert given on Palm Sunday.

DRESDEN.

Felix Draeseke's 'Sinfonia tragica' was played by the Königliche Kapelle, in memory of the late composer.——At the Royal Opera Wagner's 'Ring des Nibelungen' has been re-studied and was recently given with entirely new *mise-en-scène*.——A feature of this year's School-Festivals at the Jaques-Dalcroze Institute at Hellerau will be the performance of Gluck's 'Orpheus' complete.

DÜSSELDORF.

Isidore de Lara's opera 'Die drei Masken' (libretto by Charles Méré, translated by Otto Neitzel) was presented at the Municipal Theatre for the first time in Germany.——Professor Karl Panzner conducted the first performance of Wilhelm Berger's first Symphony.——Richard Strauss's 'Ariadne auf Naxos' has also been heard with great interest.

FRANKFURT.

A new fairy-tale in opera, in a prologue and two acts, 'Das Spielwerk und die Prinzessin,' by Franz Schreker, was produced at the Opera House on March 15. The work was less successful than the composer's former opera 'Der ferne Klang,' though the score is full of original and interesting pages.——The Dessoffsche Frauenchor produced an interesting unaccompanied choral Suite, 'Nippon,' by Erwin Lendvai.

GÖRLITZ.

Hugo Kaun's second Symphony was played for the first time under the direction of Herr Arnold Schattschneider.

GRAZ.

A very interesting Scherzo for pianoforte quartet by Joseph Marx was produced at a concert of the Steiermärker Musikverein. On the same occasion Max Reger's Sonata in A flat major for pianoforte and clarinet, Op. 49, No. 1, was played.

HAGEN.

Delius's orchestral Rhapsody, 'Brigg Fair,' and Wolf-Ferrari's choral work, 'La vita nuova,' were performed by the Konzertgesellschaft (conductor, Herr Robert Langs). Philipp Scharwenka's 'Arkadische Suite,' and Berlioz's Symphony 'Harold en Italie' were also heard with interest.

HALLÉ.

At the Municipal Theatre, Goetz's comic-opera 'Der Widerspenstigen Zähmung,' was performed by the ensemble of the Dresden Court Opera. A few days later Wolf-Ferrari's 'Schmuck der Madonna' was heard for the first time.——Bernhard Sekles's Divertimento for String quartet was played for the first time at the third concert of the Wille Quartet.——The Robert Franz-Singakademie gave a performance of Bach's Mass in B minor without cuts.

HAMBURG.

Gernsheim's third Symphony, 'Mirjam,' and Smetana's symphonic-poem, 'Vltava,' have been played under the conductorship of Herr José Eibenschütz.——Gernsheim's Overture 'Zu einem Drama,' Korngold's 'Schauspiel' Overture, and Bruckner's fourth Symphony, were included in the programme of the fifth Symphony Concert of the Berlin Philharmonic Orchestra (conductor, Prof. Arthur Nikisch).——Bach's cantatas, 'Es ist ein trotzig und versagt Ding' (No. 176) and 'Gott fährt auf mit Jauchsen' (No. 43), were given at the St. Michaeliskirche by the Verein Hamburgischer Musikfreunde (conductor, Alfred Sottard).——Mozart's 'Così fan tutte' (in the edition of Hermann Lèvi) was recently revived at the Municipal Theatre. The work had not been heard here for many years.

HANOVER.

Under the direction of Herr Gille, Otto Neitzel's opera 'Barbarina' was given for the first time at the Court Theatre.

HEIDELBERG.

Bruckner's third Mass, and Reger's choral work 'Die Nonnen' (conducted by the composer), were given at a concert of the Bachverein.

KARLSRUHE.

A new comic-opera 'Die beiden Automaten,' composed by Alfred Lorentz to the libretto of Messrs. Pordes-Milo and Georg Runsky, was successfully produced at the Court Opera.

KIEL.

Beethoven's rarely heard 'Trauerkantate' was sung by the Philharmonischer Chor (conductor, Dr. Mayer-Reinach).——Brahms's 'Nänie,' a cantata by Julius Weismann, and Bach's cantata 'Weichet nur betrübte Schatten,' were submitted by the Kieler Gesangverein.

KÖNIGSBERG.

The Haberberger Oratoriumverein recently performed Schubert's rarely-heard 'Stabat Mater' (composed 1816).

LEGHORN.

At the Rossini Theatre a new one-act opera, 'La Sposa di Nino,' composed by Signor Biagi to the libretto of Signor Targione-Tozzetti, was produced recently.

LEIPSIC.

Paderewski's Symphony in B minor was performed under the direction of Prof. Arthur Nikisch at the twenty-first Gewandhausconcert. On this occasion M. Paderewski also

appeared in his capacity of pianist with a remarkable interpretation of Chopin's Concerto in F minor.——The Johanniskirchenchor (conductor, Herr Bruno Röthig) have given Heinrich Schütz's 'Matthäus Passion.'——A very interesting String quartet, by Wilhelm Stenhammar, was heard at the fifth chamber-music concert in the Gewandhaus. Berlioz's two-act comic-opera, 'Beatrice und Benedict' (in a new version by Wilhelm Kleefeld and Joseph Stransky), was performed for the first time at the Municipal Theatre.

LIÈGE.

In memory of the hundredth anniversary of the death of Grétry it is intended to convert the house in which he was born into a Grétry Museum.

LYONS.

A one-act tragic opera, 'Le vieux Roi' (libretto by Messrs. Remy and Gourmont), was recently produced at the Grand Theatre. Another work given for the first time was Paul Vidal's ballet, 'Zino-Zina.'

MADRID.

A new opera, 'Tabare,' by Bretin, was recently produced at the Opera House.

MAGDEBURG.

'Jung Joseph,' a three-act opera by Müller von der Ocker, was produced at the Municipal Theatre.

MANNHEIM.

Kienzl's opera, 'Kuhreigen,' achieved a considerable success when lately given for the first time at the Court Theatre.——The Bohemian String Quartet have played Reger's String quartet in E flat, Op. 109.——Robert Kahn's String quartet in A minor was heard at the fourth concert of the Kammermusikverein; Goetz's Symphony in F major, and Bruckner's sixth Symphony in A major were performed at the concerts of the Musikalische Akademie.

MAYENCE.

The first performance in Germany of Sylvio Lazzari's three-act opera, 'La Lépreuse' (Die Aussätzige), recently took place at the Municipal Theatre.——Shortly afterwards two new operas, 'Der Paria,' by Albert Gorter, and 'Waldidylle,' by Alick Maclean, were produced with much success.

MONTE CARLO.

Gabriel Fauré's new three-act opera, 'Penelope,' composed to the libretto by René Fanchois, was produced at the Opera with great success on March 4.——Shortly afterwards followed the production of 'Venise,' by M. Raoul Gunsbourg, the director.——A two-act opera, 'Yato,' by Madame Marguerite Labori, was successfully produced. The libretto, which is highly effective, is by Messrs. Henri Cain and Louis Payen.

MÜLHAUSEN.

A three-act comic-opera, 'Goldhansel,' by Ch. Grelinger, was produced at the Municipal Theatre.

MUNICH.

The Bachverein performed Reger's cantata 'Vom Himmel hoch da komm ich her.'——Another interesting choral work, Berlioz's 'Des Heilands Kindheit,' has also lately been heard.——At a concert of the Musikalische Akademie a new choral work by Friedrich Klose, 'Ein Festgesang Nero's,' was produced under the direction of Herr Rohr.——At another concert, Herr E. von Reznicek conducted his symphonic-poem 'Schlemihl.'

NEW YORK.

Some interesting songs with orchestra by Joseph Stransky were produced, with Madame Schumann-Heink as soloist, at the thirteenth Philharmonic Concert, under the direction of Signor Toscanini.——Moussorgsky's opera 'Boris Godounoff' was performed for the first time at the Metropolitan Opera House with conspicuous success.

MARSEILLES.

An opera, 'Annette,' composed by M. Durand-Boch to the libretto of M. Marsèle, was produced recently at the Grand Theatre.

MEININGEN.

A musical Festival took place during April 1-3. Three orchestral and two chamber-music concerts were given. Besides the works of Bach, Mozart, Beethoven, Brahms, and Bruckner, those of Max Reger (who conducted the Festival) were represented in the programme as follows: The choral work, 'Die Nonnen,' the 'Concerto in the olden style,' the Variations and Fugue on a theme by Johann Adam Hiller, String quartet in E flat (Op. 109), the Sonata for pianoforte and clarinet (Op. 86), and the Variations and Fugue on a theme by Beethoven for two pianofortes.

MILAN.

Signor Arrigo Pedrello has won the Sonzogno prize with a three-act opera, 'Juana.' The work is to be performed at the Scala Theatre.

NANTES.

Philippe Gaubert's opera, 'La Sonia,' achieved a considerable success at its recent production at the Grand Theatre. A little later Louis Maingueneau's musical legend 'Melusine' was mounted.

NICE.

A new four-act opera, 'Le Château de la Bretèche,' by Albert Dupuis, was produced at the Opera House.

NORDHAUSEN.

The last Philharmonic Concert was devoted to works by Max Schillings, directed by the composer. The preludes to the operas 'Ingwelde' and 'Der Pfeifertag,' the 'Hexenlied' and 'Erntefest' from 'Moloch,' were included in the programme.

NÜRNBERG.

Among the most interesting works heard lately here have been Tremisot's Overture 'Pyramus und Thisbe,' Humperdinck's 'Maurische Rhapsodie,' and the choral works 'Weihe der Nacht,' by Reger, and 'Mignons Beisetzung,' by Carl Bleyle.

PARIS.

'Les Eléments,' an opera-ballet by Lalande et Destouches, Monsigny's 'Intermède,' 'Les aveux indescret,' and the ballet 'Ma Mère l'Oye,' by Ravel, constituted a recent programme at the Théâtre des Arts.——Among the works performed at the Colonne Concerts have been César Franck's 'Béatitudes' and Enesco's Symphony in E flat.——Dukas's Overture 'Polyeucte' and his Symphony in C major have been played, the one at the Lamoureux, and the other at the Conservatoire, concerts.——Xavier Leroux's opera 'Le Carilloneur' (libretto by Jean Richepin) was produced on March 20 at the Opéra-Comique.——At a recent concert given by the publishing-house of Jacques Durand, the following works were produced: 'Lied and Scherzo' for ten wind instruments, by Florent Schmitt; 'Introduction and Allegro' for harp, flute, clarinet, and string-quartet, by Ravel; 'Pastorale varié,' for wind-instruments, by Gabriel Pierné; Violin sonatas by Gabriel Grovlez and Witkowsky; a number of pieces for two pianofortes by Roger Ducasse; and three new Preludes for pianoforte by Debussy (played by the composer).——M. Gabriel Astruc's grand season at the Théâtre des Champs-Elysées was inaugurated on March 31 with a performance of Berlioz's 'Benvenuto Cellini,' given under the direction of Herr Felix Weingartner. On the following day, Herr Weingartner conducted the revival of Weber's 'Freischütz,' a work not performed on any Parisian stage for many years.

PRAGUE.

The opera, 'Misé Brun,' by Pierre Maurice, was given for the first time with success.

PRESSBURG.

The national Bosnian opera, 'Mila,' by Julius Major, the libretto of which is by Dr. Richard Batka and Herr Moritz Wassermann, was recently produced with success at the Municipal Theatre.

ROME.

Alberto Gasco's opera 'The legend of the seven towers' was produced at the Costanzi Theatre. An interesting orchestral Nocturne by Respighi was produced under Signor Rodolfo Ferrari's direction.

ROUEN.

A four-act opera, 'Graziella,' composed by M. Jules Mazellier to the libretto of Messrs. Henri Cain and R. Gastambide, was produced lately at the Théâtre des Arts.

SAARBRÜCKEN.

On the eve of the closing of the season, Richard Strauss's 'Der Rosenkavalier' was given for the first time with great success.

ST. PETERSBURG.

Under the direction of Mr. Albert Coates, Richard Strauss's 'Elektra' was given for the first time at the Imperial Opera.——Schönberg's tone-poem 'Pelleas und Melisande' (conducted by the composer) and Liadoff's 'Aus der Apokalypse' were heard for the first time at a Siloti concert.

TURIN.

On March 14, a new opera, 'Il Santo,' by Signor Pacchieretti, was produced at the Opera House with success.

VIENNA.

Franz Schreker's interesting opera, 'Das Spielwerk und die Prinzessin,' was produced at the Imperial Opera, on March 15 (simultaneously with the first performance of the work at Frankfurt).——At the last concert of the Tonkünstler-orchester Richard Mandl's interesting tone-poem 'In den Strassen von Algier' was produced under the conductorship of Herr Franz Nedbal.——Eugen d'Albert gave the first performance of his new Pianoforte concerto in E flat (No. 3) at a concert of the Konzertverein (conductor, Herr Ferdinand Loewe).——Madame Weingartner-Marcel sang some new songs by Korngold at her recent recital.——A Pianoforte concerto by Alfred von Arbter was produced (with the composer as soloist) at the last Philharmonic Concert (conductor, Herr Weingartner).——At a concert given under the auspices of the 'Akademischen Verband für Literatur und Musik,' Herr Arnold Schönberg conducted some new works by his pupils. Six particularly anarchistic orchestral pieces by Anton von Webern met with such violent disapproval that the concert had to be abandoned.

WARSAW.

The opera 'Mégaë,' by Adam de Wieniawski, was produced at the Opera with great success, and has in a few weeks been performed fifteen times.——M. Paderewski has given two enormously successful recitals. He afterwards magnanimously presented the receipts (£1,000) to the funds of the Society of Polish artists and journalists.

Miscellaneous.

On Sunday, May 4, the Music Club will celebrate the centenary of Wagner's birth by a reception and a concert of unusual interest. Herr Nikisch has generously consented to conduct a performance of the 'Siegfried Idyll' by an orchestra of seventeen performers, that being the exact number which took part in the first performance at Wagner's villa at Triebschen on the Lake of Lucerne, in 1871. As far as is known only one similar performance has ever taken place in London. Madame Kirkby Lunn will sing, and Mr. Harold Bauer will play. The meeting on Sunday, June 1, will take the form of a reception to M. Saint-Saëns, and this will be the first public function in which he will take part during his jubilee visit to London. The membership of the Club is now 400, and the committee has decided after July 1 to raise the subscription.

The following awards have been made as a result of the recent examinations at Trinity College of Music: Scholarships (tenable for one year) to Aloysius Edward Bolton, organ; Irene Grace Evans, pianoforte; Albert Martin Hawkins, organ; Alice Lilian L. Hawkins, pianoforte; Isobel Radford, singing; Winifred H. Regensburg, violin. Free tuition for one year to Margaret Ellen Gibson, singing; Dorothy I. Meallin, violin; Eva Scarrott Pocock, singing; John H. Silvester, double-bass; Robert Abraham Strong, singing; Kathleen E. M. Day, singing.

At the Holborn Restaurant, on April 19, the thirty-fourth annual dinner of the South London Musical Club was held, with Mr. W. Johnson Galloway, hon. director of the Great Eastern Railway Musical Society, as chairman. The musical entertainment after the dinner consisted of some of the best choral numbers in the Club's répertoire, well sung by the choir, under the direction of Mr. H. L. Balfour. The Club's pianist, Mr. William Every, was as usual a most efficient accompanist.

At a recent competition for close scholarships at the Royal College of Music, the following awards were made:—The Kent Scholarship to Marie L. Johnson, pianoforte; the Heywood-Lonsdale (Shropshire) Scholarship to David Finney, violin; the S. Ernest Palmer (Berkshire) Scholarship to Gertrude Higgs, singing; the Royal Amateur Orchestral Society Scholarship to Thelma F. Dandridge, violoncello; the Bristol Scholarship to Sobina W. Green, pianoforte.

We are informed that for the great Congregational Demonstration in connection with the closing of the Central Fund, to be held in the Royal Albert Hall on May 8, a choir of 1,000 voices has been got together from London Congregational Choirs. The music will include 'Thanks be to God' and 'Be not afraid' (from 'Elijah'), 'Unfold, ye portals everlasting' (from 'The Redemption'), and the 'Hallelujah Chorus.' The organist is Mr. Horace G. Holmes, and Mr. Leonard H. Snow is the conductor.

'The development of the flute' was the subject of an excellent lecture given by Mr. Edward de Jong on April 12, before a meeting of the Incorporated Society of Musicians at Morley Hall, Hanover Square.

A Wagner Centenary concert will be given at the Albert Hall on May 22. The London Symphony Orchestra will play, Herr Mengelberg will conduct, and Mr. John Coates will sing.

Answers to Correspondents.

L. M. Walsh.—The distinction is one of timbre rather than one of range. Your range is that of a baritone, and from your other particulars it would seem that your voice is baritone. Why aim at adding to your compass upper notes that will probably remain an affliction to yourself and your audience? There is slightly more credit in being a good tenor than in being a good baritone, but on account of the rarity more than the virtue of the phenomenon.

L. L.—A sketch of Mr. Ernest Fanelli's life and work was given in our issue for April, 1912. We were not privileged to hear the recent performance of his 'Tableaux Symphoniques' by the Colonne Orchestra.

Sight-Reader.—We certainly uphold the Tonic Sol-fa system as an aid to sight-reading, not merely because of its own attributes as a notation, but because it is a *short cut* to the Staff notation for singers.

Crayon.—We are unable and unwilling to express any opinion on the matter. You must discreetly obtain local information.

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The

Competition Festival Record

No. 58.

Our June issue will be specially enlarged in order that reports may be given of the numerous Festivals held late in April (with which we regret we are unable to deal in our present issue), and others, including Morecambe (May 1-3) and Birmingham (May 20-24), to be held during May.

THE ASSOCIATION OF COMPETITION FESTIVALS ANNUAL MEETING.

The Annual Council Meeting and Conference of the Association of Musical Competition Festivals will be held in the University Hall, Leeds, on Friday and Saturday, June 27 and 28. The programme announced, subject to alteration, is as follows:

FRIDAY, JUNE 27.

11 a.m. 'Objects of the Association and Review of Festival Competition Work.'
By Lady Mary Trefusis and Dr. W. G. McNaught.

11.30 a.m. 'Choice of music for Competition.'
By Dr. W. H. Hadow.

12 a.m. 'Local effects of Festivals.'
By Mr. J. A. Fuller Maitland.

2.30 p.m. 'Money prizes.'
By Mr. Herbert Thompson.

3 p.m. 'Instrumental music in Competitions.'
By Mr. Fricker.

3.30 p.m. 'Church and Chapel choirs in town and village in relation to the Festival Movement.'
By Mr. Sydney H. Nicholson.

SATURDAY, JUNE 28.

10 a.m. 'Some points in a school singing lesson.'
By Mr. W. Godson.
Illustrated by a Class of Boys from Quarry Mount Council School. Teacher, Mr. H. Exley. In addition three school choirs will each render two items.

11 a.m. 'Choice of music for schools and the importance of sight-reading for children.'

11.30 a.m. 'Technique of conducting.'
By Dr. Bairstow and Mr. Harry Evans.

12.15 p.m. 'Folk-songs and Dances' (with illustrations).
By Mr. Cecil Sharp.

It is hoped that a rehearsal of the Leeds Festival Chorus may possibly take place on June 28, and members of the Conference may be invited to attend.

Address of Acting Secretary.—Miss E. Maddock, 12, Buckingham Street, Strand, London, W.C.

AN ADJUDICATOR'S TOUR.

As it is impossible to give a full report of the numerous competitions that have taken place recently, I propose to give some brief general remarks on the Festivals with which I have been personally concerned as an adjudicator.

WEST HARTLEPOOL.—March 25.

It says much for the musical interest of the inhabitants of this town of workers, that so many elected to spend their Bank Holiday in listening to music or competing in the commodious Town Hall. Junior solos, vocal and instrumental, occupied the morning, and brought forward some good talent. The school choir singing was also satisfactory, the Galley's Field children especially showing skilful training. Elwick Road also excelled in one class. There were about fifty adult soloists who battled with:

Soprano—'So shall the lute' (Handel).
Contralto—'Thou shalt bring them in' (Handel).
Tenor—'Be thou faithful' (Mendelssohn).
Bass—'Young Dietrich' (Henschel).

The chief interest of the event was, however, the male-voice choir class. The stipulated test was Blumenthal's effective and virtuoso part-song 'What care I how fair she be' and an 'own-choice' piece. Never anywhere have I heard finer male-voice choirs. The vehemence and dramatic intensity of expression, splendid equipment, tone, and practically perfect technique displayed, made the occasion memorable.

Cleveland Harmonic came out first, but only a shade in front of the Excelsior Male-Voice Choir. The arrangements for the day were admirably carried out, under the guidance of the hon. secretary, Mr. T. J. Bryant.

OAKHAM (RUTLAND).—April 2, 3.

This Festival was originated by the Hon. Lady Charles Fitzwilliam (who resides in Oakham), and has since been carried on by an influential committee of residents. The Dowager Countess of Ancaster takes a lively interest in the event. The appeal is mainly to the surrounding villages. Only choirs junior and senior are catered for. Nine villages sent school choirs and twelve villages adult choirs. In no other countryside centre is more useful work being accomplished. The lively interest of the troops of children and villagers, some of whom come from distant parts by road, was refreshing. All the musical work showed painstaking preparation, and a great deal of it was excellent. Altogether the steady progress made here was an object-lesson in the educational value of the Festival. The juniors sang collectively after the competition. The Somersetshire song, 'Dashing away with the smoothing iron,' with its obvious melody and irresistible swing of rhythm, was greatly enjoyed by the audience and performers.

In the Madrigal Section, in which the test was Morley's 'April is in my mistress's face,' Ridlington sang very well indeed and gained a first place. In the Anthem Class, the Oakham Church Choir, under Mr. Nicholson, gave a beautiful performance of S. S. Wesley's impressive anthem 'Thou wilt keep him in perfect peace,' and were awarded the first prize. Seven choirs sang in this section. In the chief choral class some really excellent choir training was exhibited. The tests were 'On Jordan's banks' (Max Bruch) and 'Chorus of shepherds' (Schubert). The Oakham Choir again was first, but Uppingham, Wing, Langham, and Whissendine were very close behind. Ten choirs competed.

In the female-voice choir class there were seven competitors, and Exton, under Lady Norah Noel, was first. The test was Dr. Walford Davies's trio 'The Lamb.' A successful evening concert was given, at which the combined adult choirs sang under the direction of Mr. R. Sterndale Bennett, the music-master of the famous Uppingham School.

WEST SUSSEX (CHICHESTER).—April 4, 5.

This is a new Festival, the outcome of much personal attention by the Duchess of Norfolk (Arundel Castle), who is the President of the Association of Competition Festivals. Chichester was chosen as a centre because it rejoices in the possession of a good hall. The first day was devoted to town and village choirs. The following places were represented: Arundel, Worthing, Chichester, Horsham, Bognor, Bignor, Boxgrove, Bury, Eastergate, Lancing, Lower Beeding, Poling, Lyminster, Rustington, Sidlesham, Warnham, Pulborough, Burpham, Woolbeding, Fittleworth, Graffham and East Lavington, Lodsworth and Rackham.

Chichester Bishop Otter College, under Mr. F. W. Crowe (the Cathedral organist), was very successful in the female-voice choir section, as were other choirs under the same conductor. Ten village choirs sang Smart's 'A song for the seasons' and Rustington Parish Choir came out first, Lower Beeding Choral Society second, and Eastergate Musical Society third. An evening concert by the combined choirs drew a large audience. Miss Ada Forrest was the soloist.

On the second day the schools competed, and the hall presented an animated appearance all day long. In the 'under 400 average attendance' class, the Chichester Central Girls' School sang with exceptional charm, and in another section Arundel Church of England School showed the very best training. In the smaller school sections there were nine entries; the Arundel St. Philip's Girls' School distinguished themselves greatly, and in another small-school class in which there were ten entries, Rackham Mixed School was slightly ahead of Pulborough North Heath School. In the Secondary School Class there were seven entries, and the Worthing Girls' County High School gained the first place.

The combined schools sang together at the end of the competition.

The Duke and Duchess of Norfolk attended throughout both days and displayed great interest in the proceedings. Mr. Crowe actively assisted in the arrangements.

BOURNE (LINCOLNSHIRE).—April 8, 9.

Lincolnshire has not had the reputation for musical capacity that it deserves. It is not uncommon to hear local residents declare that the county is a sterile field for the cultivation of music. But the experiences of the competition Festivals held at Brigg, Spilsby, Gainsborough, Bourne, and Grantham, have dissipated this uncomfortable assumption. It seems clear that the people have quite average capacity, when they are properly guided by skilful teachers and stimulated by a definite and practicable object. The Bourne event was originated by the present Dowager Countess of Ancaster. It was suspended in 1912, and this year has taken a new lease of life. Miss Bell is the secretary, and she and her brother, Major Bell, are amongst the most persevering and able missionaries of the cause in the district. The programme for the two days listed the names of ten villages or small towns that took part in the Festival. It also very significantly listed the names of thirty-one villages that were not represented, but which are included in the area appealed to by the scheme. But it is too much to expect that at every Festival every village should send in choirs. As it was there was plenty to fill the time during the two days. Altogether there were 120 entries. Both choirs and soloists were catered for.

The tests for the soloists were as follows:—Soprano, 'The lass with the delicate air' (Arne); mezzo-soprano, 'A summer night' (Goring Thomas); contralto, 'The enchantress' (Hatton); tenor, 'Where'er you walk' (Handel); baritone, 'Pilgrim's song' (Tchaikovsky); bass, 'O ruddier than the cherry' (Handel). The Folkingham Church Choir (boys and men) gave a capital performance of 'O give thanks unto the Lord' (Wolstenholme), and the Bourne Abbey Choir showed capacity and good training in 'Be glad then, ye children of Zion' (Hollins). The Bourne Institute Choir was among the most successful in various classes. It was courageous to put down as a test Mr. McEwen's setting of 'Allen-a-Dale,' but three choirs, Bourne (Mr. Leary), Billingborough, and Bourne Institute grappled very bravely with its difficulties and emerged in the order named. Vocal quartets and trios were much in evidence. The school singing showed that the teachers in this district are learning the art of voice-production and choir-training. No doubt they have been greatly helped in these matters by the visits of Miss Margaret Nicholls (Leyton), who during the winter lectured in Bourne to large audiences. A concert on the evening of the second day concluded the proceedings. The prizes were distributed by the Countess of Ancaster.

THE WEST LINDSEY MUSICAL FESTIVAL (GAINSBOROUGH).—April 16, 17.

This very successful event is in its second year. It is the fruit of the labours of the Hon. Mrs. Sandars, an accomplished amateur musician who resides near the town. The entries were very satisfactory, although some had to withdraw owing to illness. Fifteen schools were represented on the junior day. The tests had been very well selected. In one class for unison singing, six schools sang 'By dimpled brook' (Arne) and the action-song 'Manners' (Fletcher). All the performances were good, and some were up to the highest standard to be heard anywhere in the kingdom. The Beckingham Council School (Mr. W. Arthur) sang almost perfectly, and gained 193 marks out of 200. Morton Church of England School (Mr. N. Bradbury) gave such a wonderful performance of the action-song that I felt compelled to award them full marks. Almost equally good performances were given by Gainsborough Parish Church and Ropery Road Council School. It was not that here and there a school sang well, but that the general average was so high.

A children's concert wound up this section of the Festival. On the same evening there were adult solo-singing classes, and a quartet for strings led by Miss G. MacRae, and it was stated that all the players had 'Strads.' The test was Beethoven's Quartet No. 4, in C minor, Op. 18. It was a difficult test, but it was quite well played. For the second day entries had been received from thirteen places, and villagers trooped in to sing quartets, female-voice trios, male-voice pieces, and mixed-voice part-songs. In addition, all the principal choirs had learned 'Hiawatha's Wedding-feast,' and had to submit to be tested by a selection from that work. Gate Burton did excellently in the female-voice trio class, as well as in the class for large villages, in which the tests were Macfarren's 'Sands of Dee' and the 'Hiawatha' selection. The Gainsborough Choral Society gave a fine performance of Leslie's 'Lullaby of Life' and Edward German's 'My bonny lass.' Other noteworthy classes were those for Church choirs, in which St. John's Church and the Wesleyan Choir, both of Gainsborough, showed first-class training.

The concert was remarkably successful in every way. The large hall was crammed, and many were turned away. Coleridge-Taylor's work received every possible justice, especially as Mr. Gervase Elwes sang the tenor solo. Miss Marjorie Hayward played violin solos in her best style, and the Rev. C. H. Scott, a very competent musician, conducted.

BELFAST.—April 11, 12.

This Festival does not expand very much, but it is evidently doing useful work. It was held in the great Ulster Hall, an arena that affords ample convenience for the handling of numerous choirs. The classes of the competition ranged over a wide field, and included one for string quartets, which was supported by four entries. The first movement of a Quartet by Mozart in G was the test. Miss Harpur's party played admirably and gained the first place. In the girls' solo class, Miss L. Mulligan was the best of eleven competitors. The test was 'The little sandman' (Brahms), from the School Music Review. There were three entries for Warehouse and Shop Choirs; two for Factory Choirs (female voices); one for similar choirs that had not won a prize, and two Band of

Hope choirs. Baird's Jubilee Choral Society, York Street Flax Spinning Company, Mrs. Whale's Choir, and Great Victoria Street Band of Hope were all successful in their various classes. On the second day the competition began at 10.30 a.m. and went on until nearly 11 p.m., with only a short cessation. There were country choirs, adult solo-singing, girls' clubs, female-voice choirs, and mixed-voice choirs, all of various grades. Some of the girls' club work was remarkably good. The Elmwood girls, under Miss Roddie, achieved distinction. A local professional teacher, Mrs. Whale, brought in many well-trained choirs, and gained several trophies. In the chief 'open' mixed-voice choir class the tests were 'O peaceful night' (German)—(an arrangement of the original male-voice part-song)—and 'And the glory of the Lord,' from 'Messiah.' There were five entries. The first place was secured by High Street (Holywood) Guild Musical Society (Mr. R. H. Erskine), but Albertbridge (Mr. J. H. Gleave) and Manor Choral Society were very little behind.

The hon. secretary of the Festival was Miss Beck, and the assistant was Mr. D. S. Kerr. All the arrangements worked smoothly. Much of the success of the event was due to Prof. Morton, the honorary treasurer.

Notices of the North Northamptonshire (Oundle), April 18, 19; the Bath, April 22, 23, 24, and other Festivals held during April are held over till our next issue. W. G. McNaught.

ECCLES.—March 21.

The ninth annual Eisteddfod, promoted by the United Welsh here, attracted a crowded audience in the Town Hall on Good Friday. Included in the programme were juvenile and adult vocal and pianoforte competitions, duets, quartets, and recitation contests, and three choral classes. In that for Children's Choirs the first place was taken by Kirkmanshulme Juvenile (Mr. Frank Owen). Leigh Primitive Methodist Church (Mr. James Hudson) were first out of five mixed-voice choirs, and Cambria Male-Voice, Eccles (Mr. Llewellyn Hughes) out of three male-voice choirs.

Mr. Josef E. Jones (Conway) and Mr. W. P. Redmayne (Manchester) acted as adjudicators.

DOUGLAS (THE MANX FESTIVAL).

April 1, 2, 3.

On all sides it is reported that this year's Manx Festival exceeded all previous Festivals in extent, competitive interest, and musical value. Many of the test-pieces represented a high standard of difficulty, and their interpretation was of the kind that has made the musical resources of the Isle of Man famous. The chief tests, entries, and results in the choral sections were as follows:

Female-Voice Choirs.

Open Class.

Tests: 'Heigh-ho! Daisies and buttercups' (A. W. Platte).
'Love-song' (Brahms).

Peel (Mr. T. P. Fargher).
1st. Kirk Onchan Choral Society (Mr. W. A. Craine).
2nd. Laxey Choral Society (Mr. N. Moore).
Douglas Philharmonic Society (Mr. T. P. Fargher).

Country and Village Class.

Five entries.

1st. Laxey (Mr. N. Moore).
2nd. Ballasalla (Mr. G. Bates).

Male-Voice Choirs.

Open Class.

Tests: 'Festival song' (Granville Bantock).
'Sorrow's tears' (Cornelius).

Douglas Male Choristers (Mr. J. H. Boardman).
2nd. Ramsey Choral Society (Mrs. J. S. Mylchreest).
Victoria Brotherhood, Douglas (Mr. William Peter).
1st. Mr. Noah Moore's Douglas Male Choristers.

Country and Village Class.

Two entries.

1st. Laxey (Mr. N. Moore).
2nd. Kirk Onchan (Mr. W. A. Craine).

Choral Societies.

Open Class (Sixty voices).

Tests: 'The north-east wind' (Frederic Cliffe).
'There is sweet music' (Elgar).

3rd. Douglas Orpheus Society (Mr. J. E. Kelly).
2nd. Ramsey Choral Society (Mrs. J. S. Mylchreest).
1st. Douglas Festival Choir (Mr. Noah Moore).
Douglas Philharmonic Society (Mr. T. P. Fargher).

Choirs of forty voices.

Six entries.

Kirk Michael (Mrs. J. S. Mylchreest).
Kirk Onchan (Mr. W. A. Craine).

Church and Chapel Choirs.

First prizes won by All Saints', Douglas (Miss L. Cannell), St. John's Wesleyan (Mr. W. E. Callister) Abbey Church, Ballasalla (Mr. George Bates), and in the open-class Victoria Street Wesleyan (Mr. Gordon E. Stutely).

Junior Choral Classes.

First prizes were won by Buck's Road P.M., 'A' party (Miss Effie Fayle), Douglas Secondary School (Miss M. L. Wood), Demesne Road, 'B' party (Mr. N. Moore), Kirk Michael Y.P.U. (Mrs. J. S. Mylchreest), Infants' Board School, Peel (Miss Jessie Barker), Castletown Victoria, No. 1 (Mr. A. O. Tonkin).

The adjudicators were Mr. H. A. Fricker, Dr. E. C. Bairstow, and Mr. Frederick Dawson. Mrs. Laughton (Ballaquane, Peel) is the hon. secretary.

CORNWALL COUNTY FESTIVAL.

April 10, 11, 14, 15.

The general opinion expressed at the fourth Festival of the Cornwall County Music Competitions was that the movement shows definite progress in numbers and standard each year, and that its influence was being proved by a growth of musical Societies in remote districts, a raising of the standard of ideals and of performances, and a spread of knowledge of music of good class. The music given for preparation was well chosen, but in some cases was ambitious. 'Lauda Sion' was required for combined choral singing in the classes for towns and villages, but a more difficult task was given to those from larger centres in Brahms's 'Song of Destiny,' the demands of which were by no means fulfilled. Lady Mary Trefusis personally organized and directed the proceedings, and the adjudicators were Dr. Walford Davies and Dr. Percy Buck.

The first-class certificates were given to those obtaining 80 per cent.; second class to those obtaining 65 per cent., and 50 per cent. entitled to a third-class certificate. In many classes a banner or shield was offered for the highest aggregate, sight-reading being essential. The chief results were as follows:

Elementary Schools (Sight-reading).

Unison.—Fowey Boys, 90; Padstow Girls, 80; Penryn Boys' Church Schools, 84; Kelynack and Camborne Troon, 82; Madron Daniel Girls, and Mylor, 80; Probus, 77; Mullion, 76; Penzance St. Mary's, and Truro Bosvigo, 75; Heamoor and Truro Chybelah, 72.

Two-parts.—Camborne Basset Road, 84; Redruth Trewirgie, 80; Truro Practising School, 80; St. Dennis, 75; Falmouth Clare Terrace, 70; Penzance St. Paul's, 68.

Elementary Schools (Singing).

Unison-singing.—Ludgvan, 84; Probus, 81.

Part-singing.—Heamoor, 81; St. Dennis, Penryn Church School, Camborne Troon, and Camborne Basset Road, 80; Fowey Boys, 79; Fowey Girls, 78; Bodmin Boys, 74; Truro Practising School, 78; Falmouth Wellington Terrace, 71; Truro Bosvigo, 74; Helston Boys, 72; Penzance, St. Mary's, 70; Mylor, 69; Falmouth Clare Terrace, and Camborne Roskear Boys, 76; Penzance, St. Paul's, 74; Redruth, Trewirgie, 71; Hayle Penpol, 69; St. Hilary, 65.

Secondary Schools.

Part- and sight-singing.—Boys—Truro College (Petheside Shield), 82. Girls—Penzance West Cornwall College, 87, and Truro High School, 80. The Corfe Shield was won by

Truro High School, and the Vinter Shield by St. Austell (mixed) School, for the highest aggregate of marks for part- and sight-singing.

Sight-reading.—Truro County, and Truro High Schools, 75.

OTHER RESULTS.

Orchestral playing, one entry. — Redruth Wesley Y.M.B.C., 73.

Vocal quartets.—St. Ives, 72.

Women's choirs.—Camborne, 84; Tuckingmill, 81.

Men's choirs. — Gunnislake, 73; Devoran, 67; St. Stephen's, 65; Land's End, 74; St. Day, 71; Germoe, 67.

Choral Societies.—Anthems: Truro Wesley Choir, 82; Penryn, 78; St. Austell, 68; Sticker, 74; St. Stephen's, 73; Fowey Wesley Choir, 70.

Madrigals.—St. Day, 80; Land's End, 75; St. Feock, 79; Truro Philharmonic, 79; Bodmin Philharmonic, 76.

Accompaniment.—Mr. C. Faulkner Mutten (Torpoint), 81; and Miss G. Carling (Truro), 80.

Women's choirs.—Fowey Wesleyan Choir, 68; Devoran, 64; Tucking Mill, 77; Marazion, 70.

Men's choirs.—Devoran, 70.

Choral Societies.—Land's End, 70; Fowey Wesley.

HEXHAM (TYNEDALE).—April 12.

Mr. Harry Evans was the adjudicator in a successful day's competition which covered the usual ground of juvenile and adult choral singing. His chief awards were made to the following choirs:—Haltwhistle Vocal Union (female voices), Stocksfield Baptist Church Choir, Haltwhistle Assembly Mission, Chopwell Male-Voice Choir, Prudhoe Wesleyan Church Choir (sight-reading), Allendale (small choral Societies) and Acomb and District Choral Society (large choral Societies). In the last-mentioned class the tests were Berlioz's 'Thou must leave Thy lowly dwelling' and Parry's 'Come, pretty wag, and sing.'

KIDDERMINSTER.—April 15-19.

The 'Worcestershire Competitions,' held at Kidderminster for the second time, have so far advanced in scope and popularity that they occupied four days and the attention of four adjudicators—Dr. R. R. Terry, Dr. Walford Davies, Mr. S. Filmer Rook, and, for composition, Mr. Ernest Newman.

In the competitions for club and factory choirs, the chief prizes were taken by St. John's Female-Voice Choir (Kidderminster), Halesowen Adult School Male Choir, and Fownes' Works Choral Society (Worcester).

The chief choral events were well attended by both public and competitors. In those for choirs of ladies' and boys' voices Newland Choir, boys (Mr. Claud Biggs) and Astwood Bank Ladies' Choir (Mr. A. Hodges) won the first places. Holly Mount Church Choir (Mr. Jones) were the best of three choirs from places of worship; Cotteridge (Mr. Walker) the best of three male-voice choirs. In a competition for plain-song, Dr. Terry awarded the prize to St. Leonard's, Newland. Hubert Bath's 'Spring wind' was imposed as the chief mixed-voice test. It proved over-exacting, but Kidderminster Choral Society (Mr. Glove) gave a very creditable interpretation that gained them the first place.

The chief awards in the Junior Competitions were made to Lea Street Girls (Miss Young), St. James's, West Malvern (Miss Burston), and St. George's Girls (Miss Horton). This section concluded with a combined performance of Rathbone's 'Vogelweid the Minnesinger,' under Mr. Filmer Rook's direction.

ASHBOURNE (DOVE AND CHURNET VALLEYS).

The competitions for village choirs were heard at this village on April 17, Mr. W. McNaught, jun., being the adjudicator. In the juvenile classes, Norbury, Ashbourne Girls, and Ashbourne Cecilia, won the chief prizes, and among the adult choirs Snelston achieved the greatest number of successes. Miss F. Llewellyn (soprano) and Mr. A. R. Fairclough (bass) were the best of the solo singers.

ALDERLEY EDGE.—April 18, 19.

The third musical Festival on a large scale held in this pretty Cheshire village proved a successful one from every point of view, evoking as it did great enthusiasm, keen competitions, and a record number of entries.

The test-pieces and prize-winners in the three choral classes were as follows:

FEMALE CHOIRS (Local).

Test: 'May bells and the flowers' (Mendelssohn).

1st. Alderley Edge Girl Guides' Choir B (Mr. T. B. Bridge).
2nd. Alderley Edge Girls' Club (Miss A. Miller).

VILLAGE CHOIRS (Local).

Test: 'Song for twilight' (C. H. Fogg).

1st. Wilmslow Wesleyan Choir (M. Nanney).
2nd. Handforth Church Choir (E. Harris).

MALE-VOICE CHOIRS (Open).

Test: 'Evening' (L. de Call).

1st. Talke Glee Singers (Mr. F. J. Bosson).
2nd. Longsight Male-Voice Glee Club (Mr. G. Crimes).

The adjudicators were Mr. R. H. Wilson, Mr. E. J. Cunnah, Dr. T. Keighley, and Miss Lilian M. Tipping.

ILKLEY (WHARFEDALE).—April 18, 19.

An interesting two-days' competition was held, with Dr. Percy Buck as adjudicator. Some good results were obtained. The tests in the chief choral class were Brahms's 'In Autumn' and Balfour-Gardiner's 'Cargoes.' The result was as follows:

CHORAL SOCIETIES (all villages).

		Marks.
1st.	Burley-in-Wharfedale (Mr. J. F. P. Drake) ...	72
2nd.	Pool Choral Union (Mr. E. A. Midgley) ...	52

In other choral classes the following were the results:

CHURCH OR CHAPEL CHOIRS (Male-voices, in large villages).

1st.	Ilkley Parish Church Choir (Mr. T. Hirst) ...	71
2nd.	Baildon Parish Church Choir (Mr. B. M. Hullay)	61

FEMALE-VOICE CHOIRS (all villages).

1st.	Pool Choral Union (Mr. E. A. Midgley) ...	60
2nd.	Ilkley St. Cecilia Society (Mr. A. T. Akeroyd)	58

MALE-VOICE CHOIRS.

1st.	Nelson Arion Glee Union (Mr. Lawson Berry)	136
2nd.	Colne Orpheus Glee Union (Mr. L. Greenwood)	129
3rd.	Brierfield Male-Voice Choir (Mr. George Walmisley)	127

MIXED-VOICE CHOIRS.

1st.	Bradford Vocal Union (Mr. John Barker) ...	122
2nd.	Brighouse Glee and Madrigal Society (Mr. Arthur Nettleton)	120
3rd.	Ilkley St. Cecilia Society (Mr. A. T. Akeroyd)	117

SECONDARY SCHOOLS (Girls).

1st.	Girls' High School, Ilkley (Miss Ramsden) ...	67

YORK.—April 19, 21, 22.

The support given to the open classes in this Festival was not satisfactory, and a proposal is on foot to hold this section in the Autumn, when there are fewer rival competitions. The village classes, however, were well attended, and yielded some excellent results. The adjudicator was Mr. Harry Evans, who awarded the chief prizes to the following choirs:

Large Village Schools—Naburn (Mr. H. Calvert).

Town Schools—Church Square, Harrogate, and Poppleton Road C.S.

Village Challenge Cup—1st, Wykeham; 2nd, Monk Fryston.

Female-Voice Choirs—Honesty Girls' Club, and, in the open class, York Ladies' Glee Club.

Male-Voice Choirs—York.

Mixed-Voice Choirs—York Co-operative Choir.

No. 1268. THE GOSLINGS.—Sir Frederick Bridge, C.V.O. *Price* 3*d*.

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12	{ Orpheus with his lute	Macfarren	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	Douland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need ...	Douland	2d.
17	All among the barley...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball ...	... Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song ...	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.)	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who ...	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree	Corfe	3d.
31	The Dream	Stewart	2d.
32	{ God speed the Plough	Richter	2d.
33	{ There is a ladie sweete	Ford	
34	Football Song	... Monk	3d.
35	Haymakers' Song ...	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ..	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good night, thou glorious Sun	,,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads...	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid...	,,	1½d.
70	Woman's smile ...	,,	3d.
71	Autolycus' Song ...	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God, my heart to thee... ...	,,	3d.
76	Awake, awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight sleeps	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song ...	,,	1½d.
88	Evening...	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	H. Hiles	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody ...	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought ...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song ...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing, heigh ho! ...	,,	1½d.
118	Fairy Song ...	A. Zimmermann	1½d.
119	Good Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers...	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies ...	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day ...	,,	3d.
147	Huntsman, rest	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening...	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams ...	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
163	The Fairy Ring ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the clouds	,,	3d.
167	The Corn Field ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back my heart	,,	1½d.
173	The Moon	,,	3d.
174	A Spring Song...	Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	The Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of evening	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall... ..	,,	3d.
209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious, thirsty fly	,,	2d.
224	Good night, beloved ...	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer night	,,	1½d.
227	King Witlaf's drinking horn	,,	3d.
228	Tars' Song	,,	3d.
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	The Village Blacksmith	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in despair	,,	3d.
236	The way to build a boat	,,	4d.
237	I loved a lass, a fair one	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning...	,,	3d.
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream ...	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart is cold	,,	2d.
250	Love and mirth ...	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn	,,	3d.
255	The land of wonders ...	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of evening creep ...	,,	1½d.
258	How sweet is summer morning	,,	2d.
259	Now May is here ...	,,	3d.

NOVELLO'S PART-SONG BOOK (*continued*).

No.			
260	Hunting Song ...	W. Macfarren	1½d.
261	Summer Song	,,	3d.
262	The Curfew bell... ...	,,	3d.
263	The Warrior	,,	3d.
264	Love's heigh-ho!	,,	3d.
265	Good-night, good rest... ...	,,	3d.
266	The Fairies	,,	1½d.
267	Cradle Song	,,	3d.
268	Morning Song	,,	3d.
269	Ye pretty birds	,,	3d.
270	More life	,,	3d.
271	Sweet content	,,	3d.
272	Sea Song ... ... (T.T.B.B.)	,,	3d.
273	The stars are with the ,,	,,	2d.
274	Autumn ... ... ,,	,,	3d.
275	Highland War Song ,,	,,	3d.
276	Shortest and longest ,,	,,	3d.
277	Windlass Song ... ,,	,,	3d.
278	O Lady, leave thy silken	,,	3d.
279	Lover's Parting	,,	3d.
280	Shepherds all and maidens	,,	1½d.
281	Night, sable goddess ...	,,	3d.
282	Hence, all you vain delights	,,	3d.
283	Swallow, swallow, hither wing	,,	3d.
284	Hardy Norseman ...De Pearsall		1½d.
285	Nymphs are sporting ...	,,	3d.
286	O who will o'er the downs	,,	1½d.
287	Ditto (A.T.T.B.) ...	,,	1½d.
287	Who shall win my lady fair	,,	1½d.
288	Why with tears ...	,,	1½d.
289	When Allen-a-Dale went	,,	1½d.
290	I saw lovely Phillis ...	,,	1½d.
291	River Spirit's song (A.T.T.B.)	,,	3d.
292	It was upon a Spring-tide day	,,	3d.
293	Take heed, ye shepherd swains	,,	1½d.
294	Spring returns (S.S.A.T.B.)	,,	2d.
295	Great god of love (8 voices)	,,	3d.
296	In dulci jubilo. Carol...	,,	3d.
297	Song of the Frank companies	,,	3d.
298	How bright in the May-time	,,	3d.
299	Winter Song	,,	3d.
300	Bishop of Mentz ...	,,	1½d.
301	When last I strayed ...	,,	2d.
302	See how smoothly ...	,,	2d.
303	Let us all go maying ...	,,	2d.
304	List! Lady, be not coy	,,	3d.
305	O ye roses	,,	3d.
306	Sing we and chaunt it (8 voices)	,,	2d.
307	Ditto (4 voices)	,,	2d.
308	Red Wine flows (T.T.B.B.)	,,	2d.
309	Shoot, false love, I care not	,,	1½d.
310	Laugh not, Youth, at Age	,,	4d.
311	Down in my garden fair	,,	3d.
312	Adieu! my native shore	,,	2d.
313	Purple glow the forest...	,,	2d.
314	Caput apri defero ...	,,	3d.
315	A Chieftain to the Highlands	,,	2d.
316	A King there was in Thule	,,	2d.
317	Come, let us be merry...	,,	2d.
318	Mihi est propositum (A.T.B.B.)	,,	2d.
319	Light of my soul ...	,,	3d.
320	Lay a garland	,,	3d.
321	Summer is y-coming in	,,	2d.
322	Why should the Cuckoo's	,,	3d.
323	Why weep, alas! ...	,,	3d.
324	There is a paradise (A.T.B.B.)	,,	3d.
325	O! all ye ladies fair and true	,,	2d.
326	War Song of the Norman Baron	,,	2d.
327	Why do the roses ...	,,	2d.
328	Sweet as a flower in May	,,	2d.
329	Praise of good wine (T.T.B.B.)	,,	2d.
330	Watchman's Song (T.T.B.B.) Ditto (S.A.T.B.)	,,	2d.
331	Waters of Elle (S.S.A.T.B.)	,,	2d.
332	No! no! Nigella (8 voices)	,,	2d.
333	Sir Patrick Spens. In 10 parts	,,	4d.
334	Already snow has fallen	Franz	1½d.
335	At parting	,,	1½d.
336	The fairest time... ...	,,	1½d.
337	Spring's faith	,,	1½d.
338	May Song	,,	1½d.
339	A morning walk... ...	,,	3d.
340	Home that I love ...	F. Abt	1½d.
341	Eventide...	,,	1½d.
342	O thou world so fair ...	,,	3d.
343	Spring's awaking ...	,,	1½d.
344	Night Song	,,	1½d.
345	Evening glow on the woods	,,	3d.
346	Dost thou hear the trees	F. Hensel	1½d.
347	The unknown land ...	,,	3d.
348	In Autumn	,,	1½d.
349	Morning greeting ...	,,	3d.
350	The woodland valley ...	,,	1½d.
351	When woods are glowing	,,	3d.
352	How I love the festive...	Mackenzie	3d.
353	Autumn	,,	1½d.
354	When Spring	,,	4d.
355	The day of love	,,	3d.
356	The stars are with the voyager	,,	1½d.
357	Hail to the chief ...	E. Prout	4d.

No.			
358	At the coming of the	J. L. Hatton	3d.
359	Calm night	,,	3d.
360	Come, live with me ...	,,	3d.
361	Echo's last word ...	,,	1½d.
362	He that hath a pleasant face	,,	1½d.
363	Keep time, keep time ...	,,	3d.
364	Lo, the peaceful shades	,,	1½d.
365	Not for me the lark is singing	,,	3d.
366	Spring, the sweet Spring	,,	3d.
367	Take heart	,,	3d.
368	The fishing boat ...	,,	1½d.
369	The lark	,,	3d.
370	The moon shone calmly bright	,,	3d.
371	The reproach	,,	1½d.
372	The swing	,,	3d.
373	The wrecked hope ...	,,	3d.
374	Twilight	,,	1½d.
375	Twilight now is round us	,,	3d.
376	What is got by sighing?	,,	3d.
377	Where shall the lover rest	,,	1½d.
378	Night	Gounod	3d.
379	The dawn of day ...	S. Reay	4d.
380	The calm of the sea ...	H. Hiles	4d.
381	The wreck of the Hesperus	,,	6d.
382	Uncertain light	Schumann	3d.
383	Confidence. Double Chorus	,,	3d.
384	The Dream	,,	1½d.
385	The Boat...	,,	3d.
386	Spring's approach. Seymour	Egerton	3d.
387	Wild rose... ...	,,	3d.
388	In the woods	,,	3d.
389	The rose and the soul	,,	1½d.
390	Adieu to the woods	,,	3d.
391	King Winter	,,	3d.
392	The Miller ... G. A.	Macfarren	1½d.
393	At first the mountain rill	,,	1½d.
394	All is still	,,	1½d.
395	Sleep! the bird is in its nest	J. Barnby	3d.
396	Hushed in death ...	H. Hiles	6d.
397	Evening (It is the hour)	Hy. Leslie	1½d.
398	Now the bright morning star	,,	3d.
399	Boat Song (Hail to the chief)	,,	1½d.
400	The triumph of Death	C. Holland	3d.
401	Now the bright morning star	Pierson	3d.
402	The bright-haired morn	S. Reay	3d.
403	Red o'er the forest ...	,,	3d.
404	Sweet is the breath of early morn	,,	3d.
405	Where wavelets rippled	Ciro Pinsuti	6d.
406	We'll gaily sing and play	,,	6d.
407	Gently falls the evening	Marenzio	3d.
408	Lilies white, crimson roses (5 v.)	,,	3d.
409	The shepherd's pipes (5 v.)	,,	3d.
410	Spring returns (5 v.) ...	,,	3d.
411	See where with rapid bound (6 v.)	,,	3d.
412	Those dainty daffodillies (5 v.)	Morley	3d.
413	Dainty, fine, sweet nymph	,,	3d.
414	Shoot, false love, I care not	,,	3d.
415	O say what nymph (6 v.)	Palestrina	3d.
416	Ye singers all ...	H. Waelrent	3d.
417	Now fie on love...	G. A. Macfarren	1½d.
418	Winds of Autumn!	Chas. Oberthur	2d.
419	Softly fall the shades ...	E. Silas	2d.
420	Love me little, love me long	L. Wilson	2d.
421	Shall I tell you whom I love	Wesley	3d.
422	It was a lover and his lass	J. Booth	1½d.
423	Love's question and reply	J. B. Grant	2d.
424	Hence, loathed melancholy (5 v.)	Lahee	4d.
425	Evening Song	E. M. Hill	3d.
426	Welcome dawn of summer's day	,,	3d.
427	Charge of the Light Brigade	Hecht	4d.
428	There is beauty on the mountain	Goss	1½d.
429	O my sweet Mary (5 v.)	,,	4d.
430	Lo! where the rosy-bosom'd hours	,,	4d.
431	Her eyes the glow-worm	,,	4d.
432	Bells of St. Michael's	Stewart	4d.
433	The Cruiskeen Lawn (5 v.)	,,	3d.
434	The wine cup is circling	,,	3d.
435	Ye mariners of England	H. Pierson	1½d.
436	The Vesper Hymn ...	Beethoven	2d.
437	What though sorrow ...	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith ...	Weber	2d.
440	Hark, hark, the Lark ...	Kücken	3d.
441	A walk at dawn	Gade	3d.
442	Winter days ...	A. J. Caldicott	4d.
443	Homeward ...	Henry Leslie	3d.
444	To sea! the calm is o'er	Marshall	4d.
445	Rest hath come...	,,	2d.
446	Hymn to the Moon	Joslah Booth	4d.
447	The Brook ...	C. G. Reissiger	3d.
448	The Secret ...	,,	3d.
449	Is it to odours sweet ...	R. Müller	3d.
450	On the water ...	...R. de Cuvry	3d.
451	The Water-lily ...	...N. W. Gade	2d.
452	There's one that I love	F. Kücken	3d.
453	The trees are all budding	,,	3d.
454	There sings a bird ...	Franz Abt	2d.
455	O world! thou art so ...	Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	...Ciro Pinsuti	3d.
459	Would you ask my heart?	,,	3d.
460	The Rhine Rait Song ...	,,	3d.
461	The Silent Tide	,,	1½d.

No.			
462	The April time ...	Ciro Pinsuti	2d.
463	The Song to Pan ...	,,	3d.
464	Autumn is come again ...	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter...	Prescott	4d.
467	Slow, slow, fresh fount	Walmisley	3d.
468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds ...	J. T. Musgrave	2d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies gay	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia ...	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	3d.
476	Oh, I wish I were a swallow	O. Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	... C. H. Lloyd	3d.
482	A chafer's wedding	L. Lewandowski	6d.
483	Joy in spring ...	...J. Raff	3d.
484	Ave Maria	,,	3d.
485	And then no more ...	,,	2d.
486	This day, in wealth of light	,,	2d.
487	Starlit is night-time ...	,,	2d.
488	In the moonlight ...	,,	3d.
489	Silent happiness ...	,,	2d.
490	Snowdrops	,,	2d.
491	May-day	,,	2d.
492	Good-night from the Rhine	,,	3d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.
495	The Miller's wooing ...	E. Faning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	,,	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love... ...	G. B. Allen	1½d.
500	The Troubadour ...	H. Leslie	1½d.
501	The Lass of Richmond Hill	,,	1½d.
502	In this hour of softened	C. Pinsuti	1½d.
503	The sea hath its pearls	,,	1½d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me	W. S. Bennett	1½d.
508	Looking for Spring ...	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	,,	3d.
511	O sunny beam ...	R. Schumann	2d.
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SOPRANO. *p stac.* She was a pret-ty lit-tle gos-ling, And a gay young gos-ling

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(*For practice only.*) *p stac.*

dolce e legato. *rit.*

he; "so dear-ly;" And "I love you too," said

he; "so dear-ly;" said

he; And "I love you," he said, "so dear-ly;" said

he; "so dear-ly;" said

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pp *f* *p*

she. He whis-pered, "I'm off to the world so wide; But

pp *f* *p*

she. *con espress.* He whis-pered, "I'm off to the world so wide; But

pp *f* *p*

she. But "a - las! we must part," He whis-pered, "I'm off to the world so wide; But

pp *f* *p*

she. He whis-pered, "I'm off to the world so wide; But

con espress. *pp* *f* *p*

rall. *Tempo a la marcia.* *f*

love, don't fear, I'll come next year, And make you, and make you . . my . . lit - tle

rall. *Tempo a la marcia.* *f*

love, don't fear, I'll come next year, And make you, and make you . . my lit - tle

rall. *f* *Tempo a la marcia.*

love, don't fear, I'll come next year, And make you, and make you . . my lit - tle

rall. *f* *Tempo a la marcia.*

love, don't fear, I'll come next year, And make you, and make you . . my lit - tle

rall. *f Tempo a la marcia.*

f *rall.*

bride." (*To be hummed.*)

f *rall.*

bride." (*To be hummed.*)

f *rall.*

bride." (*To be hummed.*)

f *rall.*

bride." (*To be hummed.*)

f * *rall.*

* If preferred the Symphony may be played instead of the parts being hummed.

Tempo 1mo. *p stac.* *f* *dolce e legato.* *p*

'Twas Michaelmas day at morn - ing, That he came home once more, He . .

Tempo 1mo. *p stac.* *f* *dolce e legato.* *p*

'Twas Michaelmas day at morn - ing, That he came home once more, He

Tempo 1mo. *p stac.* *f* *dolce e legato.* *p*

'Twas Michaelmas day at morn - ing, That he came home once more, He

Tempo 1mo. *p stac.* *f* *dolce e legato.* *p*

'Twas Michaelmas day at morn - ing, That he came home once more, He

Tempo 1mo. *p stac.* *f* *dolce e legato.* *p*

rall. molto. *con espress.* *cres.*

met his . . true love's mo - ther, And oh! she was weep - ing sore. "Too

rall. molto.

met his true love's mo - ther, And oh! she was weep - ing sore.

rall. molto.

met his true love's mo - ther, And oh! she was weep - ing sore.

rall. molto.

met his true love's mo - ther, And oh! she was weep - ing sore.

rall. molto. *cres.*

pp *f* *rall.* *p*

late, you've come" she whis-pered, "They've ta - ken your love a - way, She nev-er will be your

pp *f* *rall.* *p*

She whis-pered, "They've ta - ken your love a - way, She nev-er will be your

pp *f* *rall.* *p*

She whis-pered, "They've ta - ken your love a - way, She nev-er will be your

pp *f* *rall.* *p*

She whis-pered, "They've ta - ken your love a - way, She nev-er will be your

pp *f* *p rall.*

Tempo a la marcia.

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . to -

Tempo a la marcia.

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

Tempo a la marcia.

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

Tempo a la marcia.

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

pp *f Tempo a la marcia.*

pp Lento e con molto espress. *rall.*

- day!" (*To be hummed.*)

pp *rall.*

- day!" (*To be hummed.*)

pp *rall.*

- day!" (*To be hummed.*)

pp *rall.*

- day!" (*To be hummed.*)

Lento e con molto espress.

pp *rall.*

Tempo 1mo. *stac.* *p* *accel. ed agitato.*

Then up he went to the farm-house: "Where is my love?" he . . said: But the

Tempo 1mo. *stac.* *p* *accel. ed agitato.*

Then up he went to the farm-house: "Where is my love?" he said; But the

Tempo 1mo. *p stac.* *accel. ed agitato.*

Then up he went to the farm-house: "Where is my love?" he said; But the

Tempo 1mo. *p stac.* *accel. ed agitato.*

Then up he went to the farm-house: "Where is my love?" he said; But the

Tempo 1mo. *p stac.* *accel. ed agitato.*

lunga *Lento con espress.*

senza rall.

farm - er's wife she seized a knife And cut off his lit - tle . . head. *lunga* And she

senza rall.

farm - er's wife she seized a knife And cut off his lit - tle head. *lunga*

senza rall.

farm - er's wife she seized a knife And cut off his lit - tle head. *lunga*

senza rall.

farm - er's wife she seized a knife And cut off his lit - tle head. *Lento con espress.*

senza rall. *lunga pausa.* *p*

Grave. *p*

served him up With his true love, On a dish so deep and wide, So though in

p *Grave.* *p*

With his true love, On a dish so deep and wide, So though in

p *Grave.* *p*

With his true love, On a dish so deep and wide, So

p *Grave.* *p*

With his true love, On a dish so deep and wide, So

Grave. *p*

cres. *Maestoso.* *f* *rall.*

life they were part - - ed, In death they were side by side.

cres. *Maestoso.* *f* *rall.*

life they were part - - ed, In death they were side by side.

cres. *Maestoso.* *f* *rall.*

though they were part - - ed, In death they were side by side.

cres. *Maestoso.* *f* *rall.*

though they were part - - ed, In death they were side by side.

Maestoso.

cres. *f* *rall.*

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CHARLES SANFORD TERRY.

The Musical Times
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1913.

CHARLES SANFORD TERRY.

A full inquiry into the influence on musical progress exerted by cathedral choirs in this country would reveal many illuminating facts. Even the one branch of such an inquiry with which we are for the moment concerned would show that ex-cathedral choristers—who rarely continue to be connected with the establishments in which they spend their youth—frequently become important centres of musical activity, whether as amateur or professional musicians. A typical case of the desire to spread the knowledge and love of the art derived in early life by a chorister is that of the subject of this notice. Charles Sanford Terry was a St. Paul's Cathedral boy. He did not adopt music as a profession, but he became a remarkable driving force as an amateur in the district of Scotland in which his lot has been cast. His numerous friends, amongst whom are some of the best-known British musicians, have been recently deeply concerned to hear that the condition of his health enforces his complete retirement from the arduous musical propaganda he has so ably carried on during recent years in Aberdeen and the surrounding district. The sympathetic hope of all his friends is that due rest, and freedom from heavy responsibility, will soon completely restore him to full activity, and if it is too much to expect that he can again devote himself as before to musical work, that at least he may be able to continue those historical researches and publications that have earned him so much deserved distinction in Scotland and elsewhere.

Charles Sanford Terry was born at Newport Pagnell, Bucks, in 1864. He is the eldest son of Dr. Charles Terry of that town. Both of his parents were musical amateurs. His father had a limited technique on the pianoforte, and took a delight in posing Charles with impossible discords which, for an appropriate reward, the lad had to endeavour to resolve with a searching finger on the keyboard. The father's lack of pianoforte technique was shared by the son, who did not devote much time to its cultivation. Terry *père* also had a passion for the cornet which the son failed to inherit. Mrs. Terry sang, and composed songs, and a brother of Charles, who died in the South African War, was a prodigious performer on the cornet, and he also excelled as an executant on a particularly shrill penny-whistle, which by dint of daily immersion in a bath was reputed to acquire a 'mellow timbre.' A sister is a member of the Bach Choir.

In 1874, out of 120 candidates Charles was one of six boys who gained admission to St. Paul's Cathedral Choir School, which had recently been reorganized and converted into a residential school of the now familiar type. John Stainer was at that time the Cathedral organist, he having entered upon this responsible duty in 1872. As all the world knows, he soon afterwards accomplished those deeply thought-out reforms in the preparation and presentation of the Service music that placed St. Paul's in the pre-eminent position for its music that the existing authorities have maintained. It was a great thing for young Terry to come under the benign influence of this remarkable and deeply-regarded personality.

The Choir School in 1874 was carried on at No. 1, Amen Court, where (says Professor Terry) he believes Barham, the author of the 'Ingoldsby Legends,' formerly lived. A few of the new boys had to 'sleep out' at the Chapter House, and Terry, who was one of the number, well remembers the window-rattling that followed on the famous Regent's Park explosion which shook all London. Among his contemporaries were Charles Macpherson,—the present sub-organist of the Cathedral, with whom he often exchanges pleasant reminiscences,—H. W. Hollis, and Ellis Roberts, both now members of the London Symphony Orchestra.

Musical education at the Choir School in those days was different from that which obtains to-day. There was no music-practising room or musical instrument, and no systematic theory was taught, as later on became the rule. Professor Terry says:

> Dear old Fred Walker was our choirmaster in those days, and the most vivid recollection of his tuition is of thirty boys standing round the small practice room in the north belfry tower of the Cathedral, singing as a constant exercise Handel's 'Rejoice, rejoice,' with astonishing brilliancy. I heard the boys at exercise the other day under Charles Macpherson—and they wop that record hollow.
>
> Sir George Martin (then Mr. Martin), who came a year or so later than I did, soon made us all love him. He was always perfectly angelic to me. He gave me my first fiddle, and if he did not teach me the double-bass, I learned it at his expense, for he frequently had the privilege of playing the overture to 'The Caliph of Bagdad' on the pianoforte in fear of his life with my vigorous contrabass obbligato thundering at his back. That was the time when he was writing his first anthem, 'Whoso dwelleth,' whose reduction to intelligible score my exercises frequently interrupted. Sir George used to carry me on his shoulders in those days. I should like to see him try it now!

It was the hope of joining the school orchestra that stimulated Terry's energetic exercises. Stainer, who played the viola, took part in the orchestral practices, which were devoted to the works of Haydn and Mozart, and there were occasional public appearances at Zion College. Professor Terry says:

> Stainer was then in the zenith of his powers as an organist. It was only rarely that he took the boys at practices. If we had sung badly he would dock our play-time and dragoon us through scale-exercises, but his accompaniments were so exhilarating that we thoroughly enjoyed his punishments, and such was his nature that he found it impossible to be severe with us for long. Stainer suggests 'Barrett,' who was then one of the alto vicars-choral. Also I think of 'Mr. Wynne,' as we called him reverently. Did anyone ever sing 'O God, have mercy' as he did? He used to conduct those wonderful Charity Children's Festivals, long since abandoned. Two Barnbys also occur to me—one a deputy for a vicar-choral, the other Sidney Barnby, then employed at Novello & Co.'s branch shop in Queen Street,

City. His name suggests a story. Those were days when octavo vocal scores of church music were only beginning to be published by Novello & Co., and it may interest that august firm to know that most of our 6*d.*-a-week pocket-money was spent in purchasing for ourselves those early examples of their enterprise, though our choice was necessarily restricted to the cheaper anthems. But the choir as a whole used the old folio single-voice part copies, of which there was but one for each of the adult male parts on each side of the choir. For reasons we could never discover, Dean Church and Canon Liddon insisted upon being always supplied with copies of the anthems. We had every reason to believe that their voices had long since broken! It was obvious that treble copies of the music would be of merely ornamental use to them! On the other hand, to provide them with copies of the other parts meant putting two-thirds of the actual choir completely out of action. Hence we 'book-turners'—so the boy librarians were called—occasionally shirked our duty to the Dean and Canon. On one such occasion we were severely reprimanded, and took a subtle revenge. Bach's 'Come, Jesu, come,' was to be sung on the following Friday. We betook ourselves—R. K. Pooley (the composer of more unfinished Te Deums, probably, than any boy or man before or since!) and I—to Novello's Queen Street shop, and asked, 'What editions of Bach's "Come, Jesu" have you got?' We were told that one shilling would buy it in octavo score. "Anything more expensive?" we asked. 'Folio score a guinea net,' was the answer. 'Thank you,' we replied, 'we'll take two copies, and put it down to the Dean and Chapter'!

On Friday afternoon we gloated over the Dean and Canon turning the pages of an *édition de luxe* which we hoped was heathen Dutch to both of them!

He goes on to say:

I attained to the dignity of a 'solo boy,' but as I remember the whole school rising *en masse* in petition to Sir George Martin to prevent me from singing a solo indulgently allotted to me, I draw my own conclusions! The last solo I sang was Bach's 'Have mercy,' in the 'Matthäus Passion.' My voice cracked to a promising bass a few days earlier, returned to allow me to sing my swan song, and a day or two after disgustedly left me for ever!

Take it all over, I cannot be too thankful to have had the privilege of being brought up in such a school and amid such traditions and under such paragons—Sir John and Sir George. It may be that I left school with a rooted conviction that *in summa arbore* meant (as I frequently asserted, even under correction!) 'in the summer arbour,' but on the musical side I had laid-in a store of experience and literature and a standard of appreciation which has been of untold happiness and profit to me since. A man who has not got a hobby to jostle with his profession is a man to be pitied, and I take off my hat to St. Paul's for the many years of happiness in a pursuit of which my school-days there laid the foundation.

In 1879 Terry went to King's College School in the Strand, where, he says, he cannot recall any music except the hymns sung in a very cold chapel. Thence he went to Lancing, where there were school concerts, and a penurious steward who, at one of the annual feasts, was declared to have been overheard giving directions to his henchman as follows: 'Water for the boys, beer for the masters, sherry for the guests—and a bottle of port for the provost: not to be opened on any account!'

An enthusiastic music-master, Herr Fugger, is one of Terry's outstanding memories at Lancing in the 'eighties. He was sorely tried by his pupils, but the orchestra of masters and boys was enthusiastic.

After Lancing, Terry went to Cambridge University, and matriculated at Clare College in 1883. Stanford was then in residence, and Terry says that his activity leavened the whole University, to which he introduced great music.

Terry was a 'Fury' in the 1885 Greek play, 'Eumenides,' to which Stanford wrote fine music which later was performed in London under Richter, the undergraduates taking part. Rubinstein was in the audience. A London newspaper wrote patronizingly of the Cambridge dudes as 'twenty-five young gentlemen more or less immaculately dressed.' Sir Charles Stanford was greatly pleased with the singing, and Terry says he can still hear him exclaiming 'Bravo, children, ye ought to have gone up yourselves [to bow on the platform], ye sang like angels,' and he thinks that Sir Charles may possibly remember the Furies on the prompt side who energetically conjugated τύπτω when their recollection of the Greek text failed them. Robert Browning was brought to the dressing-room at Cambridge, and with him his Gladstone bag relatively much larger than its owner and with its owner's name in full upon it in white letters relatively larger still! Terry recalls the Sunday evenings spent at Gerald Cobb's rooms, where there was much Schubert and Cobb's own songs to be heard, and here he would meet Sedley Taylor, still to-day as keen and fresh as ever. In 1883 Terry graduated in the History Tripos in the same list as Mr. Austen Chamberlain and Mr. Leo Maxse. The late Prince Albert Victor was also at this time studying in the History school, and he and half-a-dozen others, including Terry, used to sit weekly round the great Seeley's table and dodge his searching questions. Later on Terry succeeded (after an interval) the present Dean of Worcester Cathedral as lecturer in history at the Durham College of Science (now the Armstrong College) at Newcastle-on-Tyne. There he founded the College Choral Society, which did some excellent work and continues to flourish under Mr. W. G. Whittaker, whom Terry influenced to join the musical profession. Terry also undertook as a voluntary task the choral training of the students attending the Day Training College for school teachers, attached to the University. This work brought him into pleasant touch again with Sir John Stainer, and for the first time—Terry is good enough to say—with one who has been as close a friend, the Editor of this journal, these gentlemen being the Examining Inspectors for the Education Department. In 1898 he was appointed to the newly-established Lectureship in History in the University of Aberdeen, and he was elected to the Burnett-Fletcher Chair of History and Archæology upon its foundation in that University in 1903.

In 1898 he took up the conductorship of the University Choral and Orchestral Society, whose concerts have come to be one of the chief musical agencies in the city. It consists of a choir of about 150 members, and an orchestra of about seventy players.

In 1909 he established the first Music Competition Festival in Scotland—a movement which has spread to Glasgow, Perthshire, Fifeshire, Ayrshire, Banffshire, Lothian, Buchan, and elsewhere.

This inaugural Festival took place at Aberdeen on June 4, 5 and 6, and was a gratifying success. With it was associated a festival performance of 'Elijah,' under Dr. Coward, but perhaps the most noteworthy achievement of the event was the collaboration of about thirty of the church choirs of the city in the music of a special service which was held on the Sunday afternoon, and supported by the presence of the civic dignitaries and ministers of religion. The nexus that bound all these diverse resources in a common object was Professor Terry, who conducted. Similar doings took place in the two following years, and in 1912 the competitive section of the Festival was devoted entirely to industrial choirs, that is, choirs organized by various houses of business. Among these was one from the Aberdeen P.O., and another was constituted of railway employees. This experience confirmed the belief that the ordinary folk of the city had ample musical capacity that only needed adequate encouragement to accomplish great things. Inasmuch as for more than a generation the school children had been taught to sing, this result was not unexpected. At the church choir service on this occasion over thirty choirs took part. Stainer's fine anthem 'I saw the Lord' was one of the chief musical items, and at Terry's request Parry had specially orchestrated his early Te Deum in D. This year's Festival (which will be duly reported in our July issue) is a culmination of the labours of the previous years. The competitors again are mainly from industrial choirs, and the scheme includes two concerts on a large scale. At the first concert the programme is mainly orchestral, to be conducted partly by Mr. Hamilton Harty, and at the second Bach's 'St. Matthew' Passion is to be performed with a choir and orchestra of 330 performers. Mr. Warren T. Clemens, a young conductor whose marked ability was revealed in the competitions, is to conduct. Probably this performance of 'St. Matthew' on a festival scale by the choral and orchestral resources of a provincial town is a unique achievement.

In 1906 Sir Edward Elgar attended the quarter-centenary Festival of the University of Aberdeen, and received the honorary degree of LL.D. For this occasion Professor Terry wrote a special anthem. A close friendship with Sir Edward Elgar was one of the happiest results of this meeting.

In October, 1909, a banquet was given to Professor Terry in recognition of his unique services to music in Aberdeen and the district. Lord Aberdeen (Lord-Lieutenant of Ireland) presided, and amongst those who journeyed to be present were Sir Edward and Lady Elgar, and Dr. McNaught.

Professor Terry has for many years been a regular attendant at the Leeds, Birmingham, and Three Choirs Festivals, and no one has entered more cordially into the social life that constitutes one of the chief attractions of these occasions. He collaborated with his friend Mr. Ivor Atkins in the revision of the text of the new Elgar-Atkins edition of the 'St. Matthew' Passion. He is gifted with a sense of humour, and although he is a Scottish professor—or a professor in Scotland, which perhaps is a different thing—he can bend to perpetrate a joke.

Of his thirteen published historical books, 'The Scottish Parliament' and 'The Life of Graham of Claverhouse' are standard works. He has every hope that some day his friend Granville Bantock will set the three volumes of his 'Short History of Europe' with accompaniments for bagpipes! Has not this distinguished composer set Fitzgerald's translation of Omar Khayyám? Professor Terry has exceptional abilities as a conductor, and he has lately published a set of songs that bear witness to his taste and musicianship. He has also written an operetta. Among his most prized possessions is the final proof copy of the full score of Elgar's Violin concerto, with copious corrigenda and addenda. Many letters from the composer are bound up with the volume.

It may be hoped that the seed sown in N.E. Scotland by Professor Terry during the last few years will continue to yield fruit. Surely there must be enough public spirit in the granite city to attend to this!

THE PROBLEM OF PROGRAMME-MUSIC.

By M.-D. Calvocoressi.

As soon as he faces the problem of programme-music the student can but feel curiously perplexed. Programme-music, as it has obtained since the middle of the 19th century, is in itself, on account of its endless range and diversity in form, texture, and ambitions, not easily dealt with; but programme-music as seen through the prism of scholastic investigation, truly becomes a thing to marvel at and to eye askance. The music-lover of yesterday was told, again and again, that programme-music at its best was little better than a freak, a weed in the garden of musical art. But for the obstinacy of composers, who, despite the verdict passed by over-ruling art-judges, persisted in writing tone-poems and other varieties of instrumental music proceeding from dramatic, symbolic, or picturesque starting points, no doubt the question would never have been carried before the music-lover of to-day.

On the other hand, after the detractors have come the abettors: and between the two the matter has more than once become distressingly involved. Indeed, some of the arguments adduced in favour of programme-music will be found to cut both ways, and to prepare an easy ground for confutation. Thus we are told that the hearer's interest in programme-music is increased by the knowledge of what the programme is—a knowledge by virtue of which he becomes richer by one or several emotions. This, though true in many cases, should be considered as very dangerous ground. When a composer calls luminous effects to the rescue, or contemplates adding a perfume projector to the instruments of his 'orchestra,' it is also with a view of making his audience richer by

new emotions or impressions. Likewise is the man richer to whom a commonplace waltz recalls some delightful association.

These, no doubt, are *reductiones ad absurdum* rather than arguments. What the student must remember is merely that the answer to the prejudicial question: 'Is music and a programme better or worse than music and no programme?' remains—except if one deduces it, after the fashion of Hanslick, and of Dr. Hugo Riemann, from some more or less arbitrary definition of music or æsthetic principle—wholly optional.

But even if the arguments offered *pro* and *contra* were less bewildering, the subject would remain intricate enough to call for close investigation.

The first difficulty, which is formidable, consists in establishing a clear and accurate definition of the term 'programme-music,'* which in its current acceptation stands for things as different as, for instance, Dr. Strauss's 'Also sprach Zarathustra,' Liszt's 'Faust-Symphonie,' Balakirev's 'Tamara,' M. Debussy's 'Prélude à l'apres-midi d'un Faune,' and M. Ravel's 'Jeux d'eau'—between any two of which no amount of paradox will help to discover any workable common measure.

There is, verily, no scarcity of definitions, from Kuhnau's (1700) or J. J. Engel's (1780) to the three dozen or so that one may nowadays cull from treatises of æsthetics. Volumes have recently been devoted to programme-music, in Germany by Herr W. Klatte and by Dr. Klauwell, in Great Britain by Dr. Frederick Niecks. An extensive and capital essay on the subject is contained in Mr. Ernest Newman's 'Musical Studies.' The student, therefore, will have little trouble in adopting, or in selecting as a starting-point to his investigations, one among the many submitted.

Dr. Niecks's point of view is very striking, and helps to solve the problem by practically abrogating it: 'As a rule,' he says, 'the definitions are too narrow. . . . They should embrace all possible kinds, degrees, and characters. Indeed, my opinion is that whenever the composer ceases to write purely formal music, he passes from the domain of absolute music into that of programme-music.' Similarly, Mr. Ernest Newman notes that 'there is no absolute line of demarcation between absolute music and poetic music; the two are always crossing and recrossing into each other's territory.'

However, it is necessary for the purpose of study to take into account dissimilarities rather than similarities, so as not to lessen nor to mask the problem. Therefore the student must begin by assuming the line of demarcation to exist—be it with the hope of ultimately abolishing it.

Mr. Newman gives a most adequate definition of what programme-music really is: 'In it,' he says, 'we have a definite literary or pictorial scheme controlling *(a)* the shape and colour of the phrases, *(b)* the order in which they appear, *(c)* the way in which they are played off against each other, *(d)* their relative positions at the end.'

The student will notice that the first point is true of all categories now lumped together as 'programme-music'; the other three bear upon form only, so that there is room for certain further distinctions. Reverting to the five works mentioned above, it will be found that the first three have elaborate programmes, which may have, and have, in fact, affected the musical scheme (these programmes, however, differ in several respects: that of Liszt's Symphony consists of broad emotional or dramatic data; that of 'Zarathustra' of precise but abstract notions; that of 'Tamara' is concrete, descriptive, and narrative). M. Debussy's 'Prélude à l'après-midi d'un Faune' is but an evocation of moods suggested by Mallarmé's poem, without the music affording any clue as to the existence of a positive programme. M. Ravel's 'Jeux d'eau' are a tone-picture inspired from the fall and play of ornamental water-spouts. In the last two cases, the poetic subject controls the shape and colour of the phrases, but prescribes no particular scheme or form. To make the point clearer, let us compare with M. Ravel's 'Jeux d'eau,' Liszt's 'Jeux d'eau à la Villa d'Este': the starting point is the same, but we will forthwith perceive a difference. In Liszt's work, after descriptive phrases (to which M. Ravel's motives bear a striking likeness) appears a new motive of lofty, religious character, whose purport is emphasised by the epigraph, from St. John's Gospel: 'Sed aqua, quam dabo ei, fiet in eo fons aquae salientis in vitam aeternam.' An imaginative purpose is thus shown to exist beside a descriptive purpose; the subject consists not only of the play of waters, but of an allusion to a high symbol, of a meditative mood. It wants at least two distinct elements to control 'the order in which the phrases appear, and the way in which they are played off against each other'; and here we have the simplest possible type of an actual programme, in which the co-operation and contrast of two elements suggest the general scheme and the method of working out.

It becomes, therefore, necessary to distinguish the heterogeneous matters to which the designations 'programme-music' or 'poetic music,' and so forth, are applied: music proceeding from a mere theme on which the composer's imagination embroiders freely, no particular form being prescribed, and possibly none precluded; music whose scheme and substance are entirely governed by an elaborate narrative or dramatic plot; music that may be 'predominatingly descriptive (materially descriptive), predominatingly emotional, or predominatingly symbolical . . . body-painting or soul-painting, imitation of tones and noises, or interpretation of moods and emotions,'* not forgetting music to which a merely symbolic meaning is attached, a 'third term,' after Kuhnau's words, intervening.

* Clearly to define any topic in criticism is most strenuous. Allusion has been made in a former article (*Musical Times*, May, 1911: 'Can Musical Criticism be Taught?') to the deplorable vagueness of critical terminology, and to a possible remedy.

* Niecks: 'Programme-music' (Novello), pp. 4 and 10.

If any attempt at method is to be made, one must begin by separating at least the more distinct categories. What one calls them matters little, provided one distinguishes them. Arbitrary though they may be, the designations offered hereafter may serve—at least temporarily—to that end.

As we have succeeded in establishing one preliminary distinction, let us reserve the name 'programme-music' for music that not only is dependent upon some external suggestion, but illustrates a definite programme, and is affected by it to the extent of intrinsically differing in form, as well as in quality, from what is acknowledged as 'pure,' abstract music.

Programmes, *i.e.*, subjects consisting of several elements arranged in a given order, differ as to their constituent parts, which may belong to any of the categories enumerated above. Now, ever since the question of poetic or programme-music has been broached, theorists have been trying to decide what 'can' and what 'may' be depicted, suggested, or expressed, by music. The student is told, for instance, that materially descriptive music is music of the lowest kind. So that if he bears any respect at all for arrogant imperatives, he will feel heartily ashamed for being capable of deriving keen enjoyment from, say, M. Debussy's 'Reflets dans l'eau'; and before daring to credit the assertion that Balakirev's 'Tamara' is a masterpiece, he will be at great pains to find out how much of that work is materially descriptive, and how much may be considered as proper soul-painting.

We have assumed, however, that from the outset he has decided to take nothing for granted, and to leave no point unexamined. He will therefore put aside, as belonging to the threadbare dogmatic æsthetics that have ever impeded artistic culture and progress, the question of what is 'legitimate' in music, and what is not; and admit that what music can do, it may do. The question of what it can do with relation to a programme is not unsolvable.

Roughly speaking, the composer, when dealing with an external suggestion, may without overstepping the boundaries of music pure and simple put in action the properties of sound or of rhythm *per se*, or have recourse to expression. If he has recourse to conventional symbolism, the boundaries, theoretically, are overstepped.

But if it is true that absolute music and poetic music are always crossing into each other's territory, it is truer still that the distinctions which I shall now suggest are in theory very minute, and in practice often dubious or purely virtual. Taking instances of obviously 'material' description, like M. Ravel's 'Jeux d'eau,' or the opening phrases of Liszt's 'Jeux d'eau à la villa d'Este,' who could decide in which proportion the reproduction of actual sounds, the imitation in musical rhythms of the water's rhythmical play, or merely the impression conveyed, have been the composer's actual starting-point—to say nothing, for reasons that will appear later, of the effect on hearers?

Even cases in which the symbolic intention is obvious are seldom unequivocal. The final chords in 'Zarathustra' may be adduced as a typical instance of conventional symbolism; but it is not difficult to aver that they are expressive, and satisfactory from the plain musical point of view. Indeed, any disquisition of that kind is almost sure to end in one of these judgments 'of opinion,' whose limited bearing and possible fallacy I have formerly attempted to show.* But to pass an opinion after having duly studied the several aspects of a question is of course perfectly natural; and all that the student, like the critic, need do is to make sure that his opinion is his own, to test it as carefully as possible, and to remember that it is only an opinion after all.

Under the foregoing reservations it will be found useful, in order to appreciate the degree of difference between programme-music and pure music, with a view to an ulterior conclusion as to the possible merits or demerits of the former, to realise that programmes offer but a limited number of elements of suggestion, viz.:

(*a*) Sounds, with the corresponding rhythms.

(*b*) Suggestions of other than audible rhythms—for instance, those of movements or of forms—which are transposed into musical rhythms. All pantomimic music may be considered as falling under this heading. A typical example of another kind is afforded by the long holding note of the violins in Borodin's 'Steppes of Central Asia,' as monotonous as the endless sand-desert.

(*c*) Emotional suggestions of all kinds.

(*d*) Suggestions that even if considered as coming under none of the foregoing headings, afford a pretext to musical interpretation founded on an abstract analogy of some sort—from the crude type in Kuhnau mentioned in the foregoing article upwards.

The music derived from each may be called: (*a*) imitative; (*b*) descriptive; (*c*) emotionally associated; (*d*) associated by convention, without the terms implying, for the present, any æsthetic judgment. The problem we are dealing with can be solved only by considering each category apart, so as to leave no ground for ambiguity. As soon as a solution is reached, the student will do well to forget those somewhat irksome distinctions. But possibly he will not regret the time they have cost: and henceforth he will find it possible rapidly to proceed to practical conclusions, some of which will be suggested in the next article.

In our February issue we mentioned that some activity was taking place in Wagnerian circles in Barcelona. The plans for celebrating the centenary have now been settled. There are five festivals, and among the works to be given is 'Parsifal' in a concert version, an enterprise which is costing about £2,200. The orchestra will be under the conductorship of Franz Beidler, and every care has been taken to make the performances worthy of the occasion.

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* *Musical Times*, May, 1911.

TRINITY COLLEGE OF MUSIC, LONDON.

Among the musical institutions that deserve well of this country, Trinity College of Music takes an honourable rank as a stimulating and formative educational force. Its long and steady pursuance of high ideals in its great network of examinations

MR. G. E. BAMBRIDGE.

[*Photograph by W. Whiteley, London.*]

spread over the British Empire, its management by men of irreproachable integrity and first-rate professional ability, and its liberal apportionment of surplus funds to the furtherance of the cause of the Art, and the assistance of students, have all contributed to inspire the respect and confidence not only of musicians but of many men of light and leading outside the profession. Whether the extraordinary desire on the part of mankind, and especially of womankind, to be examined is on the whole in the best interests of the Art may be a moot point for discussion, but that this apparently irresistible stream of tendency should be directed into proper channels is beyond doubt, and here Trinity College has found its mission.

The College grew out of the 'Church Choral Society of London and College of Church Music,' which was formed in 1872 by the Rev. H. G. Bonavia Hunt (Mus. Bac. Oxford, 1876, and Mus. Doc. Dublin, 1887), then honorary choirmaster of the Parish Church of South Hackney (London, N.E.), with the co-operation of the late Dr. Gordon Saunders and other neighbouring church organists and choirmasters. The object of the Society was to improve service music, and especially to aid the training of choirmasters. The support of the late Sir Frederick Gore Ouseley was secured, and he became the first president of the Society. The first meetings were held in the schoolroom of St. Botolph, Bishopsgate, and afterwards at the Russell Institution.

A service given in Westminster Abbey was the last public appearance of the Choral branch of the Society. In 1873 a scheme of testing choirmasters in the theory and history of music, sight-singing and choir management was adopted, and the first examination was held in 1874.

In 1876 a plan of local examinations in theory was devised, and an appeal was made to middle-class schools. In thus expanding the scope of its work the College claims to have preceded the developments on these lines that later took place under the auspices of the older musical institutions. But it must be recorded that prior to 1876 the Society of Arts had carried on musical theory examinations at many local centres in the country, and the Tonic Sol-fa College had appointed numerous local examiners. In 1877 the first local examinations under Trinity College were held, and were attended by over 1,000 candidates.

In 1879, local practical examinations in instrumental and vocal music were added, with every prospect of success; and these were undoubtedly the first of their kind to be held in this country. In 1882 Higher Examinations were instituted and teaching diplomas were granted to successful candidates. Between 600 and 700 young teachers enter annually for these examinations.

From this time forward the work of the College developed rapidly. In 1887 a new and pregnant departure was made in the extension of the operations of the College to Canada. Up to 1891 no fewer than 16,000 candidates had presented themselves for local examination at nearly 250 centres in the Empire. The colonial examinations were at first only in theory, but in 1895 practical examinations were held in the Dominion, Australia, New Zealand, and South Africa, and in 1898 in India. This scheme involved the appointment of examiners willing to travel over the world, and the College was fortunate in being able to command the services of professors who were not only highly competent musicians but who made the art of examination a special study.

Who can measure the amount of cruel disappointment and legitimate complaint that has

DR. C. W. PEARCE.

arisen owing to exasperating inequalities in the standards of examination from which teachers as well as pupils sometimes suffer? The fact that ability to examine is a special faculty not possessed by otherwise excellent musicians is not sufficiently

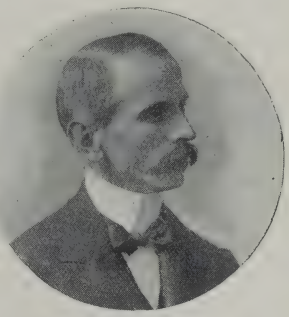
recognised. Then again the creation of definite standards can only be accomplished by constant conference and comparison. A good teacher ought to be able to know beforehand almost for certain whether or not the pupils he submits will pass a given standard examination honestly and carefully conducted. Such an examination is not like a competition the results of which must necessarily vary according to the ability of the best performers who enter. Experience of some examiners suggests the advisability of their qualifications as examiners being tested by well-known experts in the art of examining, before they are allowed to operate on an important scale.

These reflections suggest others that have to do with the relation of the number of passes to the number of candidates. Does a high percentage of passes imply that an examination is lax? This is a question that could only be answered after investigation of particular cases. There are queer stories told of 'passes' being practically guaranteed in the examinations of some of the shady proprietary concerns that unfortunately are allowed to prey upon the public. But so far as reputable institutions are concerned we should say that a high percentage of passes means simply that skilful teachers know what is expected at a standard examination scientifically conducted, and that they refrain from sending in hopeless candidates.

The need for the greatest care in the mode of assessing candidates is obvious in an institution which now deals yearly with about 28,000 students. Since the College was instituted it has examined over 500,000 candidates. Upwards of 500 public and school local centres are established in the United Kingdom and Greater Britain. The gross annual income of the College amounts to about £30,000. About £1,200 is disbursed annually in connection with scholarships. To mark the coronation year of King Edward VII., and to commemorate the thirtieth anniversary of its own foundation, the College in 1902 presented the sum of £5,000 to the University of London for the purpose of establishing a University Chair of Music.

The gift was accepted by the University, and His Majesty was graciously pleased to permit the use of the title 'The King Edward Professor of Music.' The University selected as its first professor Sir Frederick Bridge, C.V.O., M.A., Mus. D., who is now chairman of the Board of the College. Although examining is the chief occupation of the College, it has a complete and highly efficient teaching establishment at its headquarters in Mandeville Place, London, W. Here there are numerous commodious rooms, and an organ with four complete manuals CC to C, 61 notes, and Pedal organ CCC to G, 32 notes, with tubular-pneumatic action throughout. A second organ for practice, with three complete manuals, has just been added. About 400 students are now receiving their training at the College, many of whom are destined for the profession. A special feature of the teaching branch is the College orchestra, which is directed by Mr. Wilhelm Sachse. It meets twice a week, and with the various orchestral professors numbers ninety performers. Concerts are given at Queen's Hall. The establishment of a pension scheme for the teaching and administrative members of the staff is one of the thoughtful and considerate acts of the College Board. To this pension fund the College contributes very liberally, and will continue to do so, if circumstances permit, until the scheme in course of time has become self-supporting. Students are prepared for University examinations as well as those conducted by the College. The President of the College is the Right Hon. The Viscount Ridley, and there are amongst the thirty-two Vice-Presidents the Earl of Aberdeen, Lord Alverstone (Lord Chief Justice), Earl Curzon, Sir Frederick Bridge, Sir Frederic Cowen, and other eminent personages. Three of the chief workers of the multifarious business concerns of the College are Mr. G. E. Bambridge, F.R.A.M., &c., Dr. C. W. Pearce, and Mr. Shelley Fisher.

Mr. Bambridge is the Director of Studies. He was a student at the Royal Academy of Music,



MR. SHELLEY FISHER.

[*Photograph by 'Day ana Electric Light Studios,' Bond Street.*]

1860-66, and for forty-eight years he held the organistship of St. Luke's, Westbourne Park. At the Academy he studied under Walter Macfarren (pianoforte), George Macfarren, Charles Lucas (harmony and composition), and Dr. Steggall (organ). In 1881 he joined the Board of Trinity College, and in 1905 he undertook the responsible office he now holds.

Dr. C. W. Pearce is the Director of Examinations. His degrees he holds from Cambridge. He was Dean of the Faculty of Music at London University 1908-12, and he has examined for degrees at the Universities of Cambridge, London, Durham, and Victoria (Manchester). He holds numerous Academic distinctions. He is a prolific composer of church music, is one of the editors of *The Organist and Choirmaster*, and the author of many books.

Mr. Shelley Fisher, the Secretary of the College, came first in 1880 as superintendent of classes and lectures, and was elected to his present office in 1881.

Probably one of the best known and most highly regarded of the travelling examiners of the College is Mr. Myles B. Foster, who, on behalf of the institution, has visited many climes and encountered many adventures.

All who know the work for musical education that has been accomplished by Trinity College of Music, London (to give it the title it took in 1904), and the spirit in which it is administered, will wish it continued prosperity in its career of usefulness.

Occasional Notes.

In our issue for November, 1910, we announced a scheme, in which Dr. H. P. Allen was one of the prime movers, for providing Oxford with an adequate music library. We are glad to hear that the work is now completed. The following announcement has been issued over the names of C. B. Heberden (Vice-Chancellor of the University), T. B. Strong (Dean of Christ Church), Walter Parratt (Professor of Music), H. P. Allen (Choragus), and H. T. Gerrans (Treasurer):—

The Music Students' Library, on behalf of which an appeal was made in November, 1910, is now placed in a room forming one of the bays of the gallery in the Radcliffe Camera. The Bodleian Curators have accepted the library on deposit, and have most kindly granted the use of this room for the definite purposes of musical study. They have provided the necessary conveniences for reading, and the librarian has made very generous arrangements for the comfort of the readers. A comprehensive selection of music and of works on music from the Music School collection has also been placed by him in the room to supplement those deposited by the committee. The Library, which is now in daily use, contains standard editions of the complete works of Palestrina, Orlando di Lasso, Schütz, D. Scarlatti, Bach, Handel, Purcell, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Wagner, Chopin, Liszt, Berlioz, Brahms, the complete German and Austrian Denkmäler (43 and 16 volumes), and twenty-eight volumes of the Musik-Forschung publications. In addition to these complete editions, the library contains full scores of the chief choral and orchestral works of modern composers, such as Richard Strauss, Bruckner, Dvorák, Tchaikovsky, Franck, Verdi, Debussy, Reger, Glazounow, Stravinsky, Scriabine, &c. There are more than 1,300 volumes of scores, and several thousand separate compositions. The aim has been to provide full scores, wherever possible, but where the price of such scores was prohibitive (*e.g.*, the Operas of Strauss), the pianoforte editions have been obtained. Under the Copyright Act the Bodleian Library receives all music published in this country. A selection of these works, together with about 400 volumes on the literature of music, is included in the Music Students' Room. The works of Parry, Stanford, Elgar, Mackenzie, Bantock, Walford Davies, Holbrooke, &c., &c., are thus rendered more accessible. The thanks of the committee are offered to the large number of donors and subscribers who have helped music in Oxford by their generosity. It will be specially interesting and gratifying to them, as it is to the committee, that His Majesty The King has graciously presented a complete set of the works of Bach (Bach Society edition). There are, of course, still many gaps in the library which, it is hoped, may soon be filled. The committee feel emboldened by the success of their first appeal to suggest to all who are interested in Oxford and its music, that they may see their way to supply these deficiencies by the gift of one or more of the desired works. A list of desiderata (with the cost) would gladly be supplied by the Choragus. The arrangements which the librarian has kindly made provide that the library is open to music students daily from 10 to 1 and from 5 to 7, and that the books and music are available to the general reader, under the usual conditions, at other times. The library, which has now made such an encouraging start, will undoubtedly prove attractive not only to lovers of music generally, but to all music students as a place for serious study and research.

High prices were paid for some musical manuscripts and autographs that were sold at a recent auction held by Herr Leo Liepmannsohn in Berlin. The pièce de résistance of the collection was Bach's original manuscript of the first part of the 'Wohltemperirte Clavier,' which was sold for £1,000. His cantata 'Christ unser Herr zum Jordan kam' reached £125. A Beethoven manuscript from the year 1820, with sketches of a Symphony, went for £32 10*s.*; a sketch of a pianoforte piece, £9 10*s.*; a letter to his nephew, Karl von Beethoven, £10; and the manuscript of a Canon, £35. Some letters from Brahms changed hands for £41. A humorous letter from Chopin to Jules Fontana (in Polish) brought £11 5*s.* A Gluck manuscript, a fragment of the French 'Orpheus' score, sold at £125. Tiridate's air from the opera 'Radamisto,' by Handel, in a hitherto unpublished version, was sold at £475. Other manuscripts disposed of included Franz Liszt's sketches to the 'Wartburglieder,' £16 10*s.*; a Scherzo by Mendelssohn, £29 15*s.*; the Finale of a String-quartet by Mozart, £48; Cimarosa's Canon, 'Missale notatum,' £125; Robert Schumann's Ballade 'Der Königsohn,' £58 10*s.*; his autograph libretto of 'Genoveva,' £23; and a short unpublished treatise on counterpoint, £27. The Wagner manuscripts included a fragment of the unfinished opera 'Die Hochzeit,' £600; a pianoforte sketch of a Symphony, in E flat, £125; his orchestral arrangement of Rossini's duet, 'The sailors,' £250; the Albumblatt, dedicated to Madame Betty Schott, £97 10*s.*; a study of the 'Flying Dutchman,' £46 10*s.* Manuscripts by modern composers included Reger's 'Concert,' Op. 17, sold for £7 15*s.*; an Albumblatt, by Richard Strauss, and a fragment of Saint-Saëns's opera, 'Proserpine.' Letters by Mendelssohn, Schumann, and Wagner were also sold.

All who are engaged in the practical side of music must at some time have been harassed by the pitch problem. There are various pitches in vogue in this country, from that of military bands downwards, the vibrations for middle C varying from 542 down to 512. In association with the Music Trades of Great Britain and Ireland a preliminary committee has been brought together with the object of introducing uniformity of pitch and of obtaining its universal acceptance. The standard adopted is the 'French Diapason Normal,' viz.: A 435.45 and C 517.84 at 59° Fahrenheit, which obtains in all other important countries of Europe and in the United States. To forward this movement it is desired to form a large representative committee, and all who are interested in the matter are invited to lend the support of their names, in order that an appeal to the Government should be strengthened by the authority of the whole of musical England. The preliminary committee consists of Dr. Charles Vincent (chairman), Mr. Arthur Dale, Mr. Henry Billinghurst, Sir Frederick Dyson, and Mr. Henry Willis, junr., secretary, Rotunda Organ Works, High Street, Homerton.

Thanks to Sir Edward Elgar, one hears more and more frequently of the performance of British works on the Continent. Apparently Elgar is held in high esteem among modern composers by the promoters of the Siloti Concerts at St. Petersburg. A pamphlet summarising the programmes of these concerts for the last ten seasons informs us that the following instrumental works have been given to St. Petersburg audiences: The 'Cockaigne' Overture, the Variations, the Introduction and Allegro for strings, the Overture 'In the South,' and the first Symphony. Only Debussy, Roger-Ducasse, and Strauss among living foreign composers have been honoured to an equal extent.

We have received a pamphlet which gives (in English) an interesting description of a new choral work, 'Quo Vadis,' by Felix Nowowiejski. It is prefaced by the following translations of Press criticisms:

Vaterland, Vienna: 'Blooming melodic, astounding artistical polyphony, and the rich brilliancy and saturated colouring of the instrumentation are compelling the unprejudiced critic to unlimited appreciation.'

Das Präger Tageblatt: 'The first scene already is showing the real artist, his treatment of the chorus. His cleverness in finding new orchestral effects is certainly exorbitant, the first male chorus is already of incomparable euphony. The "March of the Pretorians" will carry the concert halls.'

Die Post, Vienna: 'The musical drama "Quo Vadis" can rank with the best modern works, and as regards the dramatic effect it is excelling a great many of the latest chorus works of similar character. Above all, the final chorus is rising to such a level with its full orchestra, organ, and harp, that it is actually a masterwork of counterpoint.'

It is fair to the composer to add that in quoting these amusing translations as specimens of German-English, we are not expressing any opinion as to the merits of the music.

The analytical programme of 'Quo Vadis' (by John Bernhoff, who fortunately is able to write intelligent English) affords a good example of the futility of quoting themes which are supposed to associate particular significance, but which, away from their context, are simply ludicrous. For example, we read:

> No help! No way out! We must perish! Even the Capitol affords us no shelter. Despair and death is the key-note to the following motive:

We believe we could have written this tune ourselves.

An unknown 'Feuille d'Album,' by Chopin, written in Countess Scheremetjew's album in 1873, has been given by the present Count to the committee appointed to supervise the erection of the Chopin monument. The composition is to be published by a Moscow firm for the benefit of the monument fund.

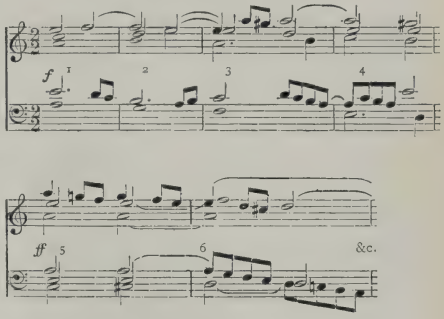
The Quinlan Opera Company, to the number of 173, left Liverpool on May 19 on board the 'Nestor,' the new Blue Funnel liner which sailed for Cape Town and the Colonies on her maiden voyage. The Company are announced to give 607 performances of thirty-two operas, including the 'Ring.' They took with them 437 tons of luggage and scenery, and will travel 37,000 miles, visiting the five Continents.

BACH'S FANTASIA IN A MINOR: AN ANALYSIS.*

By Brook Sampson.

This Fantasia is one of the two great compositions called by this title composed by J. S. Bach for the pianoforte, the other one in D minor being commonly known as the 'Fantasia Cromatica.'

The Fantasia opens with a theme mostly in five-part harmony, which may be divided into two sections—the first, bars 1-4, and the second, bars 5-12:

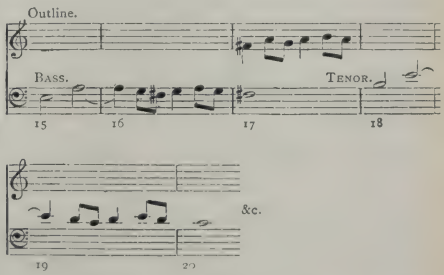


This principal theme is repeated twice during the movement, once complete and once in part, and finally in a complete form as the concluding portion of the movement. The composition can therefore be divided into sections, as follows:

Principal Theme.	Episode.
Bars 1-12 in A minor	I. Bars 13-30
,, 31-42 repetition, in E minor	II. ,, 43-73
,, 73-80 second section, in D minor	III. ,, 80-99
,, 100-111 repetition, complete, in A minor, concluding with Tierce de Picardie.	

The Episodes.

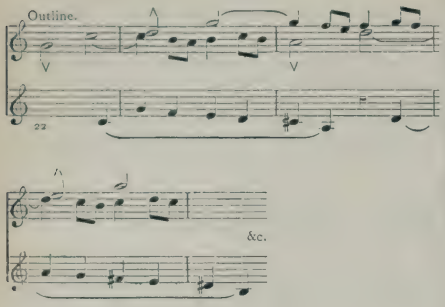
In Episode I., bars 13-30, a figure is introduced in the Tenor part which is imitated at the 5th below in the Bass part, and repeated in the Tenor, a modulation being effected to C major:



The same figure is now used in canonical imitation between Alto and Treble, which is continued in an ascending sequence for several bars. Below this a

* This analysis is made from a copy of the Fantasia con Fuga No. 19 in the 'Musical Pantheon.' There is an arrangement for the organ by W. T. Best.

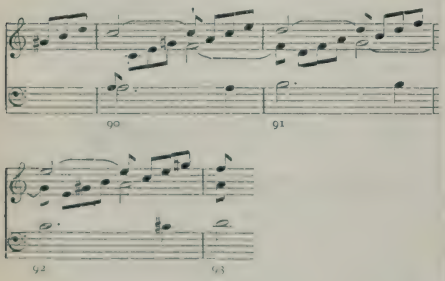
new figure appears in the Tenor part, which joins in the sequence:



It will be noticed that a figure (bar 5) in the principal theme is constantly in use up to the repetition of the principal theme in E minor. The Episode modulates from A minor to C major and then to E minor.

Episode II., bars 43-73. This Episode opens with figures previously used but slightly altered so as to introduce a regular quaver motion, which is not broken until bar 67. Following the full cadence in E minor, bars 41-42, the Episode immediately changes to A minor and to C major, when the canonical imitation passage used in the previous Episode is partly repeated—Alto and Treble—bars 47-52. The quaver figures are continued and modulation effected through E minor, D minor, to F major, when the canonical passage is again introduced (bars 66-69) and the Episode progresses so that the second half of the principal theme is introduced without any formality in D minor.

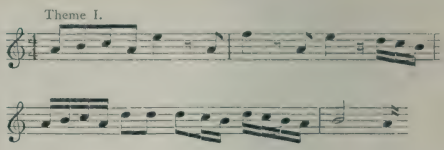
Episode III., bars 80-99. The last figure in the Treble, bars 79-81, is imitated by the tenor at a 5th below, then by the Treble, and the quaver motion is resumed in bar 83. A sequential passage is started, bar 90, the repetitions being by step of a 2nd ascending:



A few bars more and a half-cadence in the tonic key ends this Episode, when the principal theme is repeated exactly as at first except the last bar, which is a more decided ending, forming the cadence called Tierce de Picardie.

THE FUGUE.

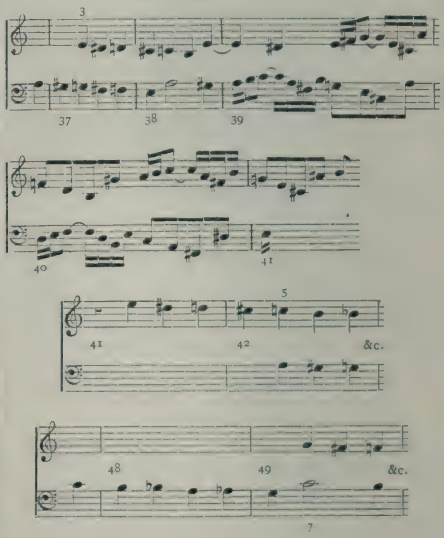
This fugue has two themes, which are enunciated separately and then combined. The first (principal) Subject (Theme I) enters in the Treble part, and it may here be pointed out that the last entry in the fugue is also in that voice:



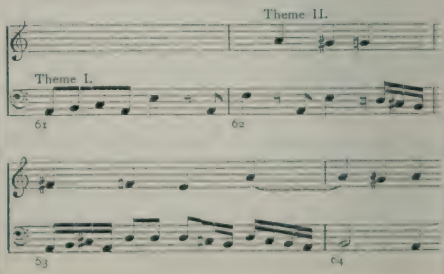
The exposition is in regular descending order (Treble, Alto, Tenor, Bass), ending at bar 18 when, after an Episode, there are three extra entries, viz., Real Answer in Bass, Subject in Alto, and Subject in Treble.

SECOND THEME (BARS 36-60).

The entries of the second theme are in a series of Stretti in each of which the second voice enters at a different point—in the first Stretto at the *third* crotchet, in the second at *fifth*, and in the third at *seventh* crotchet:



The two themes combined:



The first half of this theme then appears in a series of entries—Bass, Tenor, Treble, Alto, not in Stretto.

The two themes are then combined:

	First Theme.	*Second Theme.*
Bass 61-64.	(1) Bass.	(2) Treble, A minor.
,, 64-67.	—	(2) Tenor. (2) Bass. A minor to D minor.
,, 68-71.	(1) Tenor.	(2) Bass, D minor.
,, 74-78.	(1) Treble.	(2) Alto, D minor to A minor.

The fugue can therefore be clearly taken to be in three portions, which are shown in the following outline analysis:

FIRST PORTION.

Exposition.

Bars 1-4	Subject, Treble. Short Codetta I.
,, 5-8	Tonal answer, Alto.
,, 8-10	Codetta II.
,, 10-14	Subject, Tenor. Short Codetta III.
,, 14-18	Answer, Bass. End of Exposition and full close in E minor.
Bars 18-22	Episode I.
,, 22-26	Real answer, Bass.
,, 25-29	Subject, Alto.
,, 29-33	Episode II.
,, 33-36	Subject, Treble. Cadence in A minor.

SECOND PORTION.

Second Theme.

Bars 36-41 Stretto	(2) Alto, 5th above, on third crotchet. (1) Bass.
,, 41-46 ,,	(1) Treble. (2) Tenor, 12th below, on fifth crotchet.
,, 46-47	Codetta IV.
,, 47-50 ,,	(2) Alto, 5th above, on seventh crotchet. (1) Bass.
,, 50-53	Episode III.
,, 53-54	Bass } part of theme.
,, 54-56	Tenor } part of theme.
,, 56-59	Treble } part of theme.
,, 58-60	Alto } part of theme.

THIRD PORTION.

Both Themes.

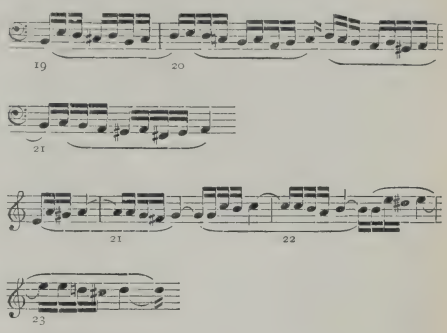
Bars 61-64	Second Theme, Treble. First Theme, Bass.
,, 64-68 Stretto	(2) Second Theme, Tenor. (1) Second Theme, Bass.
,, 68-71	First Theme, Tenor. Second Theme, Bass.
,, 71-74	Episode IV.
,, 74-78	First Theme, Treble. Second Theme, Alto. (Compare with bars 33-36.)
,, 78-80	Coda.

Codetta I., bar 4. A few notes to fill up the bar and lead to the entry of the Answer.

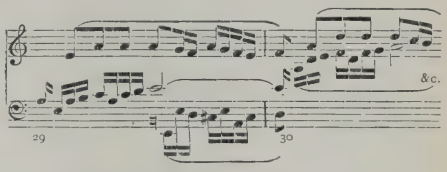
Codetta II., bars 8-10, has the same figure used in Codetta I. to begin with, then a phrase from the counterpoint above the Answer (bar 6) is used in the Treble with suitable figures in the Alto.

Codetta III., bar 14. A figure resembling that of Codetta I., with two parts above.

Episode I., bars 18-22. A figure in the Bass is repeated in sequence, then the Treble has a figure which is repeated in sequence and again over the entry of the theme, bars 22-23:

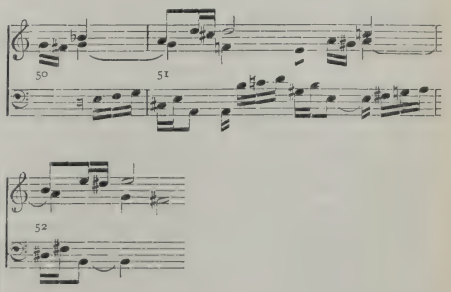


Episode II., bars 29-33. A bar in three parts with a distinctive figure in each—that in the Treble being from the Theme—is repeated in sequence a 4th higher, then the phrase of two bars thus formed is repeated a 2nd lower:



Codetta IV., bars 46-47. A figure from the second Theme—the last figure in the Tenor, bar 45—is responded to in the Treble, repeated in sequence twice, and then imitated in the Alto part.

Episode III., bars 50-53. A bar in three parts with figures different from those in Episode II. is repeated a 2nd higher. Keys, D minor, E minor:



Episode IV., bars 71-74. The figures used in this Episode freely copy those in Episode II. The modulation is from D minor to A minor, as if preparing for the last entry of the principal Theme, but a transient modulation is made to D minor.

Coda, bars 78-80.

JOHN BULL.

By H. Orsmond Anderton.

One of the most interesting figures among the group of musicians who lived and worked in the palmy days of the Shakespearean era is that of John Bull, whose striking and individual genius places him somewhat apart from the other members of 'the nest of singing birds.' These were mainly choral writers. Tallis, Tye, Byrd, Gibbons, Wilbye—all of them, though they did a certain amount of instrumental work (and Gibbons's Fantasias are notable) thought, nevertheless, in terms of the choir and the human voice. Bull, on the other hand, as well as Farnaby and Dowland both of them men of lesser calibre, though of charming and distinct genius—was almost wholly an instrumental writer. He did some choral work, it is true; but his extant works in this kind are only nine in number. Of these, we may specially mention the anthem 'Almighty God,' or as Boyce prints it in his collection, 'O Lord my God'—in many ways a fine piece of work, and one which shows the same forward-gazing outlook as we shall find to be characteristic of Bull's instrumental work.

On the whole, however, he thought in terms of the harpsichord, was an untiring innovator, and the chief virtuoso of his time—in fact, a sort of Elizabethan Liszt. He has been singularly neglected. His work is not really difficult of access, since there are forty-four of his pieces preserved in the FitzWilliam Virginal Book, seven in 'Parthenia,' and thirty in Benjamin Cosyn's Virginal Book—some of these, however, being duplicates. Reprints have been made of the first two; but they are expensive; and the third is still in manuscript; and all—even the reprints—are puzzling to modern eyes, the result being that Bull is practically unknown to the general public at the present day. It is therefore with much pleasure that we welcome an album containing ten of his best pieces, in modern notation,* edited by Prof. Bantock.

Additional interest attaches to the book in that it contains an excellent reproduction of the very striking portrait preserved in the Music School Collection at Oxford. It shows a dark, rather swarthy, man of a somewhat Italian type, with black hair, beard and eyes, which last are fine and arresting. The beard and moustache are slight; the ruff is in the embroidered Elizabethan style; and there is at one side an hour-glass surmounted by a skull having a bone across the mouth. Round the frame of the original runs the verse, indicative of the esteem in which he was held:

'The bull by force
In field doth reigne:
But Bull by skill
Good will doth gayne.'

He came of a Somersetshire family, and was born in 1562: was educated in Queen Elizabeth's Chapel, under William Blitheman, and in 1582 was appointed organist of Hereford Cathedral. In 1585 he was admitted a member of the Chapel Royal; and in 1591, on Blitheman's death, succeeded him as organist. This was not at that time a separate office, but it was the custom for Bull to act in this capacity. Meanwhile, in 1586, he had been admitted Mus. Bac. at Oxford—'having practised in that faculty 14 years'—and in 1592 he proceeded Mus. Doc., having also, at some previous time, taken a similar degree at Cambridge. In 1596 he was appointed, on Queen Elizabeth's nomination, first Gresham Professor of Music, a special dispensation being made to allow him to give his lectures in English, since he was not a Latin scholar. In 1601 he went abroad, leaving Thomas Byrd (son of the great Byrd) as his *locum tenens*. In 1607 he married, and took service as chief musician with Prince Henry—that elder brother of Charles I., whose fine nature and great powers endeared him to all he met, notably Sir Walter Raleigh during his captivity in the Tower, and whose early death inflicted a real loss upon the nation.

Some little mystery clings about Bull's later life. His passions would seem to have been strong, and to have led him into some irregularities—a hypothesis to which his portrait certainly lends colour, being evidently that of a man of strong emotional temperament. In any case he left the country secretly, under a cloud; was stripped, in consequence, of all his appointments; and went to Brussels, where he found a position as organist. Later (1617), he succeeded Waelrent as organist at Antwerp Cathedral; and he died and was buried in that city in 1628.

Bull was acknowledged as *facile princeps* among players on the organ and harpsichord, in his own day; and, as a composer, if he does not occupy a similar position, he at any rate stands among the first three or four. He is an untiring experimenter, and seems on the whole to be more interested in the intellectual problems he set himself than in the actual sound effects that resulted. Mr. Barclay Squire characterises his work as 'more ingenious than beautiful'—a verdict in which Dr. Naylor concurs. Prof. Bantock, however, with his kindred pioneer nature, takes a more favourable view. His sympathies go out to this born inquirer; and he is inclined to rank him next to Byrd—perhaps a somewhat over-friendly verdict. His work is unequal; and some is undoubtedly very dull, as anyone will agree who goes through all his pieces in the FitzWilliam Virginal Book. As an instance, one may mention 'Salvator Mundi.' At his best, however, his work is very fine, individual, and of remarkable intellectual quality.

The pieces in the present album are as good a selection as could have been made. The notation is modernised, and occasionally a slight alteration for modern ears is suggested by being enclosed in square brackets. A brief biography and a slight discussion of each of the pieces are given in a preface, the work as a whole giving an excellent idea of the man and of the musician.

No. I. is a Prelude in C, one of the six in the FitzWilliam Virginal Book, and perhaps the best. Although slight in thematic interest, as such things usually are, it has a distinct character of its own. No. II., 'Dr. Bull's Juell,' is found both in the FitzWilliam, and in Benjamin Cosyn's, Virginal Book. In the first two bars it is distinctly in C, but then modal characteristics appear. It is an 8-bar tune, followed by six analogous strains, partly in the nature of variations, partly fresh matter on similar lines. It is a pleasant and fresh little piece.

The most remarkable piece follows, taken from the FitzWilliam Virginal Book. It is called 'Hexachord,' and consists of the six notes from G to E ascending and descending, with three accompanying parts. The *canto fermo* then starts on A, and so on, rising a tone each time. This leads, at the fourth presentation, to a difficulty: Bull has to start on C♯, and the phrase C♯, D♯, E♯, &c., would be a serious matter, and would land him in even more awkward complications, later. Bull wrestles with himself, and takes the bull by the horns, writing C♯, E♭, F, &c. Now it was not known that keyed instruments were so tuned at this period, as to allow of the use of enharmonics; and it has always been supposed that the adoption of such a tuning was largely due to Bach, and emphasised by the

* Novello. 'Album of selected pieces by John Bull.' Pianoforte solo. Edited by Granville Bantock.

'Wohltemperirte Clavier'; yet here is Bull doing the same thing one hundred years earlier. In the ninth presentation occurs a curious anticipation of Walther's 'Trial Song'; and at the fourteenth and fifteenth, fresh points of interest occur. The time changes to $\frac{3}{2}$, and then to $\frac{2}{2}$, though this last is only nominal, for there are three distinct rhythms combined in a complicated passage by no means easy to play. After this, the tangles are smoothed out, and the piece ends quietly. Bull was fond of setting himself such puzzles. His virtuoso and pioneer natures seem both to come out strongly in this piece, in which his gaze is clearly towards the future. There is another, but less interesting, specimen in the FitzWilliam Virginal Book.

No. IV. is a 'Galliard' from 'Parthenia.' Sir John Davies speaks of a galliard as

'. . . . a gallant daunce
With lofty turnes and caprioles in the ayre,'

and it was very common at Elizabeth's court, and in the society of the time. The present is a very attractive specimen of such tunes; and is distinctly in D, major and minor. This is followed by a setting of 'The Spanish Pavan,' and that again by 'The Duke of Brunswick's Alman,' and 'Piper's Galliard.' In the note on this last, Prof. Bantock has some interesting remarks on a question raised by Dr. Naylor, who objects to Bull's using a subject of Dowland's. All these last three are interesting pieces; the 'Alman' with its repeated notes, and the 'Galliard' with its rapid passages, giving indications of Bull's virtuoso instincts. 'The Duchesse of Brunswicke's Toye' is a graceful little piece in $\frac{6}{8}$ time. Farnaby uses the same subject for his 'A Toye' (Farnaby Album, No. 8), but in duple time. Prof. Bantock and Dr. Naylor differ as to their comparative value; but it seems unnecessary to assign a preference; each is charming in its own way. 'Dr. Bull's Myselfe'—the Gigge which follows—seems oddly at variance with the portrait: the reserve and dignity of the latter appear incapable of relaxing into the gaiety of this merry piece. It is an interesting case of self-portraiture. The last, No. X. is 'The King's Hunt,' a setting of a favourite tune of the period. Farnaby has done one also, but we agree with Prof. Bantock in preferring the present one. It is a piece of 'programme-music'—another case of Bull's reaching forward into the future, though in this matter he was not alone in doing so. The same editor has made an effective arrangement of it (in the 'Old English Suite') for small orchestra.

Altogether the Album is a very interesting one, and an important addition to our available stores of Old English Music, of which the public are at last beginning to learn the value.

THE OPERATIC PROBLEM.

By D. C. PARKER.

Much has been written as to the ultimate destiny of the Hammerstein Opera House, and a consideration of the question of opera in this country makes clear the innumerable problems which surround it. There is the size of the ideal opera-house. It is manifest that a theatre too large is as great a mistake as a theatre too small. And those who have visited some of the newest German theatres, fitted with the latest equipments, feel, doubtless, that something like them should be built in this country. Ever since Semper and Wagner set to work over the Bayreuth Festspielhaus, the German architects and stage-managers have been busily experimenting with new things. First, there was the idea of the sunken orchestra and the problem of acoustics generally. Then there were changes in the auditorium and the disposition of seats in it. More recently came the various methods of lighting and heating, and a multitude of ingenious inventions in stagecraft. From this it will be seen that the practical utility of an opera house and the physical comfort of its *habitués* have been subjects of much thought. This country is, therefore, placed at a serious disadvantage in comparison with others. In the provinces there is no theatre in which opera can be given under anything like ideal conditions.

Apart from this aspect of the matter, there are other problems to be solved. It would be a very desirable thing to have opera in London, in the same way as it is dispensed in the big Continental centres; that is, during the whole of the winter season. But, leaving out of account the fact that it would have to be a paying concern, there is the question of public taste. This is one of the most difficult matters to deal with, and one which has not received the attention it deserves. Musicians know very well that what is very popular in one place is not so in another. Take, for example, the difference between France and Italy. In France, the public look for a beautiful and artistic use of their own language. In Italy, grave faults and mannerisms are ignored if the singer have a good voice. In Germany, we see here and there an almost slavish adherence to tradition, arising, in all probability, from an over-zealous earnestness to preserve what is valuable. These differences are not confined to the general attitude towards dramatic music. They are shown in the repertory. Massenet, for instance, is highly popular in France in a way that Bruneau is not, but the latter has a following in some of the French provincial towns, and he has attracted attention to himself in German circles in a way that the composer of 'Thaïs' never did. A return of the operas which comprise the current repertory in Italy, would show that some works have a vogue there which they do not enjoy elsewhere. To give another proof of this, Gounod's 'Faust' is played most frequently in France and in Russia.

As regards London, one is more in the dark. Compared with that of most other important centres the operatic history of London has been fitful and singular. But the question resolves itself into this: Do the public understand opera sufficiently to justify the belief that an opera-house would be reasonably full? Wagner, truly, is very popular, and his works should be a great 'draw' at any time. But when one thinks that an opera like Leroux's 'Chemineau' passed practically unnoticed, the condition of things does not seem very bright. To get the full value out of a continuous series of performances, one must learn to go to the theatre for education, to regard it as a temple of art. It is because this view is tenaciously held, and is based on practical experience, that foreign governments and municipalities pay such large sums for opera. It is constantly said in this country that the jaded man or woman wants to go to the theatre for relaxation after the troubles of the day. But I should be sorry to have to admit that the mental powers of the British business man are more swiftly exhausted than those of his equivalent on the Continent. In one of his prefaces Strindberg mentioned that people complained of his sad tragedies, as though, he adds, tragedies could be merry! For those interested in every phase of human life, the tragedy must be as much a subject of study as the comedy. So long as the public regard the theatre as a place to spend a leisure hour, the idea of a permanent opera house in London is ridiculous.

The chief value, perhaps, of a fixed home for opera is that it means, sooner or later, an extension of the repertory. The habit of going and listening having been acquired, the management can step more freely

into less familiar realms. To be able to hear, as one can in every town of any pretensions in Germany, operas by Gluck, Mozart, Weber, Marschner, Verdi, Wagner, Goldmark, Strauss, Puccini, Wolf-Ferrari, and a host of others, means a tremendous gain to our knowledge of music. Appreciation of composers depends very largely upon appreciation of their predecessors and successors. How much greater our interest in Wagner would be if we knew Gluck, Meyerbeer, and Weber thoroughly! Without this systematic activity, we lose much. When, one may ask, was 'The Magic Flute' last given in London? Truly it is a regrettable thing that we have to confine ourselves to the music which the dictates of fashion make possible.

THE IMPERIAL CHOIR.

GHENT (MAY 30—JUNE 2).

A large company attended the reception given by the Imperial Choir at the Albert Hall on April 28, to meet M. Maurice de Smet de Naeyer (Director-General of the Ghent Exhibition), M. Henri Boddaert (Honorary Secretary-General), and M. Dorsan van Reyschoot (Director of the Palais des Fêtes). The occasion constituted the formal inauguration of the plan, conceived by the vast but practical ambition of Dr. Charles Harriss, which was to take 2,000 voices of the Imperial Choir on a visit to the Ghent Exhibition, with the giving of concerts of English choral music, and the strengthening of international amity, as the immediate and ultimate objects. Lord Strathcona, President of the Imperial Choir, occupied the chair.

In his Presidential address Lord Strathcona said that his association with the movement dated back to its inception in 1903, when he became Official President of the Canadian Festival. But his relationship with the founder of the Imperial Choir actually began about twenty years previously to 1903, for Dr. Harriss then dedicated to him what he understood was the first musical work Canada had produced. The next development of the movement took place on this side of the ocean, when the Canadian-British Festival was held at the Queen's Hall in 1906, in the presence of King Edward. In 1907 a concert was given to the Overseas Premiers, when representatives of the whole British Dominions were present. In 1908 a choir visited Canada, where they were received by the then Governor-General, Earl Grey, who had lent the weight of his influence to this work for many years. On the occasion of that visit the Choir sang in the Parliament Buildings at Ottawa, during a sitting of the House. But 1909 was the year that saw the formation of the Imperial Choir in London. This was made possible by the generous action of the choral conductors of Greater London, who threw in their lot with the movement. The result was the great gathering of choristers which was seen in the Albert Hall on the present occasion. Owing to the death of King Edward in 1910, the real début did not take place until the following year. In 1911 the Choir made its first appearance with 4,500 voices at the opening ceremony of the Festival of Empire. Meanwhile the movement was busy in other parts of the Empire, for the conductor of the Imperial Choir in 1911 took 250 choristers from England to see their Empire as it really was. The cost of this six months' musical tour was almost entirely provided by the enthusiasm of the peoples of the Overseas Dominions. The last event at which the Imperial Choir took part in its full strength was the opening of the Shakespeare Festival at Earl's Court last year. But this coming visit to Ghent would be their first visit to a foreign land. It was singularly fitting that this visit of the Imperial Choir should take place on the eve of the anniversary of the signing of the Treaty of Ghent, which ended the war between England and the United States in 1814. This visit to Ghent would be one of the greatest events in the already brilliant annals of the Choir. It was the first step in the international aspect of the movement, and he extended to the distinguished representatives of the Ghent Exhibition a cordial greeting on behalf of the Imperial Choir.

The Right Hon. Sir Joseph Ward, Bart., P.C., K.C.M.G., M.P., said the occasion would remain memorable to him for two special reasons; the first was that the great gathering was presided over by one of the most distinguished men of the Empire, Lord Strathcona, who was known in all parts of it as a man with a great record, and who had served not only his own country well but the Empire as a whole, while in every walk of life that he had occupied he was known as the grand old man of the Empire; and the second reason was that the Choir was controlled by a conductor of remarkable organizing powers—Dr. Harriss—who had enthused all with whom he had come in contact. Dr. Harriss deserved well of all lovers of the Empire for the public-spirited way in which he had devoted himself to the wonderful musical organization that he had taken all round the world.

What was wanted in all parts of the Empire was to know more of each other; the different branches of the British people should have more practical acquaintance with each other. This should apply not only to our public men, our business men, our professional men, but especially to every class of our workers, and as there was the world over a very large proportion of the musical world among the workers, it must be conceded that this organization was doing, had done, and would do good from an Empire standpoint in spreading the gospel of Empire in a pleasant, interesting, and musically-educative way.

Over-Seas representative men knew how powerful Great Britain was, but wanted to see the links of the chain more generally welded, and to have the bonds that bound our race in the old country and in the scattered parts of the Dominions drawn closer and closer together, so that the ties of union and the unbreakable bonds of kinship would make our scattered Empire more impregnable than any other Empire could hope to be. Our history was a great one; its pages were full of the heroic deeds of our men on land and sea. The underlying basis upon which the British structure the world-wide over had been erected was freedom, generosity, and unselfishness, and what our forefathers as well as the men of the present generation had worthily and hardily won, and which we now held, would never willingly be relaxed. Our motto should be peace, and our efforts should be for the preservation of peace, and to enable this to be secured there must be no question about our superior strength and to our being ever prepared for a trial of strength if it should be forced upon us.

It was by methods such as those adopted by Dr. Harriss and his great Choir that a broader knowledge was disseminated. He breathed good will, and he indicated in an effective way one of the ideals of the people of a powerful Empire. He and the Imperial Choir would go for the first time to a foreign country; they would go as musical and peaceful emissaries; they would carry the banner of peace and good will, and would proclaim that we were in earnest in our desire to be at peace with the nations. He (Sir Joseph Ward) firmly believed that the Imperial Choir would assuredly do much to help, which would be endorsed in all parts of the great British Empire for their complete success. It augured well when we found a number of delegates from Ghent here joining with the people of Britain in giving a hearty welcome to Dr. Harriss and the Imperial Choir, with the assurance that their earnest aspiration was that the British singers might create in the breasts of those whose pleasure it was to hear them a feeling of friendliness and kindliness to the people of these Isles.

Sir Alexander Mackenzie said: 'My only claim to say a few words is that it was my privilege to take an active share in the initiation of a unique musical scheme which has developed far beyond expectations. When just ten years ago Dr. Harriss asked me to conduct a cycle of Festivals which was to cover the whole Dominion of Canada, I undertook to do so on one condition, and that was that all the music to be performed should be by British composers. This plan was at once adopted, and carried out with an amount of success which I look back upon with the greatest of pleasure. Some ten or twelve new choirs were established for the purpose, and concerts were given in many places for the very first time. Surely the man who can make blades of grass grow where none ever grew before deserves our admiration. And now he has founded this

magnificent and huge Choir of 4,500 singers, which he has conducted with such exceptional skill and with such splendid effect. The only difficulty is that the Choir suffers from its own greatness, inasmuch as that so few buildings exist on this earth in which it can be heard in its entirety, and to be heard to full advantage is a grand thing. Real enthusiasm is a rare quality, and ought to be hailed with a fittingly enthusiastic response and encouragement. And we are here to offer all that. Now it is proposed to visit a country which has the honour of giving birth to the great Orlando di Lasso, and some of the first geniuses in musical history, whose collective names constitute that famous Flemish School of composition which in its day practically taught the world. I have no doubt that our English singing will be welcomed, and meet with fullest sympathy in that country. And I believe that every individual member of this vast Choir feels keenly the responsibility he undertakes in representing a department of music in which we have considerable reasons to imagine that we excel. Our pleasant duty is to give them the heartiest "God speed," and wish every success to their unique artistic and patriotic enterprise.'

Sir Vezey Strong said: 'In joining in welcoming the representatives of Ghent to this mass meeting of the Imperial Choir, I feel I may rightly do so on behalf of the City of London. No one can appreciate more completely than I do the scope and strength of the Imperial spirit, for it was focussed in the City of London in all its fulness in the great and moving events which grouped themselves round the Coronation of their Beloved Majesties King George V. and Queen Mary, when as Lord Mayor it was my high privilege to receive the representative personages and communications from all parts of the Empire. I have the greater pleasure in being present to-day, as by happy coincidence this day is the second anniversary of the historic gathering at the Guildhall from whence issued the declaration in favour of the principle of Anglo-American Arbitration—that great message of international friendship, conciliation, and peaceful progress which echoed, and still echoes, throughout the British Empire and the civilised nations of the world. Our chairman to-night, Lord Strathcona, took an honoured part in that meeting, and he has since so appropriately become the President of the Imperial Choir. We may regard the Choir as "the singing missionaries of the Empire." Dr. Harriss, the leader and inspirer of this unique Choir, is a musician; but he is more, he is a man of vision. In an age when to be enthusiastic is not considered "the mode" he dares to be an enthusiast. In an age when the fashion is to imitate others, he dares to be himself. When earnestness is too often not so much appreciated as it should be he dares to believe and confess that music is the great gift of God. He breathes the spirit of the American poet, who said:

> "God sent His singers on earth
> With songs of sadness and of mirth;
> That they might touch the hearts of men,
> And bring them back to heaven again."

To the man who dares to see the vision, God gives the larger vision, and so the mission of the Imperial Choir, Britain's Imperial Mission, is to be the peacemaker of the world:

> "God, who made thee mighty,
> Make thee mightier yet."

It was the German Emperor who said to the German Choral Societies: "Do not attempt the great works. Sing the folk-songs of our country." So the Imperial Choir might well sing in Germany the simple folk-songs of the Anglo-Saxon race, and so weld by the magic and power of music the discord between nations into glorious and abiding international harmony, for "The song that nerves a nation's heart is in itself a deed."'

Other speakers were Dr. Harriss, who summarised the development of Empire music since 1901, and the movement that had led to the formation of the Imperial Choir, Mr. T. P. O'Connor, M.P., and M. de Smet de Naeyer, who gave thanks on behalf of the directors of the Ghent Exhibition.

The musical programme—contributed by the Imperial Choir under the direction of Dr. Harriss—included performances of Sullivan's 'O Gladsome Light,' Elgar's 'Land of hope and glory,' and 'Forward, brothers,' from Parry's 'War and peace.'

Church and Organ Music.

FESTIVAL OF THE SONS OF THE CLERGY.

The 259th Festival of this Corporation was held in St. Paul's Cathedral last month, and like everything for which the Cathedral authorities are responsible, was marked by the greatest reverence and care, to the minutest detail, both of the actual ceremonial and the music. The Cathedral choir was largely augmented by members of the choirs of the Chapel Royal, St. James's, the Temple Church, &c., the instrumental part being sustained by a full orchestra and the organ.

As has long been customary at these festivals, the service opened with the 'In Memoriam' Overture by Sir A. Sullivan, the performance on this occasion being particularly fine. The Canticles were sung to the setting by Henry Smart in B flat, the orchestral accompaniment being a special and impressive feature.

But the outstanding event, musically, was the anthem which had been specially written by Sir Hubert Parry, the subject chosen (Psalm 46: 'God is our Hope and Strength') being evidently congenial to the composer. The work abounds in impressive moments, of which may be mentioned the introduction, and the first entry of the voices *p*, followed by a fine *crescendo;* also the harmonic change at 'into the midst of the sea.' The *pp* entry of the voices, the chord growing downwards at each successive entry on the words 'but God hath showed His voice,' makes a profound appeal by its unexpectedness, and is nothing short of an inspiration. 'Be still, then,' is another notable section, betraying the unerring instinct and fertile resource of the composer. Mention must here be made, too, of the bass solo, so finely sung by Mr. Greeves Johnson, of the Cathedral choir, who showed a thorough knowledge of his subject, and very considerable dramatic power. The service concluded with Beethoven's 'Alleluia,' from the 'Mount of Olives.' We wish to make special acknowledgment of the labour so earnestly bestowed upon this and so many similar occasions by Sir George Martin. Few know anything of the endless round of detail involved in the preparation of such a service. There are the preliminary correspondence, which is necessarily very heavy, the sectional rehearsals, the choir and band seating, the provision of copies, &c. It remains to be said that with the exception of the anthem, which was conducted by the composer, the service was directed by Sir George Martin, and that the organ was finely played by Mr. Charles Macpherson. The occasion will be memorable to all who had the good fortune to be present.

THE ORGAN AT THE ROYAL ALBERT HALL.

On April 13, 1912, Mr. Hilton Carter, manager and secretary, kindly permitted me to photograph the case and keyboards of the well-known organ in the Royal Albert Hall. I photographed each of the stop jambs separately, and the resulting prints are so clear that the name of every stop can be read with certainty. Prompted by curiosity, I compared the names of the stops with the printed specification in Hopkins & Rimbault, and at once perceived several important discrepancies. Going further, I searched other books and periodicals, only to find that they all agreed with

the H. & R. version, which was copied from the description circulated by the late Henry Willis at the time the organ was in course of construction. But before the completion of the instrument the builder made several alterations in his original scheme, adding two stops to the Solo organ and three to the Pedal organ. Thus the number of speaking stops is 116 and not 111 as invariably stated. All this was done on his own initiative and at his own expense, with the object of adding brilliance to the Solo and more foundation tone to the Pedal.

If the *nine* spare knobs represent preparation for speaking-stops, it will be seen that the total number of such was intended by Mr. Willis to have been 125—only one less than at Sydney Town Hall as originally built.

Messrs. Willis inform me that the instrument has had nothing done to it since its erection, with the exception of refitting and releathering the heavy pressure and vacuum main bellows in the blowing chamber, and the usual attendance for tuning, &c. I think I can say, with a degree of assurance which amounts almost to certainty, that a complete list of the stops has never yet appeared in print. It is therefore with some amount of pleasure that I append such a list, for the accuracy of which I can vouch.

The following list shows the arrangement of the stops in the jambs.

The fourteen stops which are not to be found in other accounts of this organ—*i.e.*, those which were added to the organ during the course of construction, and the spare knobs—are printed in italics.

LEFT JAMB.

Swell.

Tuba 4
Tuba Major 8
Clarion 4
Cornopean 8
Oboe 8
Voix Humaine 8
Contra Posaune ... 16
Contra Oboe 16
Baryton 16
Mixture
Furniture †
Piccolo Harmonique ... 2
Super Octave 2
Quinte Octaviante ... 3
Flûte Harmonique ... 4
Principal 4
Viola 4
Quint 6
Viola da Gamba ... 8
Claribel Flute 8
Salcional 8
Flûtes à Cheminées ... 8
Open Diapason ... 8
Bourdon 16
Double Diapason ... 16

Solo.

Tuba Clarion 4
Tuba Mirabilis 8
Trombone 8
Ophicleide 8
Oboe 8
French Horn 8
Bassoon 8
Clarionet 8
Bombardon 16
Corno di Bassetto ... 16
Cymbale No. 3 *
Cymbale No. 2 *
Cymbale No. 1 *
Piccolo Harmonique ... 2
Concert Flute 4
Flûte Traversière ... 4
Voix Celeste 8
Claribel Flute 8
Flûte Harmonique ... 8
Viola d'Amore 8
Flûte à Pavillon ... 8
Contra Basso 16
Spare

Couplers.

Open Diapason (metal) 16
Open Diapason (metal) 16
Spare
Spare
Spare
Spare
Spare
Spare
Solo to Choir
Swell to Choir
Solo Super-octave
Swell Super-octave
Solo Sub-octave
Swell Sub-octave
Unison Solo to Great
Unison Swell to Great
Unison Choir to Great
Solo to Pedals
Swell to Pedals
Great to Pedals
Choir to Pedals

* Notice the three Cymbals, not 'one' as in Hopkins & Rimbault. † Not Sesquialtera.

RIGHT JAMB.

Pedal.

Clarion 8
Trombone 16
Fagotto 8
Ophicleide 16
Contra Fagotto 16
Bombarde 16
Contra Posaune ... 32
Mixture
Furniture
Super Octave 4
Quint 6
Violoncello 8
Great Quint 12
Spare
Spare
Open Diapason (wood) 16
Open Diapason (metal) 16
Open Diapason (wood) 16
Contra Violone (metal) 32
Double Diapason (wood) 32
Double Diapason (metal) 32

Choir.

Clarion 4
Trompette Harmonique 8
Oboe 8
Cor Anglais 8
Clarionet 8
Corno di Bassetto ... 16
Mixture
Super Octave 2
Piccolo Harmonique ... 2
Flageolet 2
Celestiana 4
Lieblich Flöte 4
Gemshorn 4
Principal... 4
Vox Angelica 8
Open Diapason... ... 8
Lieblich Gedact ... 8
Dulciana... 8
Viola da Gamba ... 8
Violone 16
Octave Pedale 8
Bourdon Pedale ... 16
Violone Pedale 16

Great.

Clarion 4
Clarion 4
Trompette Harmonique 8
Tromba 8
Posaune 8
Contra Posaune... ... 16
Mixture
Sesquialtera*
Piccolo 2
Super Octave 2
Quinte Octaviante ... 3
Flûte Octaviante ... 4
Octave 4
Viola 4
Quint ... ...
Open Diapason... ... 8
Open Diapason ... ...
Flûte Harmonique ... 8
Claribel 8
Flûte à Pavillon ... 8
Viola da Gamba ... 8
Contra Gamba 16
Flûte Conique 16
Bourdon 16
Violone 16

* Not Furniture.

It will be noticed that the knobs of two of the Pedal stops have been placed above the couplers and that three others are below the Choir stops, thus showing that they were added at the last possible moment when the organ was practically completed.

Below I give a summary of the stops of this enormous instrument:

Solo	22 speaking stops.		Not 20.
Swell	25	,, ,,	
Great	25	,, ,,	
Choir	20	,, ,,	
Pedal	24	,, ,,	Not 21.
Couplers ...	13		
Spares	9		All extra.
Total	138 stop knobs.		Not 124.

In these days of large organs it is worth remembering that at the time this organ was opened (1871) it was the largest in the world. Since that date it has had to yield its pride of place in favour of the following:

			Speaking stops.
Riga ...	Dom	1883 ...	124
Libau ...	Church of the Trinity	1885 ...	131
Sydney ...	Town Hall	1886 ...	126 (now 128)
St. Louis Exposition (Now in Wanamaker's Store, Philadelphia)	... ...	1904 ...	140
Kevelaer...	Wallfahrtskirche ...	1908 ...	122
Hamburg	St. Michael's... ...	1912 ...	163
Liverpool Cathedral (under construction)		...	167

It will be seen that if the number of speaking stops is to be the sole test of size, the Sydney organ was never 'the largest organ in the world.' This is, however, a matter of opinion, and even of controversy, at the present time (witness the discussion in these columns recently over the rival merits of the Liverpool and Hamburg instruments). I have adopted that method of comparison here as being the readiest for the purpose.

SIDNEY W. HARVEY.

FREE CHURCH MUSICIANS' UNION.

While the above Society as yet only represents a very small fraction of the amateur and professional musicians it ought to include, during the five years of its existence it has done a great deal to bring together workers of many denominations, and to afford a basis for united action in the future. The annual meeting of the Union was held at Newcastle-on-Tyne on Tuesday and Wednesday, May 13 and 14. The Centre in existence in this city has the distinction of being the largest in the provinces, and of providing the Union with its President for the current year. Mr. George Dodds, one of the most popular of local organists, is associated with the Wesleyan Church in Elswick Road, and besides his activities in other directions, provides a musical service of exceptional merit. The choir is large, about eighty strong, and gives performances of such works as Elgar's 'The Kingdom,' and Brahms's 'Requiem.' On the Tuesday evening, the delegates and members were invited to a reception in the Laing Art Gallery by the Lord Mayor. The following day was wholly given up to meetings and social functions. During the morning, several places of interest were inspected by the visitors under the guidance of local members. In the afternoon, the council meeting and annual meeting of members were held. London was selected as the venue of the next annual meeting, and Dr. J. D. McClure, of Mill Hill, was elected President for the coming year. In the evening a well-attended public meeting, the largest gathering yet held under the auspices of the Society, took place in the Town Hall, the President occupying the chair. He chose as his address the subject of 'The attitude of the earnest choirmaster to church music,' and skilfully pointed out to the audience, what the usual occupant of the pew seldom learns, that the former is only doing his duty if he sets up and maintains a high standard in his choice of music. He discussed, not without the saving grace of humour, and yet making an earnest appeal to his audience, the question of the popularity of weak hymn tunes, the relation of the congregation to the choir and its particular portions of the service, and drove home many useful lessons. The Nonconformist Choral Union, whose conductor is Mr. G. Dodds, but which, on this occasion, was conducted by the local secretary, Mr. J. Heywood, sang familiar oratorio choruses with admirable tone and spirit, Mr. E. J. Potts contributed songs by Bach, Handel and Parry in excellent style, and Mr. Meale gave some organ solos. Speeches were made by Rev. David Fyfe, Alderman Sutton, Mr. Horace Holmes, J.P., of London, and the founder and general secretary, Mr. H. F. Nichols.

A meeting of the Hampshire Association of Organists was held at Winchester on Saturday, April 19, when a large number of members were present from Portsmouth, Bournemouth, Southampton, Winchester, Alton, Basingstoke, &c. Portsmouth was represented by the hon. secretary (Mr. Turner), Miss Suter, Miss Gibbons (Gosport), Messrs. J. H. Cowan, A. E. Saxby, C. Gibbs, W. Ridoutt, H. Sinnett, and W. James, &c. The proceedings opened with an organ recital in the Cathedral, when Dr. Prendergast exhibited fully, in a choice programme, the rich and varied tone of the organ. Thereafter he presided over the business meeting, at Wolvesey Church Hall, when he congratulated the members on the great success that had attended the Association, and on its wonderful growth, the membership having now reached seventy. Valuable advice as to the future working of the Association was offered by Dr. Sweeting (of Winchester College), Mr. Russe (Bournemouth), and others. A very interesting feature of the meeting was the presence of the Rev. F. G. Wesley, a son of the famous organist of Winchester Cathedral. Mr. Wesley delighted the members with his reminiscences of old times, and spoke of the great good that such an association should be able to do. It was decided to hold the next meeting at Southampton on September 20, when it is hoped that Dr. Sweeting will be able to read a paper.

The inaugural dinner of the newly-formed Sheffield and District Organists' and Choirmasters' Association was held on May 17 at the Grand Hotel. Seventy-four musicians were received by Mr. J. W. Phillips, the President of the Association. The members decided to take a trip to Chester Cathedral for their next meeting on June 21.

The bi-centenary of the organ at the Church of St. Magnus-the-Martyr, London Bridge, on which an article appeared in our issue for May, 1912, was celebrated on May 2 with a special service, attended by the Lord Mayor of London and Alderman E. E. Cooper. The occasion was designed to benefit the fund for the restoration and reconstruction of the organ.

The new organ at Settle Parish Church, opened on April 24, by Mr. H. G. Ley, organist of Christ Church, Oxford, has two manuals (CC to C, 61 notes) with independent Pedal organ (CCC to F, 30 notes), 24 speaking stops, 8 couplers, patent interchangeable combinations, tubular-pneumatic action throughout, and a hydraulic engine. The builder is Mr. J. J. Binns, Bramley Organ Works, Leeds.

At Grace Church, Brantford, Ontario, full choral evensong was given on Ascension Day, by the combined Anglican choirs of the city, consisting of 125 voices from Grace Church, St. Jude's, St. John's, St. Paul's, St. James's, and Trinity. The canticles were sung to Garrett in F, and the anthem was 'Lift up your heads,' Hopkins. Mr. Frederick C. Thomas, the organist and choirmaster of Grace Church, presided at the organ.

The Æolian Choir, Brooklyn, New York, gave a recital of sacred *a cappella* music at St. Mary's Church on April 8, under the direction of Mr. N. Lindsay Norden. A programme of four- and eight-part works included Schreck's 'A Passion song,' Tchaikovsky's 'Light Celestial' and 'Lord, our God, have mercy,' and Palestrina's 'Gloria Patri' for double choir.

A highly-creditable performance of Handel's 'Samson' was given in the Parish Church of Ash-next-Sandwich on April 22, under the conductorship of Mr. J. Bailey, organist of the church. The band and choir numbered sixty performers, who played and sang in a most praiseworthy manner. The soloists were Master Percival Bayley, of the London College for Choristers, Miss Marian Pilcher, Mr. John Pearson, and Mr. Fred Noakes. Mr. A. H. B. Reeve was at the pianoforte, and Mr. J. Dixon-Smith, organist of St. George's Church, Deal, contributed excellent work at the organ.

Horatio Parker's oratorio, 'Hora Novissima,' was sung at Christ Church Cathedral, Montreal, on April 28, under the direction of Mr. W. Lynnwood Farnam.

The Ely Oratorio Services were held on May 6, when Brahms's 'Requiem' and Mendelssohn's 'Elijah' were performed. The choir, which numbered about 200 voices, was drawn from Ely, Cambridge, Newmarket, and Huntingdon. The band was led by Mr. Haydn Inwards. The soloists were Miss Moger, Madame Lambe, Mr. Frank Webster, and Mr. Joseph Farrington. Dr. A. W. Wilson conducted.

Brahms's 'German Requiem' and Palestrina's 'Stabat Mater' were sung at Westminster Abbey on May 7 by the Bach Choir, who are always heard at their best in such music and such surroundings. Both works were performed with reverence and full beauty under Dr. H. P. Allen's direction, and the effect of the performance was both impressive and moving. The solo parts were entrusted to Miss Gertrude Sichel and Mr. Frederick Ranalow. Between the two choral works Dr. Vaughan Williams's Fantasia on a theme by Tallis for strings was played.

On Wednesday, May 7, the trustees and congregation of Mount Gold Wesleyan Church, Plymouth, made a presentation to their honorary organist and choirmaster, Mr. Nicholas H. R. Normington, who has just completed five years' service.

RECITALS.

Mr. F. Gostelow, Luton Parish Church—Fantasia on the tune 'Hanover,' *E. H. Lemare.*

Mr. C. E. Blyton Dobson, Nottingham Central Mission—Pastoral Sonata, *Rheinberger.*

Mr. W. Cary Bliss, St. Magnus-the-Martyr, London Bridge—Prelude and Fugue in A minor, *J. S. Bach.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Prelude and Fugue in E minor, *J. S. Bach.*

Dr. M. J. Monk, Truro Cathedral—Pastoral Sonata, *Rheinberger.*

Mr. T. C. L. Pritchard, Sherbrooke Church, Pollokshields—Toccata and Fugue in F minor, *T. Tertius Noble.*

Mr. W. Brennand Smith, Ladock Church, Cornwall—Concert Fugue in G, *Krebs.*

Mr. T. W. Hanforth, Sheffield Parish Church—First Sonata da Camera, *Dr. A. L. Peace.*

Mr. George H. Rees, St. George's, Bloomsbury—Benediction Nuptiale, *Hollins.*

Mr. John Pullein, Lincoln Cathedral—Fantasia in G minor, *J. S. Bach.*

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—'Chant de Printemps,' *Joseph Bonnet.*

Mr. Emlyn Davies, Buckley Congregational Church—Toccata in F major, *Bach.*

Dr. A. W. Wilson, Adlington Parish Church—Chorale Preludes on 'Melcombe' and 'Rockingham,' *Parry.*

Mr. J. Goddard Barker, Settle Parish Church—Andante in G, *Batiste.*

Mr. Herbert Hodge, Selfridge's, Oxford Street—Gavotte moderne in A flat, *Lemare.*

Mr. Alfred R. Stock, Markham Square Congregational Church, Chelsea—Pastorale in E, *Lemare.*

Dr. Caradog Roberts, Falmouth Road C. M. Chapel, S.E.—Harmonies du Soir, *Karg-Elert.*

Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Concerto No. 5, *Handel.*

Mr. Frank H. Mather, Grace Church, Rutherford, N.J.—Sixth Sonata, *Mendelssohn.*

Mr. F. Rowland Tims, Croydon Parish Church—First Sonata, *Mendelssohn.*

ORGANIST AND CHOIR APPOINTMENTS.

Mr. W. J. Allen, organist of Hawley Parish Church, Camberley.

Mr. John Collett, assistant vicar-choral (tenor), St. Paul's Cathedral.

Reviews.

Praise the Lord. Unaccompanied motet for eight voices. By John E. West.

[Novello & Co., Ltd.]

In these days, when so-called sacred music is imported from the drawing-room or the stage, one welcomes a piece of church music that is serious, thoughtful, appropriate, and of high musical quality. These epithets apply fitly to Mr. West's motet 'Praise the Lord,' a setting for double choir of the first three verses of Psalm cxiii. The manner is of course contrapuntal—choir answers choir, or both intermingle—and the harmonies, although the tonality wanders far afield, are diatonic. The plunge from F into D flat on the words 'The Lord's name is praised,' and a later change from D flat to A, though not a daring harmonic experiment in the eyes of modern romanticists, are effective by contrast with the evenness of the surrounding tonality. The composer's restraint makes eloquence easy. Some pictorial suggestion, where overlapping phrases piled up from second bass to first soprano depict the 'rising up of the sun,' and a gradual descent of melody in the second choir against falling chords in the first shows the 'going down of the same,' is justified by the musical continuity of the passage, which is self-sufficient apart from the words. The music here borrows from the part-song, but discriminately. There is a fine resumption of the opening subject, with some close imitation between the choirs, and a sonorous building up of counter-point through the keys of E flat, B flat minor, and D flat, with a sudden return to B flat major on the last bar, makes a striking Finale. Throughout one is impressed by the quality of Mr. West's choral writing and the dignity of his ideas.

Mozart's Operas: A critical study. By Edward J. Dent.

[London: Chatto & Windus.]

If memory serves, it was Herbert Spencer who insisted upon the moral value of admiration. In this volume Mr. Dent is in his element. We feel that Mozart is the musical deity and that the author is his prophet. The book may be safely recommended to all interested in the music of Mozart and his contemporaries. The compositions of the period are examined with care, and every page reveals a wide knowledge and a burning enthusiasm. English amateurs know too little of the dramatic Mozart. Until the Carl Rosa Company revived it recently, 'The magic flute' must have been little more than a name to many. Those to whom Mozart means simply the Pianoforte sonatas and the 'Jupiter' Symphony cannot have an adequate idea of what the composer stands for. The present book is calculated to stimulate interest in the operas. Mr. Dent rightly insists on the view that they are more than a string of songs, as so many seem to think. He also impresses one with a fact which cannot be too emphatically insisted upon, namely, that Mozart's powers and superiority can be realised only when the music-lover knows what his contemporaries stand for. This is a book which should be found in the library of every serious musician.

Echoes. By John Pointer. *The Little Sandman.* By Brahms (arranged by John E. West). *Aubade.* By John Ireland.

[Novello & Co., Ltd.]

The above part-songs are for female voices, and are useful additions to this branch of musical composition. Mr. Pointer's piece is a Trio calling for experienced singers. It has a melodious swing and some effective modulations, and is supported throughout by an interesting accompaniment. 'The little sandman' is a Trio arrangement of Brahms's charmingly-accompanied folk-song melody, and will, we imagine, be welcome to ladies' choral Societies and upper schools. Mr. John Ireland has made a deservedly high reputation as composer of graceful vocal music, which he is able to adorn with a beautiful accompaniment. 'Aubade' is a good specimen of his refined and artistic style.

Mediæval Musical Relics of Denmark. By Angul Hammerich. Translated from Danish by Margaret Williams Hammerich.

[Leipsic: Breitkopf & Härtel.]

This scholarly folio by Professor Dr. Angul Hammerich, of Copenhagen University, is the embodiment of a series of lectures on 'Danish musical history of the Middle Ages,' and is admirably translated by Mrs. Hammerich. Not only are there given the facsimiles of many important musical items of pre-Reformation days, but translations, in modern musical notation, are furnished, prefaced by a perfectly lucid historical account. Dr. Hammerich has unearthed some rare treasures from the MSS. of the Cathedral of Lund and the Ringsted Convent Church—all of which amply prove a high state of musical culture among the Danes of the Middle Ages.

In regard to the 5th example, namely, the Sequence 'Letabundus,' usually called 'Prosa de nativitate Domini,' Dr. Hammerich says that 'it appears to be older than the time of St. Bernard,' but he does not seem to be aware that the music is in a Brit. Mus. MS. of the early 12th century (Add. 18362, f. 109*b*) and is also in an English Gradual *circa* 1140, as well as in a 12th century MS. in the Bibl. Nat., Paris (Lat. 1139, f. 80*b*). However, Dr. Hammerich tells us the interesting fact that this old melody has been wedded to 'an Anglo-Norman song of the 13th century in praise of beer, probably the oldest beer song in existence.'

The collotype facsimiles are magnificently reproduced, being the work of F. Hendriksen, and the work itself is beautifully printed by Nielsen & Lydiche, of Copenhagen.

Now let her charge and spare not. By Frances Pilkington. *Now I see thy looks were feigned.* Thomas Ford. The Oriana Series of Madrigals. Edited by Lionel Benson.

[Novello & Co., Ltd.]

These are two more of the treasures of the past brought forward by Mr. Benson, in a form for popular use. Both madrigals or part-songs have a special utility by reason of their being in four parts. Pilkington's easy and dainty piece is mostly in solid harmony, varied by points of imitation. Ford's little piece is from 'Music of Sundrie Kindes' (London, 1607), and is again easy and flowing, and has some quaint harmonies. Both pieces are marked for expression by Mr. Benson, and as no one knows better how to deal with music of this kind, his suggestions are valuable.

Masterpieces of Music. Edited by E. Hatzfeld.

[T. C. & E. C. Jack.]

The four recent issues of this attractive and cheap series have nearly completed the announced list. In the volume on Handel, Mr. Henry Davey writes instructively, and with authority, on his life, the general features of his music, and his 'borrowings.' The music is represented by a few favourite airs, the 'Harmonious blacksmith' Variations, and smaller pieces, among which it is curious to find a pianoforte transcription of a violin work. One of the best essays in the series is that on Liszt, by Sir Alexander Mackenzie, the quality of which can be judged by the author's admirable lectures delivered recently at the Royal Institution, and reported in these columns. Sir Alexander has also written attractively on Verdi. There remains the volume on Meyerbeer, whom one is surprised to encounter in a company that excludes Berlioz. Mr. Arthur Hervey's essay is, however, good reading, and one cannot grudge this opportunity to an enthusiast. In these—as in previous issues—a full-page portrait is given in each volume, and numerous illustrations appear in the text.

BOOKS RECEIVED.

Opera Synopses. By J. Walker McSpadden. Pp. 336. Price 2*s.* 6*d.* (London: George G. Harrap.)

Ear training. By Leonard C. Venables. Pp. 192. Price 4*s.* (London: J. Curwen & Sons.)

Tschudi: the harpsichord maker. By William Dale. Pp. 82. Illustrated. (London: Constable & Co.)

Practical hints for students of singing. By Liza Lehmann. Pp. 177. Price 5*s.* (London: Enoch & Sons.)

Wagner's teachings by analogy. By Edwin Evans, sen. An introduction to the study of Wagner's prose works. Pp. 79. Price 2*s.* 6*d.* (London: William Reeves.)

Correspondence.

THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I would not have it thought that I wish unduly to press any analogy between the organ and the orchestra. The point of my contention is surely summed up in the final paragraph of my last letter. Dr. Froggatt does not reply to the questions contained in that paragraph. (I assume now, as ever, that the ear is the final arbiter.)

I have before me particulars of some of Mr. Robert Hope-Jones's recent achievements in organ building. As is well known, he carries the principle of 'continuation' to greater lengths than most of us yet care to copy. At the same time, in his larger specifications—he does not advocate more than thirty-one ranks of pipes for any organ—it will be seen that one or more independent ranks of big scale and on really heavy wind pressure are set apart for use only on the Pedal organ, presumably because he wishes this department to be immeasurably superior in power to orchestral basses.

I may observe that as compared with the orchestra the organ is merely a machine, it is therefore a comparatively easy matter to produce, in the bass, weight sufficient to satisfy the ear, where wind can be supplied in any quantity at considerable pressure and where there is room to plant a sufficient number of pipes. But I know of no method other than that of *one or more independent ranks.*

I entirely agree with the final sentence of Dr. Froggatt's letter. So unusual is the instrument that it contains all the requirements he mentions—and a few others. Most of the leading experts in this country have inspected it. Not a few recognised leading players have tried it, and are coming to try it. I hope, Sir, that I made it clear that Dr. Froggatt would be very welcome to show whether 'continued' basses can 'hold their own.' I do not, in practice, find that they can, although they are of incalculable value in directions other than that of making weight.—I am, Sir, your obedient servant,

KENNETH G. BURNS.

Richmond, Surrey.

'MUSIC ON THE SHAKESPEAREAN STAGE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have recently gone through Mr. Cowling's book on 'Music on the Shakespearean Stage,' and it appears to me that the work displays a lamentable non-acquaintance with first-hand authorities on the subject in question. Only to quote two instances, the recent works of Professor Wallace and of Mr. W. J. Lawrence are ignored. In the present work I have noticed some slips:

1. The reference to the *Fortune* theatre should be to the Blackfriars.

2. The date 1550 for 'Ralph Roister Doister' is inaccurate.

3. The equation of 'a sackbut of Mark Antony' as a property for a play called 'Mark Antony' is wrong; the fact is that the entry chronicles the payment of 40*s.* for a sackbut bought from the famous sackbut player, Mark Antony Bassano.

4. Shakespeare is accused of making 'a curious slip' in reference to 'jacks' (Sonnet 128). 'He calls the keys of a virginal "jacks," whereas the jacks were quite distinct from the keys.' Shakespeare does nothing of the kind. His simile was intended for the jacks, when a fair lady was endeavouring to tune the instrument:

'Those jacks that nimble leap
To kiss the tender inward of thy hand.'

5. The Musette is not a synonym for a hautboy or shawm; it is really the bagpipe. Shakespeare alludes to the Irish Uilleann pipes as 'woollen pipes.'

But let me add that the book is a useful one, particularly for those whose purses may not feel equal to the purchase of Feuillerat's large quarto, or Mr. W. J. Lawrence's monumental book on 'The Elizabethan Playhouse.' Professor Wallace has written two most researchful volumes on the period, admirably documented, and Dr. E. W. Naylor has recently issued 'Shakespeare Music' with contemporary musical illustrations.

W. H. Grattan Flood.

'NOTES ON ORGANS AT WINDSOR CASTLE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the very interesting article on the above subject in your May issue, Mr. Andrew Freeman asks for information as to 'what became of the Green organ which was a favourite instrument of His Majesty George III.'

I am glad to be in a position to answer this query. Green's organ—the small organ at Windsor Castle—was presented by King George III. to Downpatrick Cathedral (the Cathedral of the diocese of Down), and the King also gave £1,000 towards the restoration of the venerable church. This was about the year 1795. Green's organ was enlarged by Waffington of Dublin, in 1815, and was again repaired and enlarged by Telford in 1870 and 1896. It is now (1913) being reconstructed and restored by Harrison & Harrison of Durham.—Yours faithfully,

May 7, 1913. W. H. Grattan Flood.

Obituary.

Miss Mary Laura Egerton, of Terrington, York, who died at Scarborough on May 5. The deceased was well-known in Yorkshire society, alike for her social qualities and position as for her zeal in the cause of musical progress. She founded the Yorkshire musical competitions and did much to support the late Miss Wakefield in her missionary efforts to expand the usefulness of the movement. Miss Egerton was co-secretary of the Association of Musical Competition Festivals, and was a considerable force in the affairs of that body. She was laid to rest on May 9, in the God's Acre near the home she loved so well. A writer in the *Yorkshire Post* well sums up the motive that governed her life and endeared her to a large circle of friends: 'Stricken down in the midst of her strenuous labours by a mysterious illness, which laid her on her back for a whole year, she literally to the last moment worked for her fellow-creatures and her God.'

The following are some additional particulars of the career of the late Mr. Barton McGuckin, whose death on April 17 was recorded in our last issue. For close on twenty years (1880-99) he delighted audiences as an operatic tenor of the first rank. Born at Dublin on July 28, 1852, he commenced his studies under R. Turle, as chorister of Armagh Cathedral, whence, in 1871, he became first tenor of St. Patrick's Cathedral, Dublin. During 1875-76 he took lessons from Trevulsi, at Milan, and made his débût in oratorio at the Crystal Palace Concerts in 1877, also singing at the Handel Festival in 1878. His first appearance in opera was with Carl Rosa at Birmingham, as Thaddeus in the 'Bohemian Girl,' on September 10, 1880, and he created many operatic parts, *e.g.*, in 'Esmeralda, 'Colomba,' 'Nadeshda,' 'Promersi Sposi' and 'Manon.' In 1905 he was appointed Director of the Dublin Amateur Operatic and Choral Society, and was Musical Director of the Dublin International Exhibition in 1907. His last appearance was at the Coronation of King George V., in June, 1911. In private life he was very popular.

Less than two months after the death of his elder brother (John Thomas) comes the news of the passing away at Ottawa, Canada, of the veteran harpist, Thomas Thomas, better known as Aptommas. He was born at Bridgend, Glamorganshire, in 1829, and studied the harp from his early years, giving many successful concerts both at home and on the Continent between the years 1851-67. On January 18, 1872, he performed at the Gewandhaus Concerts, Leipsic, and his playing was much admired. He played on several occasions for Queen Victoria, and as leader of a band of harps at the Belfast Musical Festival of 1879. He settled in America in 1895, and gave a very fine concert at Carnegie Hall, New York, on January 16, 1905. Many of his compositions are well known, including his cantata, 'The Pilgrim's Progress,' and he also published a 'History of the Harp.'

Mrs. D'Oyly Carte (Mrs. Stanley Boulter), on May 5, in London. She was a business woman of exceptional capacity, and was always an unseen force behind the efforts of Gilbert, Sullivan, and D'Oyly Carte. After the death of the last of the 'triumvirate,' Mrs. Carte had carried on with conspicuous success the management of the Savoy revivals and the work of the touring companies.

H. Steudner-Welsing, at Vienna, his native city. At one time, and for many years, Mr. Welsing was resident in Liverpool, where he was well-known as a pianoforte player of great ability and also as a teacher.

THE OPERA SEASON IN NEW YORK.

The Operatic Season which recently came to an end in New York has on the whole been successful. It has been remarkable as being the longest on record in New York, lasting twenty-three weeks uninterruptedly, from the middle of November to a month after Easter. During that period 154 performances were given, the operas staged being thirty-six, out of which nineteen were Italian, twelve German, three French, one American, and one Russian. As will be seen, the Italian works carried the day, not only in the number given, but likewise in the number of their performances, which latter amounted to eighty-six. As usual, the German operas given were almost exclusively works of Wagner, which were heard on thirty-five occasions; Humperdinck was represented by two operas and ten performances; Mozart's 'Magic Flute' was given nine times. After Wagner, the greatest number of representations was accorded to Puccini (twenty-eight), next to whom came Verdi with sixteen.

Seven performances were given of operas by Wolf-Ferrari, who may now be considered to have definitely established himself as a draw at the Metropolitan House. Of Puccini's operas, his 'Butterfly' appears to be the most successful in New York, while his 'Fanciulla del West' does not appear to have attracted, as only four performances were given. Two works that show no abatement in the affections of the New Yorkers are 'Aida' and 'Gioconda,' which are always safe cards to play. It has always been taken for granted that 'Cavalleria' and 'Pagliacci' are inseparable,

but during the last season this tradition has been broken, one or other of them on more than one occasion being bracketted with 'Il Segreto de Susanna' or 'Hänsel und Gretel.' The absolute novelties included Moussorgsky's 'Boris Godounoff,' which had been promised the previous season, but on account of insufficient rehearsal had been put on one side, and 'Cyrano,' by Walter Damrosch, which had its first production on any stage. The American composer's work had a friendly reception, and the critics treated it kindly, but in spite of this it seemed clear that the American operatic composer is still a hope of the future. Many old friends were forthcoming, such as 'Orfeo,' 'Gli Ugonotti,' 'Il Barbière,' 'Don Pasquale,' and the 'Manons' by Massenet and Puccini respectively. Although, as has been said, the season was successful, yet never perhaps, or certainly for years, was there one so full of contretemps. The cold-catching propensities of the artists continually placed impresario and conductors in a quandary, operas announced having to be changed, not merely once but twice, during the day of performance. One German tenor who was appearing for the first time, when half through 'Tannhäuser' completely lost his voice, and had to continue and finish the opera in dumb show! A serious and regrettable blank was felt in the sudden death of the stage-manager, while the gentleman who assumed his post almost immediately fell ill. There is always the other side of the medal, however, and the trump card who never disappointed was Caruso, whose slightest indisposition is as anxiously inquired after by the operatic public as that of many crowned heads. The season saw the introduction of a new conductor in the person of Signor Polacco, with a first-class Italian reputation, and engaged to replace Campanini at Covent Garden during the present season. The new-comer, who proved himself in every way worthy of the post, will return to the Metropolitan next winter. Unavoidably delayed, Toscanini was unable to conduct for about a month after the opening of the season. A special event, and one that was awaited with great interest, was the announcement that he would conduct an orchestral concert. It will be seen that in spite of mishaps (and many of them) the operatic season of New York, 1912-1913, was gratifying to artists and public alike. The concert season might have ended equally happily, had the idea not occurred to form an Italian Philharmonic Society, for the purpose of performing Italian symphonic music exclusively. All seemed to promise well; the first programme was drawn up, and the date of the first concert announced. Although the scheme was entirely extraneous to the work of the Metropolitan direction, yet they showed themselves well disposed towards it, so much so that Madame Frances Aldo, wife of Signor Gathi Casazza, would have sung, and part of the orchestra from the Opera House was to help. All unfortunately ended in smoke, owing to the Italians protesting against any Germans being engaged. Strikes, anonymous letters, threats, even as to bombs at the concerts, compelled the organizers to abandon the whole enterprise.

CLAUDE TREVOR.

ROYAL OPERA, COVENT GARDEN.

THE GERMAN SEASON.

By way of celebrating the Wagner Centenary the Royal Opera Syndicate devoted the first month of its season—beginning on April 21—to German opera exclusively, and largely to Wagner opera. As a result, in addition to the 'Ring,' 'Tannhäuser,' 'Lohengrin,' and the 'Flying Dutchman'—with, of course, 'Tristan'—have been brought to light. The 'Ring,' after a generation of familiarity, is now made the vehicle for the 'star' conductor. In other words, when the representations were conducted by Herr Arthur Nikisch, there was much enthusiasm; when by anyone else—as happened when Herr Nikisch was called away to Berlin, and the youthful and useful, if not inspired, Herr Paul Drach took his place—there was less interest. Herr Nikisch's reading will not be loved by the patriotic Teuton; it has nothing of the storm and stress, the blaring brass and tearing string, with inaudible soloists and unintelligible action that a succession of German conductors have accustomed us to. There is a delicacy, a refinement, and a poetry that leave the voices (and their defects) in high relief, and weld the whole orchestral furnace into a liquid glowing mass, that, had it been presented earlier, would have won recognition sooner for the genius of Richard Wagner. Under Herr Nikisch's hands, the score warmed and comforted and never scorched as of old. Those of us who remember the strenuous times of thirty years ago, when the score, then largely incomprehensible, was thrown and blown at us, thank our artistic destinies for Herr Nikisch. Those who heard the work for the first time under his guidance must have wondered why their forefathers made such a bother about Wagnerian noise. Yet it is not to be supposed that the interpretation was of the milk-and-water type; far from it. There was plenty of life, but it was always in the proper place, and to the purely orchestral numbers Herr Nikisch gave a fire and animation that but accentuated the value of the remainder. The casts were in the main familiar. Madame Saltzman-Stevens, Fräulein Kappel, and Madame Kirkby-Lunn—the latter in better voice than last season—have repeated familiar efforts, and Messrs. Cornelius, Hensel, Van Rooy, and Kiess have done as they did before. The new recruits have been satisfactory; mostly so Herr Bader, who, if not equal to former Hundings, is, in spite of his name, no worse; and Miss Kathleen Howard, who has in a strong contralto voice with an even scale a medium that should carry her far.

'Tannhäuser' and 'Lohengrin,' former favourites which have suffered banishment—chiefly to the provinces—seemed rather shy in finding themselves in London once again, and did not appear to any great advantage. In spite of some good work by Fräulein Perard-Petzl, Herr Hofbauer, Fräulein Kappel, and others, the impression left is that the palm is with the English touring opera companies, who any day can show the Royal Opera Covent Garden, how to perform 'Tannhäuser' and 'Lohengrin' without boring their audiences to death—or driving them to the refreshment room. The 'Flying Dutchman,' given towards the end, when Madame Destinn was available, was better done. There was good singing from Madame Destinn and a superb presentation of the Dutchman by Herr Hofbauer who, realising that the music flattered Italian opera very sincerely sang it accordingly and ravished his audiences. Of the new work 'Oberst Chabert,' included in this part of the season, it is not possible to speak very highly. Herr von Waltershausen is a clever composer, but his imitative faculty is too largely developed. His score excites respect because of the number of old friends one meets in it. One's hat is constantly being removed as La Tosca, Salomé, Marguerite, or Dalila pass by. But the piece was uncommonly well acted. The germ of the story is the Enoch Arden tragedy. It is chiefly a long duet that is sometimes a trio, and there is but one concerted number whose theme has done service before. Of chorus, spectacle, and movement, there is none—and the management had only to provide the scenery. Fräulein Perard-Petzl and Herr Hofbauer distinguished themselves; Herr Buysson—who had appeared before under Mr. Hammerstein's régime—did not. Then Herr Humperdinck's somewhat melancholy 'Königskinder' has been tried again, with a new and pleasing Goose Girl in Fräulein Angela Sax, and an excellent King's Son is Herr Ziegler. But the snow scene killed the work as it killed the children; and the management is left with that beautiful scenery on its hands. The two performances of 'Tristan' were unequal. In the first, Madame Saltzman-Stevens did not do herself justice, and Herr Cornelius was inclined to the stolid, but there was fine work from Herr Van Rooy as Kurwenal; yet report speaks well of the second representation. The award on the German season goes to Herr Nikisch and the 'Ring,' with the 'Flying Dutchman' as a good second. Dr. Rottenberg conducted the operas other than the 'Ring,' but scarcely realised anticipations.

ITALIAN AND FRENCH OPERA.

In the season of Italian and French opera which began on May 20, the former has predominated to date. The beginning was unmistakably Italian, since it was made with 'Pagliacci,' and with no less a person than Signor Enrico Caruso as the chief clown. Signor Caruso has not come to terms with the Syndicate for six years. In the interval he has apparently been singing his hardest to the American public—one thousand and fifty dollars sounds more than £350—and his voice shows it. The old 'pearly'

quality is missing, but none of the temperament. That carried matters a long way, and the public had a full measure of the 'Caruso sob' for its two-guinea stalls. Mlle. Carmen Melis, a new-comer with more power as an actress than as a singer, assisted in the representation, and Signor Sammarco was in his old place to delight all amateurs—singers or otherwise—with his fine delivery of the Prologue. Finally Madame Melba has returned, and celebrated her twenty-fifth anniversary of opera in London by a moving performance of 'La Bohème,' with Mr. John McCormack, Signor Aquistapace (new), and M. Dinh Gilly as her associates. 'La Tosca,' with Madame Destinn, a moderated Signor Martinelli, the delightfully polished Scarpia of Signor Scotti—much missed during his three years' absence—and a new and excellent conductor, Signor Giorgio Polacco, as Signor Panizza's colleague in place of Signor Campanini (not engaged), complete the record to date.

Francis E. Barrett.

THE DOVER MUSICAL FESTIVAL.

On April 29 and 30 the fifth triennial Musical Festival, held under the auspices of the Dover Choral Union, took place in the Town Hall with conspicuous success. On both days large and interested audiences filled the hall, and the programmes were thoroughly appreciated.

The soloists were Miss Doris Carter, Miss Mildred Jones, Mr. Frank Mullings, and Mr. Humphrey Bishop (vocalists), and Miss Leech-Carreras (violinist). The orchestra, ably led by Mr. George H. Wilby, did excellent work on the whole. They played Schubert's 'Unfinished Symphony,' Smetana's 'The bartered bride' Overture, Dr. Haigh's Overture, and other works, most beautifully.

The principal interest of the performances centred in the presence of Sir Frederick Bridge and Sir Hubert Parry, to conduct respectively 'A Song of the English' and 'The Pied Piper of Hamelin'; and also in the production, under the direction of their composers, of new works by Kentish musicians.

The first of these was a beautiful setting of 'Ave Maria,' by W. L. Twinning (of Dover and Torquay), for soprano solo, chorus and orchestra, a straightforward composition.

Mr. B. Luard-Selby (Rochester) was represented by a Ballad, 'The death of the old year,' for baritone solo, chorus and orchestra. The composer has very cleverly succeeded in catching the poet's spirit. There are many passages illustrating the playful character of the poem, although some of the humour is missed. The scoring is very effective.

A Miniature Suite for violin, organ and pianoforte, composed by Dr. E. J. Bellerby (Margate), was much appreciated. It was well played by Mr. Alfred Dixon, Mr. H. J. Taylor, and the composer.

These works were all produced on the Tuesday evening, the programme concluding with an excellent performance of Sir Frederick Bridge's 'A Song of the English,' a work which ought to become very popular. Kipling's words are most striking, and the music is equally fine.

On the Wednesday, Mr. W. W. Starmer's new cycle of part-songs was produced. They are four in number, viz., 'Queen and Huntress,' 'Waken, lords and ladies,' 'Pack, clouds, away,' and 'Twilight time.' These charming pieces were tastefully sung under the composer's direction, and were received with marked favour by the audience. They are all tuneful, fresh, and singable, and will doubtless be frequently heard.

A new Ballad for chorus and orchestra, 'The Battle of Inkermann,' by Mr. H. J. Taylor, had an enthusiastic reception. It is a setting of Charles Mackay's poem, and is full of varied expression, descriptive writing, and vivid orchestration.

A Concert-Overture in D minor, by Dr. Haigh (Ramsgate), was excellently played by the orchestra. It is written on classical lines; full of vivacity and fine orchestration, it created a most favourable impression.

The programme concluded with Sir Hubert Parry's 'The Pied Piper,' which the choir sang with evident delight.

At the close of the performance, Sir Hubert presented Mr. H. J. Taylor, conductor of the Choral Union and conductor-in-chief of the Festival, with a silver cigarette-box from the composer-conductors, as a token of their esteem.

THE SOUTH WALES MUSICAL FESTIVAL.

To replace the Cardiff Triennial Festival, which has lapsed this year, a series of concerts of Festival dimensions was arranged to take place at Swansea, Neath, Mountain Ash, and Newport, on April 21, 22, 23, 24, in each of which the Queen's Hall Orchestra and local Choral Societies should co-operate. That given at Swansea by the Swansea and District Male-Voice Choir was described in our last issue.

At the second concert, Neath Choral Society gave a more than creditable performance of Bantock's 'Omar Khayyàm,' under the direction of Mr. T. Hopkin Evans. Though comparatively inexperienced in modern music, the choir sang as if undisturbed by the difficulty of the work, and the interpretation was one of real expressiveness. The solo parts were taken by Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Thorpe Bates. Schubert's 'Unfinished Symphony,' and Wagner's 'Meistersinger' Overture were also in the programme.

The concert given at Mountain Ash, on April 23, was of exceptional importance and interest, as Sir Edward Elgar was present to conduct his 'King Olaf.' In spite of the hindrance inevitably caused by the choir not being used to a new conductor, there was some high vitality and expressiveness in the choral singing, and the tone was conspicuously good in both quality and volume. The solo parts were taken by Miss Leah Felissa, Mr. Ivor Walters, and Mr. Thorpe Bates. The composer and all who took part received an ovation that marked the triumph of those who had organized the Festival. In the programme of this concert was included Saint-Saëns's 'Introduction and Rondo Capriccioso' for violin, played by Mr. Steve Evans, and Edward German's 'Welsh Rhapsody.'

At the Newport concert, on April 24, an excellent performance of 'The Dream of Gerontius' was given, under the direction of Mr. A. E. Sims, with Miss Maud Wright, Mr. Ivor Walters, and Mr. William Batey as soloists. The choral singing had many good qualities, notably when it rose to a climax. Some instrumental numbers completed the programme of a concert that proved a worthy termination of the Festival.

THE WAGNER FESTIVAL AT BRUSSELS.

The centenary of Richard Wagner's birth has already been celebrated in London and Paris, and indeed in most of the great Opera Houses in Europe, and Belgium has just shown us that she has no intention of lagging behind other nations in matters musical. Whilst Antwerp fêted the occasion by giving two gala concerts, the Théâtre de la Monnaie at Brussels rejoiced the hearts of all Wagner-lovers with one performance of the entire 'Ring,' the 'Flying Dutchman,' 'Tristan und Isolde,' and a concert comprised of fragments from 'Parsifal,' along with Beethoven's ninth Symphony. When it was announced that world-famed singers like Urlus, Bender, and Madame Fassbender-Mottl, and a conductor of the standing of Otto Lohse had been engaged, a brilliant and successful season was almost a foregone conclusion.

It was unfortunate that the Festival opened with the 'Flying Dutchman.' In the first place it is, after 'Rienzi,' the least Wagnerian of all Wagner's works; and, secondly, it requires a chorus—which, incidentally, was supplied by the Théâtre de la Monnaie. The members of the chorus accordingly, singing in French, engaged in dialogue with the principal actors, who, naturally, were singing in German! The success of the performance was greatly heightened by the admirable conducting of Herr Lohse.

The performances of the 'Ring' cycle were all interesting, and all on a high plane. A Wagner Festival like that of Brussels—where rehearsals were necessarily few—is less homogeneous than similar performances in Germany, where more heed is given to the general concord of the entire company. But a unique opportunity was afforded of hearing many of the world's best singers together on the same stage; and what they lacked in ensemble was amply atoned for in the fine quality of their singing and the subtlety of their technique.

London Concerts.

Peculiar interest was attached to the concert of the Royal Amateur Orchestral Society at Queen's Hall on April 23, by the revival of Goetz's beautiful and much-neglected Symphony in F. It was excellently played, and its charm of melody and refined orchestration gave welcome pleasure. Miss Isolde Menges was heard in an attractive performance of Tchaikovsky's Violin concerto, and songs were given by Miss Gladys Gilderoy Scott. Mr. Arthur W. Payne conducted.

'Hiawatha's Wedding-feast' was the principal number on a programme well carried out by the Central London Choral Society, at the Royal Academy of Music, on April 24. Under the direction of Mr. David J. Thomas, some expressive and bright-toned singing was provided, and agreeable interpretations of the 'Freischütz' and 'Ruy Blas' Overtures were given by the orchestra. Miss Mina Caldow sang pleasantly, and Mr. Harold Wilde was the tenor soloist.

In consequence of the great success of the Tchaikovsky concert given by the New Symphony Orchestra on March 29, an extra concert was arranged for April 27, when Mr. Landon Ronald conducted excellent performances of the 'Casse Noisette' Suite, the 'Pathetic Symphony' and, with Mr. Mark Hambourg as soloist, the B flat minor Pianoforte concerto.

On April 29, Mr. Henschel made his first appearance as conductor of the Handel Society, and the concert, given at Queen's Hall, provided the first performance in England of his 'Requiem.' It proved unassuming music to modern ears, but dignified by high musicianship, felicity of idea, and beauty. The choir experienced little difficulty in giving a thoroughly efficient and expressive performance. The quartet of soloists consisted of Miss Carrie Tubb, Miss Muriel Foster, Mr. Gervase Elwes, and Mr. F. H. Grisewood. The programme included also Handel's 'Ode on St. Cecilia's day,' and Coleridge-Taylor's 'Solemn Prelude' for orchestra and organ.

The concert given by the Wilhelm Sachse Orchestra at Queen's Hall on May 1 had many points of excellence, chief among which were the performance of Dvorák's beautiful G major Symphony, and Beethoven's 'Emperor' concerto, given with Mr. Ernst von Lengyel as soloist. Songs were provided by Miss Phyllis Lett.

A concert was given at Queen's Hall, on May 6, by Mrs. Margaret Meredith, to commemorate the anniversary of the death of King Edward VII. The concert-giver's settings of Owen Seaman's 'The passing of Edward VII.' and of Kipling's 'Recessional,' and her 'Sursum Corda' were performed by the London Choral Society, under Mr. Arthur Fagge; and the first concert-performance in London of a song-cycle from her opera 'The pilgrim's way,' was given by Miss Ada Forrest, Miss Phyllis Lett, Mr. Cecil Fanning (vocalists), Miss Edith Penville (flautist), and Mr. Charles Draper (clarinettist). It consists of unadventurous, refined, melodious music. The remainder of the programme was carried out by the Farmer Road (Leyton) Girls' Choir, Señor Casals, and artists previously mentioned.

The Shapiro Ladies' Orchestra again showed their proficiency at Queen's Hall on May 7 in a programme that included the 'Meistersinger' Overture, Schumann's fourth Symphony, and Beethoven's fourth Pianoforte concerto (with Miss Myra Hess as soloist). Miss Phyllis Lett gave songs by Mrs. Reginald McKenna and Mr. G. H. Shapiro, the conductor.

A company of well-known artists assisted Madame Adelina de Lara in giving a concert at Bechstein Hall on May 1, with a programme that included a number of her compositions.

CHAMBER CONCERTS.

Chamber-music has been scarce in London lately, and the visit of the admirable Geloso Quartet to Bechstein Hall, on April 22, was therefore memorable. Their exceptional powers of refinement were shown in Mozart's Quartet in D minor, Debussy's in G minor, and Beethoven's in C sharp minor, Op. 131.

The concert of the Société des Concerts Français, at Bechstein Hall, on April 29, had the fascination that is always exercised by modern French music, interpreted by artists who understand it. Such are Madame Bathori-Engel (vocalist) and M. Ricardo Vines (pianist), who provided an attractive programme of works by Raymond, Bonheur, Ravel, Grovlez, Debussy, Albeniz, Huë, and de Breville.

At the 'Chelsea' concert, given by Mr. Tovey at Æolian Hall on April 29, it was interesting to hear duets of Brahms sung by Madame Noordewier and Madame de Haan, and an interpretation of Beethoven's 'Volkslieder' for two voices and pianoforte trio. The programme included also Brahms's Clarinet trio in B flat and his Quartet in A, the instrumentalists being Mr. Tovey (pianist), Mr. Adolph Busch (violinist), Mr. Ernest Tomlinson (violist), Mr. Percy Such (violoncellist), and Mr. Charles Draper (clarinettist).

The London Trio, who gave a concert at Æolian Hall on May 7, again turned their attention to their favourite Brahms, and gave a highly-attractive interpretation of his C minor Trio. Schumann's Pianoforte quartet in E flat, given with Mr. Ernest Tomlinson as viola-player, and solo contributions by M. Pecskai, the violinist of the Trio, and Miss Richenda Clayton (vocalist) completed the programme.

London is happily familiar with the results of the association of Messrs. Thibaud (violinist), Casals (violoncellist), and Bauer (pianist), and the re-appearance of these highly-inspired artists at Queen's Hall, on May 20, was a most welcome event. Nothing finer could be wanted than the interpretation which they gave of Beethoven's great B flat Trio, Op. 97. The intimate unity and sensitive beauty of their playing were memorable. Similar interpretations were given of Schumann's D minor Trio, Op. 63, and Dvorák's 'Dumka' Trio.

An interesting concert was given at Æolian Hall on May 20, by Miss Gwendolen Mason (harpist), in the course of which Ravel's 'Introduction and Allegro' for harp, flute, clarinet, and string quartet, was heard. Mr. Percy Heming sang Dr. Ethel Smyth's 'The dance,' 'Possession,' and 'The clown,' with accompaniment of harp and other instruments.

RECITALS.

Brahms's F major Sonata for violoncello and pianoforte was effectively played by M. Kolni-Belozky, a young violoncellist, and Mr. E. Howard-Jones, in the course of a joint recital at Bechstein Hall on April 21. A second recital was given by these artists on April 30. Mr. Theodore Byard's recital at the same hall, on the following day, served to introduce five 'Greek sea-prayers' by Blair Fairchild, which displayed considerable merit. Miss Susanne Morvay's pianoforte playing at Æolian Hall on April 22 was again astonishing in its maturity and technical ease.

An interesting song and sonata recital was given at Bechstein Hall on April 24 by Mrs. George Swinton, who sang *Lieder* with her accustomed expressiveness, Mr. Paul Kochanski (violinist), and Mr. Hamilton-Harty (pianist). The latter artists introduced a cleverly-written Sonata by Karol Szymanowski, and were heard also in Brahms's D minor Sonata.

Mr. Percy Grainger gave virile performances of Brahms's F minor Sonata and Franck's 'Prelude, Air and Finale,' at Æolian Hall on April 29, and introduced a characteristic piece by Mr. Cyril Scott.

Miss Elena Gerhardt, whose unsurpassable *Lieder* singing needs no description, gave a recital of Brahms, Erich Wolff, Hugo Wolf, and Strauss, at Bechstein Hall on May 2, with the additional attraction of accompaniments played by Herr Arthur Nikisch.

Mr. Harold Bauer gave his only pianoforte recital of the season at Bechstein Hall on May 8, and fully satisfied the high expectations of his many admirers present.

Considerable interest was aroused by the recital given on May 8, at the Royal Academy of Music, by Mr. Willie Hubert Davies, a young and exceptionally promising violin scholar of that institution. Over and above a sterling technique, he possesses notable powers of interpretation, as was shown in his performance of César Franck's Sonata in conjunction with Mr. Arthur Alexander. He was also heard in Lalo's 'Symphonie Espagnole.' It is gratifying to find that extra-youthful proficiency that is typical of the age exemplified in a player of British descent.

The brilliant powers of the adolescent pianist, Mr. Max Darewski, were displayed at Queen's Hall, on May 19, in Beethoven's third and Saint-Saëns's second Pianoforte concertos, which were given with the assistance of the New Symphony Orchestra, under Mr. Landon Ronald.

Recitals were also given by Mr. Thomas Perceval Fielden (pianist), Miss Richenda Clayton (vocalist), Mr. Clay Thomas (vocalist), Mr. Packer-Ramsay (vocalist), Mr. Frederic Lamond (pianist) with a Beethoven programme, Madame Mervyl (vocalist), Miss Myrtle Meggy (pianist), Mr. Ernest Schelling (pianist), Miss Muriel Donne and Miss Ivy Parkin (violinist and pianist), Mr. Felix Salmond (violoncellist), Mr. Jules Wertheim (pianist), Miss May Fussell (violoncellist), Miss Helen Henschel (vocalist), Mr. Frank Gleeson (vocalist), Mr. Marcus Brownlow (vocalist), Miss Lucy Polgreen (pianist), Mrs. Harry Bedford (vocalist), Signor Aurelio Giorni (a young and able pianist), Mr. F. S. Kelly (pianist), Madame d'Onyskiewicz (vocalist), with a modern Russian programme, Miss Guiomar Novaes (pianist), Mr. Ernest Groom (vocalist), M. Georg von Lalewicz (pianist), M. Aurelio Giorni (pianist), Señor Joan Manen (violinist), Miss Helen Fayrebankes (vocalist), Mr. Fredric Fradkin (violinist), Mlle. Felia Dorio and Mr. Robert Pitt (vocalists), Mr. Thornely Gibson and Herr Edwin Fischer (vocalist and pianist), Mr. Boris Hambourg (violoncellist), Madame Julia Hostater (vocalist), Miss Lena Maitland (vocalist), Mr. Wesley Weyman (pianist), Mr. Arthur Rubinstein (pianist), Miss Munthe-Kaas (vocalist), Mlle. Renée Feutray and M. Marcel Bonnemain (vocalist and violinist).

Suburban Concerts.

Elgar's 'The Black Knight,' and Macfarren's 'The Lady of the Lake' (chosen in celebration of the Macfarren centenary), were successfully performed by Mr. Munro Davison's Choral Society at the Northern Polytechnic, Holloway, on April 24. The choir of eighty voices gave good effect to both works, and good help was given in the solo work, which was allotted to fifteen artists. Mr. Herbert Hodge was at the organ.

The popular 'A tale of Old Japan,' of Alfred Noyes and Coleridge-Taylor, was performed with great success by the Crystal Palace Musical Society on April 26. Mr. Walter W. Hedgcock, the conductor, produced some excellent effects from his able singers, and the audience, which was exceptionally large, showed great enthusiasm. The solo parts were taken by Miss Mary Leighton, Miss Maud Clough, Mr. Harold Wilde, and Mr. George Baker.

A highly successful concert was given at Fulham Town Hall on April 26 by students—sixty in number—of the Fulham and Putney College of Music, of which Mr. H. V. Miniken is principal.

The Sunday School Union Choral Society gave their annual concert at Stepney Meeting Hall on April 29, under the direction of Mr. George Merritt.

The North Hackney Choral Society brought their first season to a very successful close on May 1. The choral works included Dunhill's 'Tubal Cain,' Faning's 'Miller's wooing,' Leslie's 'The Pilgrims,' and other part-songs. These were all very ably given, although the balance of tone was marred by the shortage of tenors. There was good technique and expression, no doubt due to the training the choir had received from their conductor, Mr. Otley Marshall. The soloists were Miss Stella Farmer, Miss Marion Battishill, Mr. Edward Bennett, and Mr. Walter Kingsley (vocalists), and Miss Nora Freeley (violinist).

A ballad concert was given in St. Bartholomew's Hall, Dalston Lane, on May 2, under the direction of Mr. Clement Meek, with the object of raising funds for improving the church organ, and the venture proved very successful both artistically and financially. Miss Aimée Evetts, Mrs. T. D. Keighly, Miss Winifred Meek, Miss Amy M. Parker (solo violin), Mr. S. H. Waterman, Mr. J. Mawdesley, Mr. Arthur Ward, and Mr. Clement Meek (solo pianoforte) were the principal contributors to an interesting programme.

The Alexandra Palace Choral and Orchestral Society brought its season to a close on May 3, with characteristically striking and attractive performances of Sullivan's 'The Golden Legend' and Stanford's 'Songs of the Fleet.' The solo parts were taken by Miss Esta d'Argo, Miss Ella Caspers, Mr. Gwynne Davies, and Mr. Bridge Peters. Mr. Allen Gill conducted.

The Orpheus Choral and Orchestral Society deserves great credit for their performance of Dr. Walford Davies's cantata 'Everyman' at the Hampstead Conservatoire on May 8, for the work is one that deserves more frequent hearing, and their interpretation of it was one of high significance. The choral music had been well studied, and its execution was fluent and full of appropriate meaning. Good readings of the solo parts were given by Miss Ada Forrest, Miss Lydia John, Mr. Hubert Eisdell, and Mr. Thorpe Bates. Mr. Claud Powell conducted ably.

The Fulham and District Choral Society gave a performance of Coleridge-Taylor's 'A tale of Old Japan,' and Bath's 'Wedding of Shon Maclean,' at the Town Hall, on May 8. The choir sang with their usual fine tone and regard for light and shade. The principals were Miss Christine Bywater, Miss May Peters, Mr. Harold E. Wilde, and Mr. Herbert Tracey. Mr. George Wilby conducted, and Mr. Edgar Wilby led the Society's orchestra.

Mr. Ronald Dussek, organist of St. Matthew's Church, Surbiton, gave a concert at St. Matthew's Hall on May 14, consisting of his own MS. compositions and those of Johann Ladislaw Dussek (1761-1812).

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The most noteworthy of recent events was the week's operatic Festival, provided by the Quinlan Opera Company at the Theatre Royal, from April 28 to May 3, which consisted of the first performance in Birmingham of the complete cycle of Wagner's 'Ring of the Nibelung,' in addition to the 'Meistersingers,' 'The Tales of Hoffmann,' and Verdi's 'Rigoletto.' The latter was specially staged for the appearance of Miss Felice Lyne in the part of Gilda. She also gave a most delightful and fascinating impersonation of the automaton Olympia. Quite an unprecedented interest was taken in the performance of Wagner's monumental music-dramas, the theatre being crowded nightly. Much of the success was due to the excellent orchestra, and to Herr Richard Eckhold's masterly conducting. The principal artists included Miss Perceval Allen, who made her début here in opera, and who was eminently suited for the part of Brünnhilde. The principal tenors were Mr. Francis Maclennan, Mr. Maurice D'Oisly, and Mr. Spencer Thomas; the principal baritones and basses, Mr. Robert Parker, Mr. Graham Marx, and Mr. Karl von Cochem. The artistic personnel also included Mesdames Jeanne Brola, Edna Thornton, Alice Prowse, and Gladys Ancrum. The next visit of the Quinlan Opera Company will be on their return from a tour of South Africa, Australia, and New Zealand, probably in September or October, 1914.

The customary annual concert promoted by the students of the Midland Institute School of Music was held in the Town Hall on May 7, under the directorship of Professor Granville Bantock. Orchestral music was well represented, special interest being attached to the performance of Mr. Clarence Raybould's 'Symphonic Variations,' scored for full orchestra, and conducted by the composer, a former

student of the School of Music. The work, which is still in manuscript, was written for his musical degree of Bachelor of Music conferred upon Mr. Clarence Raybould by the Birmingham University in 1912, he being the first recipient here of such an honour. The composition showed much inventive power and originality in orchestral colouring, and it created an excellent impression. Coleridge-Taylor's 'Characteristic Waltzes' Nos. 1 and 2, Op. 20, were splendidly performed, and a welcome item was Bach's Violin concerto in E, belonging to the Cöthen period (1717-23), accompanied by the strings, with the continuo given on the pianoforte by Mr. Clarence Raybould. Mr. Herbert Povey was the soloist. Rubinstein's Pianoforte concerto in D minor, Op. 70, was played by Mr. W. J. Harris.

The Ladies' Choir took part in the performance of Schubert's Choral Song, 'The Lord is my Shepherd' and Part III. of Professor Bantock's 'Atalanta in Calydon.' Songs were also given by Miss Marie Rowe, Miss Mary Foster, and Miss Elsie Yardley.

Our well-known local pianist, Mr. Arthur Cooke, who is rapidly making a name for himself all over the country, gave a highly interesting pianoforte recital in the Town Hall on May 8.

An account of the important Midland Musical Competition Festival, held in Birmingham, May 20 to 24 inclusive, is given in the 'Competition Festival Record.'

The customary three weeks' season of promenade concerts at the Theatre Royal, under Mr. Landon Ronald's conductorship, begins on Monday, June 2.

BOURNEMOUTH.

The winter season has now been brought to a close. There is, however, no actual cessation of musical events, but merely a slight decrease in the number of important fixtures, for the summer season has now been raised to a position that approximates very closely to that time of the year that is always supposed to be especially preserved for music-making, namely, those months which circle round the winter solstice. After so many weeks of strenuous effort, it is only natural that every one who is bound up with the welfare of the Winter Gardens should be somewhat jaded and languid, so that, although their energies may be requisitioned on not a few important occasions, it is at least fortunate for those who have worked so hard on our behalf throughout the winter that there is a noticeable decline in the number of serious orchestral concerts.

The serial concerts, comprising the Symphony Concerts and Monday 'Pops,' have each reached their appointed end. At the former series we have enjoyed capital performances of Sir Hubert Parry's new Symphony, a work of conspicuous worth and one in which our interest was enhanced by the presence of the composer in the rôle of conductor, and of Brahms's E minor Symphony, Mendelssohn's 'Scotch' Symphony, and the Symphony No. 3 of Tchaikovsky, with which must be coupled the following attractive works, Elgar's 'Froissart' Overture and Arthur Hervey's symphonic variations entitled 'Life Moods.' Soloists of substantial merit have been forthcoming in the persons of Miss Marian Jay (Brahms's Violin concerto), Dr. Rumschyisky (Saint-Saëns's Pianoforte concerto in G minor), Mr. Max Mossel (Violin concerto in A by Sinding), and Mr. Cecil Baumer (Rubinstein's Pianoforte concerto in D minor).

So far as the Monday 'Pops.' are concerned, it is only necessary to record that on April 21 a Beethoven programme was given, of which the first Symphony and the Trio for flute, bassoon, and pianoforte—played by Messrs. Gennin, Chapman, and Birch, members of the Orchestra—were the principal features, and that at the concerts on April 28 and May 5, the programme represented Saint-Saëns and Tchaikovsky, respectively.

On May 15, Sir Charles Stanford was welcomed as conductor of his incidental music to 'Drake'; it was the first concert performance of the Suite, and made many friends by reason of its invigorating qualities. The remainder of the programme consisted of Beethoven's Symphony in F, Sibelius's 'Finlandia' tone-poem, and two movements from Brahms's Horn trio, which were given by Messrs. Trevisone, F. King-Hall, and Montague Birch, of the Municipal Orchestra.

A spirited performance of Edward German's 'Merrie England' was given by the Municipal Choir and Orchestra, under the composer's baton, on April 22, the soloists being Miss Agnes Christa, Miss Gwladys Roberts, Mr. John Roberts, and Mr. David Brazell.

A fair sprinkling of heterogeneous concerts has met the varied tastes of the different sections of the community, visits having been paid by Melsa (orchestral concert), Miss Elisabeth Munthe-Kaas (vocal recital), Madame Blanche Marchesi and Mr. Mark Hambourg (recital), Mr. Percy Grainger (orchestral concert), Miss Marie Hall (orchestral concert), Mr. Thorpe Bates (vocal recital), and Miss Adela Verne (orchestral concert). The third visit within a few months of the Russian Ballet spoke volumes as to the reality of the revival of dancing as a potent attraction in the world of entertainment.

BRISTOL AND DISTRICT.

Clifton Male-Voice Choir gave their eighth annual concert on April 24, at Redland Park Hall, and under the direction of Mr. Walter P. Price gave several part-songs, to the gratification of a large audience. Miss Winifred Thomas and Miss Gwladys Carling sang, and Mr. Maurice Alexander played violin solos with ability.

There was an excellent orchestral concert at the Victoria Rooms on April 25, Mr. George Riseley conducting admirably. In Tchaikovsky's Concerto No. 1, in B flat minor, and Paderewski's 'Polish Fantasia,' the solo parts were finely played by Miss Mildred Pritchard, an accomplished Bristol pianist. Other works in the programme were Beethoven's Overture, 'Leonora' No. 3, Liszt's Hungarian Rhapsodie No. 1, in F, Balfour-Gardiner's 'Shepherd Fennel's dance,' and the Overture to 'Tannhäuser.' These were interpreted with great effect, and much appreciated.

A concert held by the West Bristol Choral Society, on April 26, at the Victoria Rooms, attracted a large audience. Dvořák's 'Spectre's Bride' was creditably given, under Mr. Charles Read's direction, the principal vocalists being Miss Elizabeth Morgan, Mr. Herbert Thompson, and Mr. Graham Smart. The second part of the concert was a miscellaneous selection.

On April 28, Clifton Choral Society gave a pleasing concert at St. John's Parish Hall, White Ladies Road, under the direction of Mr. A. Ernest Hill. Anderton's cantata 'The Wreck of the Hesperus' was agreeably performed, the soloists being Miss Gladys M. Dyer, Mr. H. Aston, and Mr. Stanley Hill, and there were songs by Miss Dyer, Miss A. M. Goad, Miss Ethel Barnard, Miss Margaret C. Dennis, Mr. E. Redwood, Mr. L. E. C. Baker, and Mr. E. Reginald Hill. Pianoforte pieces were contributed by Miss Hettie Applegate and Mr. A. Ernest Hill.

The third concert of the sixth season was given on May 7, by the Bristol Symphony Orchestra at the Victoria Rooms, Mr. Herbert Parsons conducting. Brahms's third Symphony, Mendelssohn's Violin concerto (Mr. Percival Hodgson the soloist) and Grieg's Overture 'In Autumn' were adequately interpreted. Mr. Lionel Dore sang with effect in the final scene from Wagner's 'Die Walküre.'

On April 24, the Yatton Musical Society, under the direction of Mr. Edward Pavey, gave a performance of 'Elijah' in the Parish Church. The soloists were Miss Amy Perry, Miss Beatrice Crabbe, Mr. Francis Wensley, and Mr. Robert Burchill.

Weston-super-Mare Philharmonic Society terminated their forty-eighth season on May 8, with a concert at the Knightstone Pavilion, under the able direction of Mr. Edward Cook. The principal works given were Hubert Bath's 'Wedding of Shon Maclean' and Elgar's 'Songs from the Bavarian Highlands.' Miss Mary Leighton and Mr. Charles Tree were the principal vocalists. The performance afforded gratification to a numerous audience.

In honour of the late Wilhelm Kuhe, it is proposed to found a Kuhe Memorial Scholarship at the Brighton School of Music, open to students of pianoforte playing. The secretaries of the committee are Mr. Richard Northcott, 29, Upper Hamilton Terrace, N.W., and Mr. Sydney Harper, 148, North Street, Brighton.

Gather ye Rosebuds.

Words by Robert Herrick (1591—1674).

Composed by William Lawes (1582—1645).
Arranged from the original three parts as a Part-Song for Quartet or Chorus of Mixed Voices by Granville Bantock.

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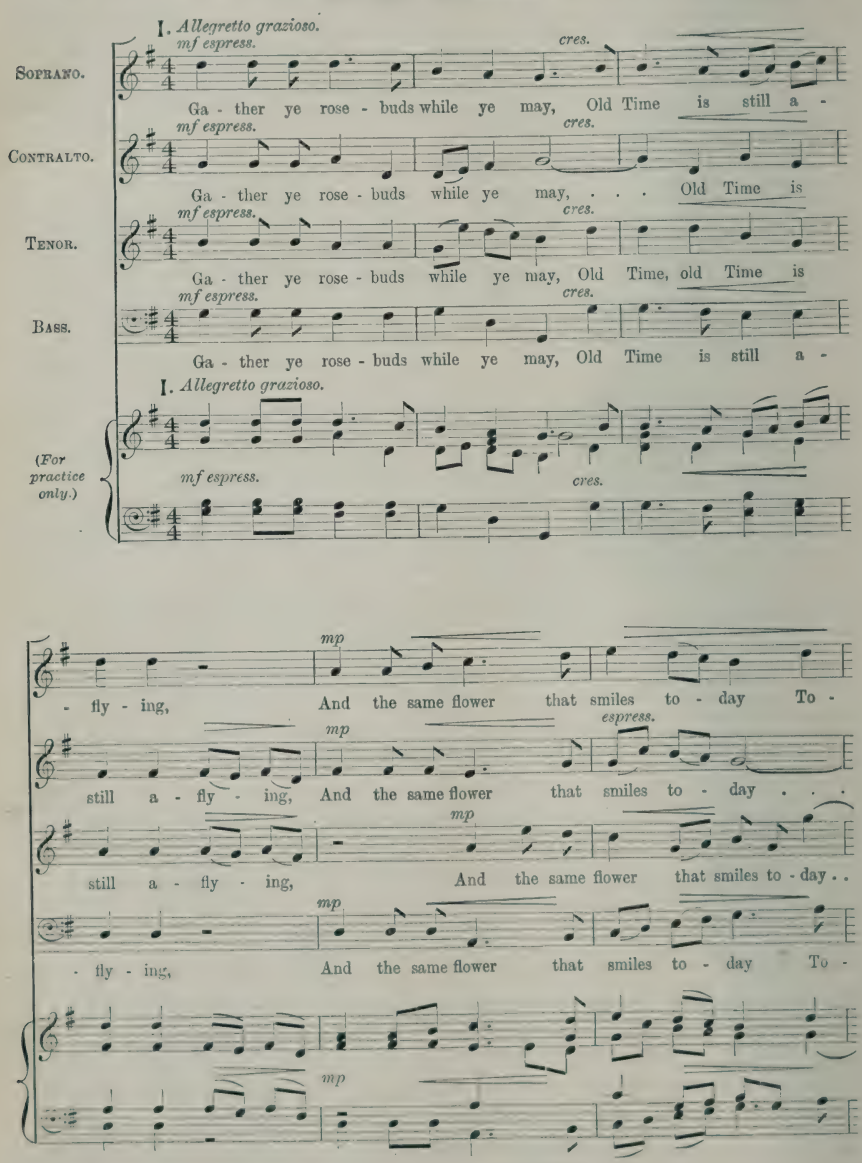

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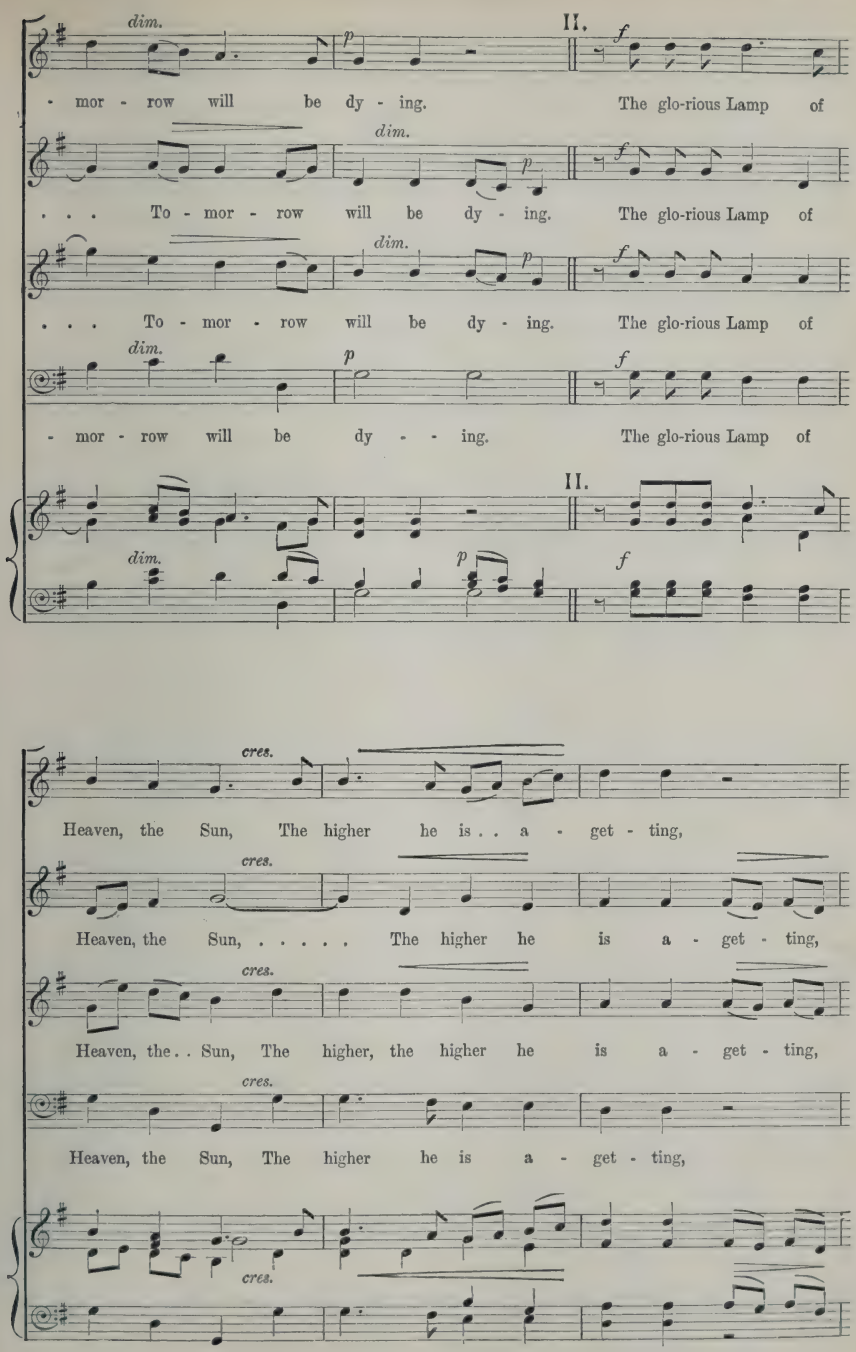
dim.
p
II.
f
- mor - row will be dy - ing. The glo-rious Lamp of
dim.
p
f
. . . To - mor - row will be dy - ing. The glo-rious Lamp of
dim.
p
f
. . . To - mor - row will be dy - ing. The glo-rious Lamp of
dim.
p
f
- mor - row will be dy - - ing. The glo-rious Lamp of
II.
dim.
p
f
cres.
Heaven, the Sun, The higher he is . . a - get - ting,
cres.
Heaven, the Sun, ... The higher he is a - get - ting,
cres.
Heaven, the . . Sun, The higher, the higher he is a - get - ting,
cres.
Heaven, the Sun, The higher he is a - get - ting,
cres.

mp *dim.*

The soon - er will his race be . . run, And near - er . . he's to

mp *espress.*

The soon - er will his race be . . run, ... And near - er . .

mp

The soon - er will his . . race be run, . . And near - er . .

mp *dim.*

The soon - er will his race be . . run, And near - er he's to

mp *dim.*

III.

p *mf espress.* *cres.*

set - ting. Then be not coy, but use your time, While

dim. *p* *mf espress.* *cres.*

he's to set - ting. Then be not coy, but use . . your time, . . .

dim. *p* *mf espress.* *cres.*

he's to set - ting. Then be not coy, but use . . your time, While

p *mf espress.* *cres.*

set - - ting. Then be not coy, but use your time, While

III.

p *mf espress.* *cres.*

mp

you may still go . . mar - ry, For hav-ing once but

mp

. . While you may still go mar - ry, . . For hav-ing once but

mp

you, while you may still go mar - ry, . . For hav-ing

mp

you may still go mar - ry, For hav-ing once but

mp

dim. *p*

lost your prime, You may for . . ev - - er tar - ry.

espress. *dim.* *p*

lost your prime, . . . You may for . . ev - er tar - ry.

dim. *p*

once but lost your prime, . . You may for . . ev - er tar - ry.

dim. *p*

lost your prime, You may for ev - er tar - ry.

dim. *p*

CAMBRIDGE.

On February 14 the University Musical Society performed Verdi's 'Requiem.' Both the choir and the orchestra showed very remarkable progress. Later in the term Dr. Naylor conducted a performance of his own work 'Pax Dei,' which was noticed in our issue for April. Perhaps the most notable achievement in the term's music was a performance by the University Musical Society's orchestra, under Dr. Rootham, of Beethoven's seventh Symphony, with an almost negligible amount of professional assistance. The Society's chamber concerts were given in the Guildhall and on a much larger scale than formerly. They included a visit by the Brussels Quartet and a concert of music by Handel, Hadyn and Mozart, for a chamber orchestra, formed by members of the Society's orchestra. A pianoforte recital by Signor Busoni was the outstanding feature among the usual number of professional concerts.

DEVON AND CORNWALL.

THE THREE TOWNS.

An excellent programme of unaccompanied choral music was selected by Dr. Harold Lake for the annual concert of the Mutley Baptist Choir, which took place on April 30. The high training of the choral singers was well exhibited in Tchaikovsky's 'Angel spirits ever blessed,' Elgar's 'How calmly the evening,' Bach's 'I wrestle and pray,' Mendelssohn's 'Judge me, O God,' and choruses by Leslie and Handel. Rheinberger's Trio for organ, violin and violoncello was played by Dr. Lake, Mr. Percy Lowman, and Miss Winifred Blight.

The choir of Ebrington Street United Methodist Chapel sang Gaul's 'Ruth' on May 4, assisted by an orchestra, the performers numbering eighty. The choral singing was hearty, and good in tone and rhythm.

OTHER DEVONSHIRE TOWNS.

Axe Vale Musical Society, numbering forty voices, gave a concert on April 17, when Mr. W. C. Walton conducted part-songs and choruses. Kingsbridge Wesleyan Choir sang anthems at their concert, also on April 17, and the choir of Newton Abbot Baptist Church gave a miscellaneous programme on the same date, Mr. T. H. R. Player conducting. Seaton Glee Choir gave a successful concert on April 21, directed by Mrs. C. R. Mason and Miss Oldridge; and the St. Cecilia Singers of Axminster contributed glees, on April 23, to a programme consisting chiefly of orchestral pieces by Handel, Gounod, Balfe, Sullivan, &c., by an orchestra of twenty-five, conducted by Mr. A. Norman Kendall. The choirs of the Nonconformist Chapels of Brixham amalgamated to give a sacred concert on April 23, and admirably sang anthems and choruses. Beer Glee Society formed a choral class of fifty voices and sang 'Hiawatha's Wedding-feast,' and part-songs on April 25. The soloists were Mrs. Hurford and Mr. Sutton Jones. Mr. W. C. Wotton conducted. St. Mary's Parish Choir of fifty voices, at Chard, sang 'The Holy City,' on April 25, assisted by an orchestra, and conducted by Mr. A. T. Maynard. Also on April 25, a singing contest for junior members was held at the annual closing concert of the Black Torrington Choral Society, Eveline Sanders and H. Chapman being the first-prize winners among the girls and boys respectively. Mr. S. Pochin conducted an excellent programme of part-songs and choruses sung by Newton Abbot Congregational Choir on April 28; and Budleigh Salterton Wesleyan Choir gave a concert on May 1. The Isca Glee Singers performed several glees and quartets at Seaton on May 2; and the Kelly Quartet contributed to a concert at Tavistock on May 5.

At their twenty-first annual concert, on April 25, Teignmouth Orchestral Society, conducted by Mr. A. J. James, numbered thirty-three performers and played an ambitious programme, including Beethoven's C minor Symphony, Mendelssohn's 'Hebrides' Overture, and pieces by Brahms and Massenet. Exeter Orchestral Society closed the season on April 29 with a performance of Dvorák's 'From the New World' Symphony, Sibelius's 'Finlandia,' and Beethoven's 'Coriolan' Overture. Dr. Wood conducted, and Miss May Bartlett was the vocalist.

A delightful chamber concert was given at Exeter on April 24 by Miss Ruby Davy (violin), Canon Cary-Elwes (violoncello) and Rev. C. W. Smith (pianoforte), with the assistance of Mr. A. G. Wills, vocalist.

Two performances were given on April 23 and 29 of 'H.M.S. Pinafore,' at Ashburton, by Mrs. Herring-Mason's Operatic Society.

It is with a definite sense of bereavement that one reports the disbanding of the Torquay Musical Society. For the last twenty years this combination of orchestral and choral forces has done invaluable work for the district, and has certainly for a long period stood for the highest in art, and has aimed at an artistic standard of performance. The works selected for study have invariably been taken from among the best, and an earnest purpose has inspired the workers. The reason given for the collapse is 'lack of public support.' This memorial cannot be closed without a tribute to the artistic and careful work through many years of Mr. T. H. Webb, who resigned the conductorship two years ago owing to failure of health; nor without expression of hope that the cessation of the work of the Society may be temporary.

CORNWALL.

Many glee parties, male choirs, and choral Societies have sprung up in quiet country districts of Cornwall as the result of the County Music Competitions, founded four years ago. Though these appearances must be regarded in many cases as tentative, they are encouraging to those who labour for the good of the people by the spread of the elevating art of music. It was most gratifying to find the ambitious effort of Perranporth and District Choral Society to perform 'Elijah' was amply justified by the standard reached on April 17, for the success achieved exceeded anything they had previously attained.

Mr. W. J. Johnston conducted, and the choir sang with good precision and attention to light and shade, and with dramatic spirit in the 'Baal' numbers. Mr. Matthew Clemens gave invaluable assistance on the organ, and the principal singers were Miss W. Carter, Mrs. Tredinnick, and Messrs. Truscott and Old. Parts I. and II. of the 'Hiawatha' trilogy were admirably sung by Tywardreath Choral Society on April 17, under the conductorship of Mr. Brennand Smith. St. Ives Malé Quartet, who at the recent County Competitions won the first prize for the third year in succession, sang at a concert on April 14, at Carbis Bay; and on the same date Marazion Male-Voice Choir gave a concert at Gwinear, Mr. J. H. Trudgeon conducting. A Service of Song was performed by Rock United Methodist Choir on April 17, with such musical success as showed them to be a choir of good capabilities. Mr. James Andrews conducted. Land's End Choral Society, on April 19, at Sennen, sang the test-pieces with which they had won certificates at the Country Competitions, Miss E. E. Carter conducting. Gunnislake Male Choir sang choruses, and selections were played by an orchestra on April 22, and the choir gave another concert on May 7, at Albaston. To sing Mendelssohn's '95th Psalm' on April 25, the choirs of the Wesleyan and United Methodist Churches of Bude amalgamated under the direction of Mr. J. H. Treleven. Some excellent singing was accomplished by Mousehole Male Choir on April 27, and on the same date Torpoint Wesleyan Choir gave a sacred concert, conducted by Mr. C. Broad. A new choral combination, named Cawsand and Kingsand Male-Voice Choir, has been organized at these little fishing villages, under Mount Edgcumbe Park. The first concert on May 2, conducted by Mr. S. Langdon, was in every way a success. A sacred concert was given by Redruth Primitive Methodist Choir, on May 4, Mr. S. Nicholas directing at the organ. The singers attained their chief success in the anthem, 'Be Thou exalted.' The children of Camborne district school, and other competitors in the County Competitions, gave concert-performances of the test-music at Camborne on May 7, Mr. Fred Luke organizing and conducting. The recently formed Orpheus Choir at Looe sang part-songs on May 14, with creditable effect, and Looe Male Quartet contributed to the same programme.

A varied selection of music was played by the Looe Orchestral Society on April 24, when Mr. T. H. Northam conducted the players in pieces by Zehle, Aletter, Suppé,

Seebold, and Joyce. The Looe Male Quartet also contributed. Though working so far away from musical opportunity, the Penzance Orchestral Society are doing an unsuspected amount of good for the people and for music in their isolated corner. Under their conductor, Mr. Walter Barnes, they study seriously and with perseverance works of high standard, and too much praise cannot be given them for the artistic and capable manner in which, on May 5, they played the Grieg Concerto in A for orchestra and pianoforte (Miss Ethel Tonking being the soloist), the characteristic dance numbers from the 'Casse Noisette Suite' and the Dream Pantomime from 'Hänsel und Gretel.' It was refreshing to meet players so earnest and artistic in spirit and performance. The vocalist was Miss Fifine de la Côte, and the proceeds of the concert were given to the Cornwall County Music Competitions Society. At the annual meeting of this Society on May 13, it was reported that the debt which rested on the funds was that which had been incurred in the organization of the first year's work and the first year's competitions. The annual Festivals now practically paid for themselves, but it was most desirable that this initial debt should be cleared off. Lady Mary Trefusis was re-elected hon. secretary of an influential committee.

DUBLIN.

On April 23, the Dublin Orchestral Society gave the third concert for the season in the Gaiety Theatre. César Franck's Symphony in D minor—which was played here for the first time—created a deep impression. The 'Egmont' Overture, the love scene from Berlioz's 'Romeo and Juliet,' Bach's choral prelude, 'Wachet auf,' arranged by Dr. Esposito for orchestra, and Svendsen's 'Carneval in Paris,' completed the programme.

The visit of the Quinlan Opera Company from May 12 to 17, was memorable for the first performances in Ireland of Wagner's 'Ring' in its entirety. The Festival was very successful. The performances were interesting to Dublin folk, as several Dublin people have been engaged for the tour, including Miss Nita Edwards, who was one of the Rhine Maidens in 'Rheingold' and 'Götterdämmerung,' and a Valkyrie in 'Die Walküre.'

The Sunday Concerts at Woodbrook were resumed on May 4. The programmes have included Mendelssohn's 'Italian,' Beethoven's No. 1, and Mozart's in E flat, Symphonies. The soloists have been Miss Edith Mortier, and Mr. T. W. Hall (vocalists), and Miss Fanny Davies, the well-known pianist.

The Feis Ceoil began on May 19, too late for a report in this number.

EDINBURGH.

A unique opportunity was afforded some two thousand people of hearing Mendelssohn's 'Festgesang' performed by a male-voice choir in St. Cuthbert's Church on May 18. Mr. Robert Burnett was soloist. The choir, containing many professionals, was specially organized for the occasion—namely, a Masonic Service. The accompaniments were supplied by the organ, brass, and drums, and Mr. Cowie conducted. The climaxes were at times thrilling. With the exception of a performance of Félicien David's 'The desert,' by the male members of Mr. Moonie's choir last year, and the same work some years previously, Edinburgh audiences have had no opportunities of realising the dramatic possibilities of such male-voice combinations.

It is with regret we notice the retirement of Mr. Collinson, organist of St. Mary's Cathedral, from the conductorship of the Royal Choral Union. A record of his arduous labours with this Society has appeared from time to time in these pages for the last thirty years. No conductor in the city is so affectionately spoken of by his choristers, and into all his oratorio performances he breathed that spirit of reverence which is sadly lacking in many modern interpretations.

The National Brotherhood Festival will take place at the Crystal Palace on August 30, when the Festival Male-voice Choir will sing on the Handel Orchestra, under the direction of Mr. G. William Williams. Choral competitions will also be held.

LIVERPOOL.

The centenary of Wagner's birth was fittingly celebrated in Liverpool, thanks to Mr. Quinlan's enterprise, by a first complete performance of the 'Ring of the Nibelungen,' which was given in the Royal Court Theatre during the week commencing May 5. It may be thought a tardy recognition, as far as Liverpool is concerned. We are, however, not entirely ignorant of the 'Ring,' as the 'Valkyrie' and 'Siegfried' have been given here before.

For the performances, Mr. Quinlan provided vocal principals of high repute, and an adequate orchestra of sixty-five, which overflowed into the stalls of the theatre and was accordingly far too visible. This, however, could not be helped, and the fine array of players, which Mr. Eckhold ably conducted, was also noticeable for the quality of its wind instruments, both wood and brass. Special scenery was built for Liverpool by Messrs. Elkan Bros., and everything was done to accommodate the mechanical demands of the dramas to the limited resources available. Under the existing conditions, the performances were a great success, although there might have been more crowded audiences.

The vocalists who filled the principal rôles included Miss Florence Easton (who distinguished herself as Sieglinde), Miss Perceval Allen (an admirable Brünnhilde), Miss Jeanne Brola, Miss Alice Prowse, and Miss Gladys Ancrum.

The principal male members of the cast were Mr. Spencer Thomas (Siegmund), Mr. Maclennan (Siegfried), Mr. Robert Parker (Wotan), Mr. C. Magrath (Hunding), Mr. Graham Marr (Gunther), Mr. K. von Cochem (Hagen), Mr. W. J. Samuell (Alberich), Mr. Meux and Mr. Maurice D'Oisly (Loge). Of the four performances, those of the 'Valkyrie' and 'Siegfried' were exceptionally good.

On the evening preceding the 'Ring,' Verdi's 'Rigoletto,' with Miss Felice Lyne as Gilda, was played, and another indication of the necessity of catering for the popular taste in view of treasury requirements, was later given in the choice of 'Tales of Hoffmann' and 'Faust.' Both performances, given at lower rates of admission, drew large audiences.

The visit of the D'Oyly Carte Opera Company to the Royal Court Theatre, after an absence of two years, was very successful, and the excellent performances of 'The Mikado,' 'Pinafore,' 'Trial by Jury,' &c., earned special appreciation.

At the annual meeting of the Rodewald Concert Club a satisfactory financial report was adopted. In criticising the season's programmes, Father Burge suggested that modern music seemed to have had more than its fair share, and in particular he advocated the claims of English song writers. The chairman, Dr. C. W. Hayward, agreed that they ought to encourage native compositions, but music was international. The object of the Club was to provide the best music by the best performers who could be secured. Their interesting chamber concerts had been the means of introducing several excellent local players and singers to public notice. Dr. A. W. Pollitt was re-elected hon. treasurer of the Club, of which Mr. Ernest Bryson was re-elected Chairman.

The annual general meeting of the Philharmonic Society, which was held on May 16, passed off expeditiously and harmoniously, lasting a bare half-hour. There was a noticeable absence of any contention. In the printed statement of the accounts for the past season, the receipts from the subscriptions to the boxes, stalls, and galleries were £5,361, and the expenditure £4,560, which included a sum of £3,116 for band, organist, and conductors, and £965 for principal artists. For the hire of the Hall £1,391 was received, and the debit balance remaining on the cost of reconstruction was reduced from £1,505 to £1,315. Sir Frederic Cowen having resigned the permanent conductorship, which he has held for sixteen seasons, it is not at present intended to appoint another permanent conductor, and the committee have consequently engaged 'guest' conductors for the ensuing season, in accordance with recent procedure which has added a new and varied interest to the concerts. The chairman (Mr. Nicholson) remarked that the committee regarded the financial side of the report—although important—as secondary to the interests of musical art, and it was generally considered that last season was eminently satisfactory from a musical point of view. Engagements for next season had been made with Sir Frederic Cowen to conduct four concerts, M. Safonoff

(two), Mr. Landon Ronald (two), M. Gabriel Pierné (one), and M. Rachmaninoff (one). Probably Mr. Busoni and Mr. Albert Coates would be added to the list.

At the meeting of the Liverpool Church Choir Association, held on May 19, to discuss preliminaries for the thirteenth Festival in December next, it was announced that Sir Hubert Parry had accepted the committee's invitation to attend the Festival. If unable to write a composition specially for the occasion, owing to the pressure of his many engagements, Sir Hubert will conduct the performance on Festival scale of his anthem, 'Hear My words,' and the final chorus from 'Judith,' 'Put off, O Jerusalem.' Nine compositions having been sent in by local composers, at the invitation of the committee, the manuscripts were submitted to Sir Hubert Parry, whose recommendation of a work which he considered suitable fell on a setting of the Magnificat and Nunc dimittis, composed by Mr. Samuel Lees, organist of St. Andrew's, Bebington, which will accordingly be sung at the Festival.

The Lord Bishop of Liverpool has requested the Church Choir Association to organize a surpliced choir of 1,000 men and boys formed from choirs which have taken part in the annual Festivals, to sing at the ceremony of the opening of the new Gladstone Dock, for which purpose their Majesties The King and Queen will visit Liverpool on July 11. In addition to a short service, including choral responses and a hymn, the great choir will sing two patriotic choruses by native composers, which have been fitly chosen in Elgar's 'Land of Hope and Glory' and H. Hugo Pierson's 'Ye Mariners of England.' The band of H.M. Irish Guards will provide the accompaniments, and Mr. Burstall, Cathedral organist, will conduct.

MANCHESTER AND DISTRICT.

A retrospect of the Beethoven Amateur Orchestral Society has been issued in celebration of the completion of twenty-five years' work under the one conductor, Mr. E. Gordon Cockrell. The Society was established in 1888, with Sir Charles Hallé as its first president and there are still six active playing members who have been in from the start. The objects were laid down as 'the study and performance of such classical and other high-class music as comes within the scope of amateur ability.' In its initial season the numbers rose from 21 to 63, and its weekly rehearsals have gone on without cessation, the late Dr. Henry Watson taking the baton on the few occasions when Mr. Cockrell was absent. During the Orchestra's third season Mr. John Coates sang for the first time in Manchester and, too, *en amateur*. Attempts to run in co-operation with the Choral Society proved unsuccessful, and were abandoned in 1893. On the demolition of the old 'Gentlemen's Concert Hall' (the Midland Hotel now standing on this site), the Beethoven Society sought refuge in the Town Hall, where its concerts have since been given, the artistic mind finding pleasure in the renowned Ford Madox Brown frescoes on its walls, no less than in the music. Not content with always paying its way, the Society has raised approximately £1,300 for various charitable institutions in this period. Amateur organizations are not the easiest things in the world to keep alive, for enthusiasms are not always keen, and in this connection it may be remarked as somewhat singular that not merely this Beethoven body, but similar organizations in such centres as Bolton, Rochdale, Oldham, Blackburn, should not have more fully appreciated the benefits accruing from the preparation for and participation in the bigger Lancashire competitive Festivals where orchestral classes are a regular feature.

The Manchester Musical Society has had a most successful season artistically, and is evidently being managed in an enlightened spirit; nobody else in Manchester would tackle the style of work performed at its concerts, and suggestions have been made that publishing be added to its other activities. Arrangements for next winter are already in an advanced state. Balling is to lecture to the members, and there are to be concerts by Mr. Harold Brewerton and Miss Dorothy Silk; a wind-quintet evening arranged by the Hallé bassoon-player, Mr. A. Camden; recitals by Mr. Francis Harford and Mr. Baynton Power, and an evening of Mr. J. H. Foulds's work.

The 170-year-old Gentlemen's Concerts Society has escaped a deficit and is making its usual lavish preparations for the next winter. Rachmaninoff, Gervase Elwes, Vivian Burrows (a young Lancastrian violinist, commended both by Richter and Balling), Muriel Foster, Münthe Kaas, Tina Lerner, are booked, and not by any means the least interesting will be the appearance of two of Joachim's nieces, the Sisters von Aranyi, one of whom has inherited her uncle's famous 'Strad.'

During the summer months the Henry Watson Music Library, taken over by the Manchester Corporation Libraries on Dr. Watson's death, is to be re-arranged, classified, and catalogued. The number of borrowers has grown from 300 to about 2,000, and the absence of complete cataloguing has been seriously felt. During last season an attempt was made to add full scores of works not already in the Library, which were being performed at Hallé's; in the near future, the Libraries committee hopes to add more modern scores, so essential to present-day students.

During April, the third triennial testing of the voices in the Hallé Choir was completed, 400 singers having passed before Mr. R. H. Wilson, who reports that the results have been more satisfactory than on previous occasions, both in vocal quality and musical efficiency; many young voices from 18 to 25 years of age have been drafted in of late years, and Mr. Wilson records that Manchester can find plenty of tenors. He is probably under a misapprehension when stating that 'no other Society in the country—perhaps in the world—was called upon to do the work of the Hallé Choir in the same amount of time.' If it were true, it would hardly be a matter for congratulation, for it is notorious that some of the choral concerts in the later years under Dr. Richter were quite inadequately rehearsed. Better fewer works perfectly done than a greater number indifferently performed.

It will not be known what are the prospective Hallé arrangements until about mid-June; but opera promises to play an unusually important part in early October, when, under the Denhof management, Balling and Cortolezis will conduct the 'Ring' dramas, and 'Elektra' and 'Rosenkavalier.' At the latter end of April, the Carl Rosa Opera Company paid one of its most successful visits to Manchester. In Messrs. Fleischer, Neville, and Wegener, they have a trio of most capable singers, and Miss Hill and Miss Miranda also are really of the first-class. Mr. Walter van Noorden, in addition to conducting, manages to find time for propagandist work, although his ingenuity in this respect is not equal to that of Mr. Charles Manners. Still, on the eve of their recent Manchester visit, Mr. Van Noorden met the members of the active Playgoers' Club in this city, and gave them and the Manchester public a good 'straight talk.' He said that here the Carl Rosa Company had to depend mainly on the support of the foreigners (this being true of other centres too); he must rely on 'Carmen,' 'Faust,' 'Trovatore' to pull them through the week, there never being good houses for 'Lohengrin.' Then, every new work that was produced in Manchester was religiously condemned by 'a certain newspaper'—Mr. Van Noorden appearing to hold the quaint view that, as newspapers were commercial undertakings, the company which gave the biggest advertisement got the best and longest notice.

Now, it is patent that folks who are accustomed to good orchestral playing all through the winter, find the average operatic orchestra comparatively tame, and frankly the good singing usually provided by the Carl Rosa company is worthy of much better orchestral playing; still, the fact is becoming more and more evident that in the North opera is being more appreciated. At Blackpool, the centre of one of the ablest-managed competitive Festivals, the Carl Rosa Company played for one week at Christmas and the New Year, 1911; for twelve days same period, 1912; and has been booked for a three-weeks' season for this year-end. Opera seasons can be arranged on a cheaper season-ticket basis if the theatres are big enough to accommodate big audiences; and if the price is right, people will go in large numbers. That is the crux of the whole business: meet the music-hall on its own ground, and the box-office phase of the operatic problem is practically solved.

NEWCASTLE-ON-TYNE AND DISTRICT.

To tour the globe with Wagner's 'Ring' is a task of great magnitude, and Mr. Quinlan is to be honoured for his boldness in grappling with its difficulties. After some weeks of rehearsing in the immediate locality, the initial performance of the Tetralogy was given in the Tyne Theatre on April 23 and the three successive nights. In spite of a few minor mishaps, the stage matters ran smoothly, and except for a few inequalities in the personnel, the performances reached a high level. In 'Rheingold' and 'Walküre' the cast was almost uniformly excellent, both dramatically and vocally. 'Siegfried'—perhaps the most externally-attractive of the four dramas—received also a fine interpretation; but 'Götterdämmerung' fell much below the level of the others. Mr. Robert Parker's conception of Wotan robbed the baffled god of the boredom anti-Wagnerites credit him with, and made him a truly noble figure—commanding, dignified, and heroic. As his warring spouse, Madame Edna Thornton was responsible for some of the most enjoyable singing of the week. She appeared also as Erda and Walträute with commanding success. Miss Perceval Allen had a difficult task in replacing Miss Agnes Nicholls, who was such a splendid Brünnhilde in 'Die Walküre,' on the company's last visit, but her performance was very satisfactory. Miss Florence Easton made a charming 'Sieglinde,' and her husband, Mr. Francis Maclennan, was buoyant and invigorating in the title-rôle of 'Siegfried.' Great disappointment was caused by his non-appearance in the concluding drama. Neither of the Nibelungs was physically proportionate, but Mime was cleverly portrayed by Mr. Sydney Russell, although the cunning of the dwarf was not insisted on sufficiently, and Mr. W. J. Samuell and Mr. Graham Marr, who shared the part of Alberich, were both dramatic and effective. Mr. Maurice D'Oisly gave a skilful interpretation of the difficult part of Loge, and Misses Alice Prowse, Nita Edwards, and Mabel Dennis were vocally and personally as attractive as daughters of the Rhine should be. Mr. Richard Eckhold piloted his forces through the perils of a first performance with great skill, and secured a restrained and well-balanced rendering of the orchestral part of the score. 'Die Meistersinger,' 'Tales of Hoffmann,' and 'Rigoletto' were also staged.

Miss Victoria Hopper, a local lady who possesses a voice well adapted for coloratura singing, and who has been studying at the Royal College and abroad, gave a recital on April 30, and received an enthusiastic welcome.

The Choir of Elswick Road Wesleyan Church gave another performance of Brahms's 'Requiem' on Sunday, May 4, and attracted a large audience. Mr. H. Y. Dodds was the organist, and his brother, Mr. George Dodds, who conducted, is to be congratulated on the excellent standard attained by his choir.

On Saturday afternoon, May 17, in connection with the local section of the I.S.M., Brahms's second Pianoforte quartet was played by Mr. W. G. Whittaker (pianoforte), Messrs. J. Mark, J. Tucker, and J. Griffiths (strings), and Mr. T. Henderson gave an illustrative talk. Mr. C. F. Lloyd, a well-known amateur, occupied the chair.

Announcements for next season are: Newcastle and Gateshead Choral Union: Dr. Walford Davies's 'Song of St. Francis' (conducted by the composer), 'The Hymn of Praise,' and an unaccompanied concert. Tynemouth, Whitley and District Choral Union: 'Elijah,' the German 'Requiem,' and Schubert's 'Rosamunde' music. Armstrong College Choral Society: Bach's Church cantata, 'Thou Guide of Israel,' eight-part motet, 'The Spirit also helpeth us,' and Von Holst's 'The Cloud Messenger.'

NORWICH.

The concert of the Philharmonic Society on May 8, was the occasion of an interesting and gratifying function—the presentation of plate and a cheque to Dr. Bates in recognition of his twenty-five years' service as organist at the Cathedral and of his inspiring influence on music in Norwich. The musical programme, which he directed as conductor of the Society, contained Tchaikovsky's fifth Symphony, impressively interpreted, and Mozart's D minor Pianoforte concerto. Miss Guiomar Novaes, the youthful pianist, played with astonishing maturity and purity of expression. Songs were given in refined manner by Mrs. George Swinton. Parry's 'Blest Pair of Sirens,' in which the Norwich Choral Society took an efficient part, brought the concert to an excellent ending. The organist was Dr. Bunnett.

NOTTINGHAM AND DISTRICT.

For the most part the season has concluded, but a few events of interest occurred at the latter end of April.

Miss Feilman's pupils' concert, on April 14, was noticeable for the great vocal promise of those who took part. The programme concluded with a sacred cantata for choir and soli, entitled 'Bethlehem,' by Carl Reinecke.

At Grantham, on April 16, Miss Emily Hart, ably assisted by Mr. Sydney Brook (violoncellist) and Mr. E. C. H. Elsmore (pianist), gave a delightful and interesting vocal recital. Miss Hart's selection included a song-cycle by W. Y. Hurlstone.

On April 17, the students at the University College here, gave their annual concert, under the direction of Professor Henderson. The chief item of interest was a fine performance of Stanford's 'Revenge,' in which the choir gave an excellent account of themselves. Mr. Farnsworth and Miss Ivy Bonnell contributed songs. The choir, which was nearly two hundred strong, gave a fine performance of a number of part-songs by Sullivan and Elgar. The ladies' voices were heard to great advantage in Elgar's 'The Snow,' and an excellent performance of Mozart's motet, 'O God, when Thou appearest,' brought the concert to a conclusion. The orchestra which supported the choir played a charming minuet by Elgar, and Järnefeldt's 'Preludium.'

The Nottingham Sacred Harmonic Society have issued their programme for next season, which includes performances of Elgar's 'King Olaf,' with Miss Gleeson-White, Mr. Alfred Heather, and Mr. Stewart Gardiner, on November 26; 'Messiah,' with Miss Alice Baxter, Miss Violet Oppenshaw, Mr. Frank Webster, and Mr. Robert Radford, on December 26; Sullivan's 'Martyr of Antioch,' with Miss Laura Evans Williams, Miss Joan Ashley, Mr. Ivor Walters, and Mr. Bridge Peters, on February 12; and Dvorák's 'Stabat Mater' and Dr. Lyon's 'Man of Sorrows,' with Miss Carrie Tubb, Miss Alice Lakin, Mr. John Cheetham, Mr. Percy Hemming, and Mr. Thorpe Bates, on March 26.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Aberdeen.—The Madrigal Choir concluded its thirty-second season on Saturday, April 26, when the programme included two fine madrigalian examples, 'Flora gave me fairest flowers' (Wilbye), and Morley's 'Fire, fire, my heart,' and representative part-songs by Bantock, Balfour Gardiner, Stanford, Coleridge-Taylor, Rutland Boughton, and Cowen. An unusual departure was the inclusion of examples of Church music, namely, Mendelssohn's 'Hear my prayer,' T. Tertius Noble's 'Fierce raged the wild billow' and 'Souls of the righteous,' and Martin's 'Holiest, breathe.' During the past season the Madrigal Choir has studied and performed some thirty-three examples of part-songs and madrigals representing all schools of writing, and the general standard of performance has been one of real excellence, which reflects to the credit of the Society and their conductor, Mr. Arthur Collingwood. At a recent concert of the Aberdeen Male Choir the programme included Brahms's 'Alto Rhapsody,' with Miss Maggie Kirkbride as soloist, J. R. Dear's 'Songs of the open air,' with Mr. John Cooper as soloist, and representative part-songs by Vaughan Williams, Granville Bantock, Coleridge-Taylor, MacDowell, Brewer, and others. Mr. A. Collingwood conducted, and played accompaniments. A performance of the 'Messiah' was given on April 16, with the object of aiding the new building scheme of the

Sick Children's Hospital, and a committee representing various musical Societies of the city was responsible for the inception and carrying out of the scheme. The choir and orchestra of 400 were conducted by Mr. Collingwood. The soloists were Miss Nessie MacDougal, Miss Betty Watt, Mr. W. E. Gauld, and Mr. William Arthur. Mr. Mr. Burwood Nicholls was at the organ.

Bruton (Somerset).—The eighteenth annual concert of the Choral Society took place on May 8, when Coleridge-Taylor's 'A tale of Old Japan' was performed. The work aroused great interest. The second part of the programme was devoted to some excerpts from Act 3 of 'Lohengrin,' including the Overture, and a miscellaneous selection. The principal vocalists were Miss Olive Stringer, Miss Primrose Gray, Mr. Walter Glynn, and Mr. R. A. Grant. Miss Margaret Baily played a violin solo, and the Rev. E. Capel-Cure a violoncello solo. Mr. Rowland Hughes conducted, Miss Nannie Harding being responsible for the accompaniments.

Builth Wells.—The Philharmonic Society, under the able conductorship of Mr. A. P. Morgan, performed the 'Messiah' on Wednesday evening, April 23. The Society has been in existence some years, but this is generally admitted to be their most successful achievement. The principals were Miss Jennie Ellis, Miss Eria Gwyn, Mr. Dan Jones, and Mr. David Hughes. There was an efficient orchestra, led by Mr. Walter Whitaker.

Cape Town.—The completion of twenty-five years of good work by Dr. T. Barrow Dowling as organist and choirmaster at St. George's Cathedral, was signalised on April 12 by a complimentary banquet, at which a handsomely bound copy of 'Hymns Ancient and Modern' was presented to him.

Chippenham (Wilts.)—The Choral Society gave Mendelssohn's 'Hymn of Praise' on April 23 at St. Paul's Church, in the presence of a thousand listeners. Mr. W. R. Pullein conducted, and the solo parts were taken by Miss C. Bush and Mr. Sydney Coltham. Mr. G. H. Freeth was at the organ.

Cinderford.—A highly creditable performance of 'Hiawatha's Wedding-feast' was given by the Cinderford and District Choral Society, recently, as part of an interesting miscellaneous concert. The band and choir, under Mr. George Krear's direction, numbered 100 performers. The tenor soloist was Mr. Albert Watson, and both he and Miss Dorothy Dawe contributed songs. The performance of German's 'Beauteous morn,' given by the Cinderford Ladies' Prize Choir, and of Dudley Buck's 'Hymn to Music' by the Society, added to the interest of the occasion.

Corsham (Wilts).—The Chippenham Amateur Orchestra gave their annual concert in the Town Hall on April 30. The programme included a 'Pomp and Circumstance' March by Elgar, Sibelius's 'Valse Triste,' Luigini's 'Ballet Egyptienne,' and Hungarian Dances by Brahms. Mr. W. R. Pullein conducted.

Crowborough.—'Elijah' was performed in good style by the Crowborough and Jarvis Brook Musical Society on April 29, under the direction of Herr E. Grimm. The soloists were Miss Florence Fleming, Miss May Peters, Mr. J. A. Kellet, and Mr. R. E. Miles.

Great Yarmouth.—At a recent concert of the Musical Society, Elgar's 'Caractacus' was performed with excellent effect under the direction of Mr. Haydon Hare. The romance and dramatic meaning of the music were well realised, and choral technique was of a good order. The solo parts were taken by Miss Dorothy Silk, Mr. Joseph Reed, Mr. Charles Knowles, and Mr. Joseph Ireland.

Guildford.—A successful performance of Coleridge-Taylor's 'Hiawatha,' was given by the Guildford Choral Society on May 7. The soloists were Miss Maude Willby, Mr. Cynlais Gibbs, and Mr. Julien Henry. The leader of the orchestra was Mr. H. Wynn-Reeves, and the conductor Mr. Archibald Hollier.

Hanley.—In honour of the Royal visit to the Potteries a concert was given by the North Staffordshire Symphony Orchestra at the Victoria Hall on April 22. Under Mr. John Cope's direction the Orchestra gave attractive performances of Brahms's 'Academic Festival' overture, Grieg's 'Peer Gynt' Suite, Weber's 'Oberon' overture, a movement from Beethoven's 'Emperor' Pianoforte concerto (with Miss Eileen Cheatle as soloist), and movements from Mendelssohn's Violin concerto (with Miss E. M. Caddick as soloist).

Hobart (Tasmania).—The Orpheus Club have to be congratulated upon the success of their concert given in the Town Hall, on Monday evening, March 31, under the conductorship of Mr. P. Planche-Plummer. The programme included eight part-songs given by the choir, and solos provided by Mr. Percy Marchant and Mr. C. Stanway (vocalists), and Miss Mary Cowan (pianist).

Johannesburg.—A vocal recital was given at the Carlton Hotel by Madame Ethel Le Marchant on April 3. The programme, which was a comprehensive one, contained works by Max Bruch, Gounod, Wolf, Meyerbeer, Schubert, Schumann, and Rubinstein. Madame Santanese Wedlake (harpist) and Mr. Percy Eastman also contributed to the programme. There was a large audience.——A highly creditable performance, by Mr. R. B. Lloyd, of Beethoven's 'Emperor' Pianoforte concerto was the outstanding feature of the concert given by the Musical Society on March 12. Other numbers in an interesting programme were Walford-Davies's 'Solemn melody,' German's 'Henry VIII. dances,' and songs contributed by Miss Blodwen Hopkins. Mr. F. W. Peters conducted, and secured excellent results from the orchestra.

Leamington.—A successful concert was given under the direction of Mr. E. Roberts-West by the Leamington Madrigal Society on April 30, with a programme that was made seasonable by the inclusion of Sterndale Bennett's 'The May Queen.' The choral singing was expressive and effective, and great popularity was earned by the soloists, Miss Edith Kirkwood, Miss Marjorie Lees, Mr. Jesse Hackett, and Mr. James Coleman. The proceedings included a miscellaneous musical programme and a may-pole dance prettily executed by girls from the Municipal Day School.

Leicester.—The Kibworth and District Choral Society gave a performance of 'Elijah' at the Village Hall on April 24. The choral singing under Mr. Richard Iliffe's direction had considerable merit, and creditable work was done by the soloists, Miss Jessie Imlay, Mrs. Richard Iliffe, Mr. J. H. Bouns, Mr. C. H. Iliffe, and Mr. A. J. Freeland.——The annual invitation concert of the Leicester Orchestral Union took place with exceptional success at the Temperance Hall on April 24. An excellent programme included Schumann's first Symphony, Tchaikovsky's 'Casse Noisette' Suite, Schubert's 'Rosamunde' Overture, and Sinigaglia's 'Piedmontese Dances.' Mr. B. H. Burrows, the conductor, elicited good results from the proficient orchestra. The soloists of the occasion were Miss Rose Feilmann (vocalist) and Miss Grace Burrows (violinist).

Ludlow.—The Choral Society closed their fifty-fifth season on May 8 with a performance of Parry's 'Pied Piper of Hamelin,' under the conductorship of Mr. H. C. L. Stocks. The programme included Lee Williams's 'Twilight,' and German's 'Nell Gwyn' Dances (played by the Ludlow Orchestral Society). The vocalists were the Hon. Mrs. Eustace Hamilton-Russell, Mr. G. H. Perrins, and Mr. W. R. Batey. The orchestra was led by Mr. J. W. Austin.

Maidstone.—The Orchestral Society, under the conductorship of Mr. F. Cole, gave an exceptionally good concert on April 28, in the Corn Exchange. Making all allowance for professional help, the work reached a very high level for an amateur Society. The programme included the March and Chorus from 'Tannhäuser,' the 'Egmont' Overture, Elgar's two pieces 'Dream children,' Mendelssohn's Pianoforte concerto in G minor (with Mrs. Stansfeld Prior as soloist), a Romance for strings by F. Gilbert Lamb,

performed for the first time, and Sibelius's 'Finlandia,' Bizet's Suite (No. 1) 'L'Arlésienne,' Berlioz's 'Marche Hongroise,' and songs contributed by Miss Gilderoy Scott. Mr. Lamb's first effort at orchestral work has quiet melodic charm and superfluous length. Mr. Cole conducted ably.

Northampton.—A Coleridge-Taylor night was given by the Musical Society on May 8, the programme consisting of his two most popular choral works, 'A tale of Old Japan' and 'Hiawatha's Wedding-feast.' In both cases the choir sang with spirit and appropriate expression, and much credit was done to the training received at the hands of Mr. C. J. King, the conductor. The solo parts were taken by Miss Laura Evans-Williams, Miss Effie Martyn, Mr. Frank Webster, and Mr. George Parker.

Okehampton.—The annual concert of the Choral Society was given on April 23, and was a distinct advance on any previous performance, both from an artistic and financial point of view. Mendelssohn's 42nd Psalm and Stanford's 'Revenge' were given, the solos in the former work being admirably sung by Miss Maud Tellam. Mr. Sydenham Janes conducted, and the accompaniments were supplied by a string orchestra. Songs by Miss Tellam, violoncello solos by Mr. G. C. Pike, and a part-song, completed an attractive programme. Miss Olive Beard was an efficient accompanist.

Reading.—At the jubilee concert of the Philharmonic Society, which took place on April 23, an admirable performance of 'The Dream of Gerontius' was given under the direction of Mr. Osmond Daughtry. The choir not only executed the difficult music with confidence, but produced the right atmosphere and expressive meaning. The solo music was well interpreted by Miss Maria Yelland, Mr. Hubert Eisdell, and Mr. George Parker.

St. John's (Newfoundland).—Three performances of 'The Messiah' have recently been given by the Bach Choir, the last taking place on May 6. Large audiences attended, and the standard of the singing was high. Mr. A. H. Allen conducted.

Stourport.—Hegar's 'The Wandering Jew' was performed for the first time in England on April 23, by the Stourport Choral Society, under the direction of Mr. George Jackson. The melodiousness and high seriousness of the work made a deep impression. It has many difficulties, which, however, the choir overcame admirably. The programme also included 'Hiawatha's Departure,' which was performed with spirit. The solo parts were taken by Miss May Eaves, Mr. Ernest Howell, and Mr. James Coleman.

Tonbridge.—The twenty-sixth concert of the Tonbridge Choral Society took place in the Big School (kindly lent by the Headmaster) on April 30, when a most impressive performance of Brahms's 'German Requiem' was given, under the conductorship of Mr. George J. Kimmins. Miss Winifred Trusler (of Tonbridge), and Mr. Montague Borwell were the soloists. Mr. H. C. Stewart presided at the organ, and a small orchestra of strings, horns, and trumpets provided the accompaniments. There was a large and most appreciative audience. A short miscellaneous selection, which included Mendelssohn's 'Judge me, O God' and Walford Davies's 'Solemn Melody,' preceded the principal work.

Toronto.—The return of Dr. A. S. Vogt, conductor of the Mendelssohn Choir, from his 'Wanderjahr' was celebrated by two semi-public dinners, given at the National Club and the Arts and Letters Club. It is hoped that the Mendelssohn Choir will be able to visit England in 1915, and to aid their purpose it is proposed to raise a guarantee fund of $75,000.

Torrington.—An effective performance of Elgar's 'The banner of St. George' was the chief feature of a successful concert given by the Choral Society on April 23, under the direction of Mr. F. J. Webber. The soprano soloist was Madame Katharine Gerrish, and in the miscellaneous programme which followed, solo contributions were made by Mr. J. M. Northcote, Mr. H. G. McWhinnie (flautist), and Miss E. Meredith (violoncellist).

Tywardreath.—On April 17, a successful concert was given by the Choral Society under the direction of Mr. Brennand Smith. Attractive performances were given of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha,' and solo numbers were contributed by Miss Minnie Searle, Mr. Will Foster, Mr. Sydney Smith (vocalists) and Mr. C. G. Pike (violoncellist).

Watford.—At the School of Music a lecture was given on April 9, on 'Brahms and his songs,' by Mr. A. C. Chapell-Harverson. Illustrations were given by Mr. Lionel Carr.—The first two movements of Beethoven's fifth Symphony were played by Mr. Victor Duane's orchestra at the Public Library on April 30. The programme also included Mackenzie's Benedictus, Mr. Duane's 'The golden candlesticks,' and some solo numbers.

Wellingborough.—An excellent concert, with a performance of Elgar's 'King Olaf' as its central feature, was given by All Saints' Choral Society on April 24. The good training received at the hands of the Rev. W. E. Terry was shown in the tone and expression of the choral singing. The solo parts were taken by Miss Laura Evans-Williams, Mr. Frank Webster, and the Rev. Richard Spurrell. In the miscellaneous section of the concert the choir was heard in Elgar's 'My love dwelt in a Northern land,' and 'Britons, alert!'

Winchester.—The Test Valley Musical Society came to Winchester on May 6, and gave an excellent concert, at which Stanford's 'Songs of the Fleet,' Balfour Gardiner's 'News from Whydah,' and Beethoven's seventh Symphony were the chief features of the programme. Under Mr. E. H. Moberly's direction, expressive and effective performances were given, especially of the work of Stanford, in which Mr. Charles Tree was the solo vocalist. The concert was highly successful, and considerably raised the prestige of the Society.

Woking.—The ambitious experiment of performing Tchaikovsky's 'Symphonie Pathétique' was recently undertaken with great credit by the orchestra of the Musical Society, under the direction of Mr. Patrick White. The same programme included Stanford's 'The Revenge' and Mendelssohn's 'Loreley,' in which the choir of the Society were heard to advantage.

Wooburn.—Creditable ability was shown by the Wooburn Male-Voice Choir at a concert on April 23, when Stanford's 'To His flocks,' and Pinsuti's 'Good-night, beloved,' were the principal choral numbers in the programme. Mr. E. J. Hazell conducted.

Wokingham.—Alfred R. Gaul's 'The Holy City' was effectively performed by the Philharmonic Society on April 28, under the direction of Mr. G. V. Durbridge, with Miss Nellie Stevens, Miss Ethel Stevens, Mr. Willie Martin, and Mr. Harry Collier as principals. Each of these artists contributed to the miscellaneous part of the programme, in which Miss Marjorie Choules (violinist) and Miss Dorothy Choules (violoncellist) were also heard.

Foreign Notes.

ANTWERP.

Some choral works by M. Emile Wambach, including a 'Propter veritatem,' 'Stabat Mater,' 'Super flumina,' and 'In exitu,' and Frank van der Stucken's 'Pagina d'amore,' for orchestra, were heard at the fourth Concert Populaire.

BADEN-BADEN.

The comic opera 'Die beiden Automaten' was recently played for the first time by the ensemble of the Karlsruhe Court Opera.

BALTIMORE.

A musical Festival has taken place recently under the auspices of the Oratorio Society (conductor, Mr. Joseph Pache). The programmes included, besides well-known works such as 'The Messiah,' Tchaikovsky's fifth Symphony, and Beethoven's fifth Pianoforte concerto, Melarmet's 'Columbus' cantata, and the oratorio 'Quo Vadis,' by Nowowiejsky.

BARMEN.

The Barmer Volkschor recently gave a concert devoted to compositions by Richard Strauss. The programme included the orchestral works 'Also sprach Zarathustra,' 'Till Eulenspiegel,' and the 'Symphonia Domestica.' The love duet from 'Feuersnoth,' and the songs 'Pilgers Morgenlied,' 'Morgen,' and 'Cäcilie,' were also heard.——The répertoire of the Municipal Theatre has recently been very varied. Performances have taken place of Wagner's 'Tristan und Isolde' and 'Lohengrin,' Lortzing's 'Zar und Zimmermann,' and 'Der Wildschütz,' Meyerbeer's 'Afrikanerin,' Adam's 'Postillon von Lonjumeau,' Verdi's 'Il Trovatore' and 'Otello,' 'Tiefland' by Eugen d'Albert, Johann Strauss's 'Fledermaus,' and 'Der Zigeunerbaron' and 'Ariadne auf Naxos,' by Richard Strauss.

BERLIN.

Ernst von Dohnànyi's comic opera 'Tante Simona,' and his Tanzpantomime, 'Der Schleier der Pierrette,' were recently given for the first time at the Deutsches Opernhaus.——The Fitzner Quartet produced a new 'Sizilianische Serenade' for string quartet by Jan Brandts-Buys.——The event of the month was a Festival of four concerts given under the management of Concert-Direction Hermann Wolff. Bach's Mass in B minor (sung by the Philharmonic Choir under Professor Siegfried Ochs), Beethoven's Choral Symphony, and Brahms's first Symphony were the chief features of a programme that was mainly classical. A chamber-music concert was given with the help of the Klingler Quartet.——Giovanni Paisiello's once famous opera 'Il Barbière di Siviglia' proved of considerable interest when revived by Herr Falk, on April 19, at the Neues Königliches Opern Theater.——The Singakademie (conductor, Professor Georg Schumann) terminated its season with a performance of Brahms's German Requiem.——Considerable interest was aroused by a concert devoted to compositions by a nineteen-year-old Danish composer, Rudolf Immanuel Langgaard. A Symphony in B minor, a 'Preludio patetico' for organ, and an orchestral work, 'Sphinx,' all showed much talent and technical accomplishment.——In connection with the celebrations of the twenty-fifth anniversary of the Emperor's reign, a number of special operatic performances will take place at the Royal Theatres. The works chosen for representation include Wagner's 'Der Ring des Nibelungen,' and 'Der Rosenkavalier' and 'Ariadne auf Naxos' by Richard Strauss.——A bust of the late Professor Dr. Joseph Joachim was recently placed in the vestibule of the Königliche Hochschule für Musik, where he was principal for many years.

BINGEN.

Under the direction of Herr Knettel the Cäcilienverein recently performed Dvorák's beautiful 'Requiem.'

BOLOGNA.

Signor Ferruccio Busoni has recently given eight pianoforte recitals with sensational success.

BONN.

The annual chamber-music Festival, given under the auspices of the 'Beethovenhaus,' took place during the days April 27—May 1. The programmes included, besides well-known classical works, Vivaldi's Concerto for three violins and string orchestra, some old English madrigals, and works by Max Reger. Among the artists taking part, the Rosé Quartet and Herr Eugen d'Albert were particularly appreciated.

BRESLAU.

A performance of Monteverde's opera 'Orfeo,' is to be given at the Municipal Theatre on June 8.——Richard Strauss has composed a Festival March for the 'Jahrhundertfestspiel' by Gerhart Hauptmann, which is to be given here during the present month.

BRUSSELS.

Saint-Saëns's opera 'Proserpine' was given for the first time at the Théâtre Royal de la Monnaie. The composer was present and was warmly received.——The last Ysaÿe concert of the season took place on April 20, and was conducted by M. Vincent d'Indy. The programme included M. d'Indy's symphonic variations 'Istar' and the 'Symphonie sur un chant montagnard français,' Chausson's Symphony in B flat major, and smaller compositions by P. de Bréville, Duparc, Roussel, and Debussy.——Performances of Debussy's 'Pélleas et Mélisande,' and of a number of Wagner operas (in German), including 'The Flying Dutchman,' 'Tristan und Isolde' and the 'Ring,' closed the season at the Théâtre Royale de la Monnaie.

BUDA-PEST.

At the third concert of the National Conservatoire the new fifth Symphony for orchestra, soprano and baritone soli, by Julius Major, was produced under the direction of M. Alois Gobbi.

CAGLIARI.

A three-act opera, 'Zulma,' by Signor Romano Romani, was produced with very great success at the Opera Theatre.

COLOGNE.

Bach's 'St. Matthew' Passion and Gabriel Pierné's choral work 'The children's Crusade,' constituted the programme of the tenth and eleventh Gürzenich concert (conductor, Herr Fritz Steinbach).——After a rest of several years, Weber's opera 'Oberon' (in Mahler's edition), was revived at the Opera House.

CÖTHEN.

Under the patronage of Duke Friedrich the Second of Anhalt, the nineteenth Anhaltisches Musikfest took place on May 3 and 4, under the conductorship of Herr Franz Mikorey. Among the works heard were Beethoven's Triple Concerto and 'Missa solemnis,' Mahler's fourth Symphony in G major with soprano solo, and Draeseke's 'Osterszene' from Goethe's 'Faust,' for baritone solo, chorus and orchestra.——At a chamber music matinée Pianoforte trios by Tchaikovsky and Mikorey were played.

DARMSTADT.

The annual operatic Festival has this year been devoted to Wagner's works. 'Der Ring des Nibelungen' was given under the direction of Messrs. Leo Blech and Bruno Walter.

DORTMUND.

Dr. Otto Neitzel's opera, 'Barbarina,' was lately given for the first time at the Municipal Theatre. The work was well received.

DRESDEN.

Walter von Walthershausen's opera, 'Oberst Chabert,' achieved a considerable success when given recently, under the direction of Herr Kutzschbach, for the first time, at the Royal Opera.

GÖRLITZ.

Heinz Thiessen's first Symphony, in C major, Op. 15, was played for the first time, under the direction of Herr Arnold Schattschneider.

GOTHA.

The late Felix Draeseke's opera 'Merlin,' composed during 1904-05, was successfully produced at the Court Theatre on April 18. The work is distinguished by high intellectuality, and contains many exalted and beautiful pages. The event aroused more than local interest.

HALLE.

The Wagner Centenary was celebrated by a cycle of 'The Ring,' given at specially low prices.——'Parsifal' is to be given here next season. The Town Council have voted £1,400 in support.

HAMBURG.

An opera, 'Daniel in der Löwengrube,' by Madame Amelie Nikisch (the wife of Herr Arthur Nikisch), is to be produced at the Municipal Theatre.——Herr José Eibenschütz terminated his Symphony Concerts with a performance of Mahler's second Symphony. On the same occasion Bernhard Sekles's 'Kleine Suite' was heard. ——An opera, 'Der Heilige,' composed (to his own libretto) by Max Wolff, has been produced at the Municipal Theatre.

ISERLOHN.

A festival concert of compositions by Friedrich Gernsheim took place recently. Among the works heard were a Symphony in B flat major, Op. 62; Overture, 'Zu einem Drama'; Fantasiestück for violin and orchestra, and a number of the composer's best songs.

KÖNIGSBERG.

A Symphony in C minor, by Paul von Klenau; Delius's 'Brigg Fair,' Mahler's fourth Symphony, and Max Reger's 'Lustspielouverture,' were recently played at the Symphony Concerts conducted by Herr Max Brode.

LEIPSIC.

W. von Waltershausen's 'Oberst Chabert' has been given for the first time at the Municipal Theatre.——Goldmark's Symphony, 'Ländliche Hochzeit,' was played under the direction of Herr Otto Lohse, at an extra Gewandhaus-concert given for the benefit of the pension fund of the Orchestra.——The Singakademie (conductor, Herr Wohlgemuth) gave a performance of Sgambati's interesting 'Requiem.'——The Town Council has increased the annual grant to the two Municipal Theatres from 350,000 marks to 700,000 marks (£35,000).

LILLE.

The Société de Musique Ancienne submitted an interesting programme at the last concert of the season. Among the works heard were the 'Ave verum' of Josquin des Près, and that of Mozart, two choruses from Handel's opera 'Heracles,' and Concerto for four violins and orchestra, by Leonardo Leo.

MAGDEBURG.

The Wagner Centenary is to be celebrated by the Municipal Theatre with a performance of 'Die Meistersinger,' at which admission will be free to all parts of the house.

MILAN.

A new opera, 'L'amore dei tre re,' composed by Italo Montemezzi to the libretto of Sem Benelli, was successfully produced at the Scala Theatre on April 10.——Signor Busoni has given eight pianoforte recitals with triumphant success.

MÜNCHEN-GLADBACH.

Mahler's first Symphony and Delius's 'Brigg Fair' were played for the first time, under the direction of Herr Gelbke.

MUNICH.

Hugo Wolf's Symphonic-poem, 'Penthesilea' was played at a concert of the Musikalische Akademie (conductor, Herr Bruno Walter).——Richard Strauss's 'Wanderers Sturmlied' was sung for the first time by the Lehrergesangverein.——The Town Council has voted £1,000 in support of a scheme for giving a number of Wagner performances at cheap prices.——An interesting Symphony in F minor and Prelude to an opera, 'Der Paria,' by the talented composer Friedrich Schuchardt, were introduced at a concert conducted by Herr Ernst Mörike.

NICE.

A new two-act opera, 'La vie brêve,' by Manuel de Falla (libretto by Carlos Fernandes Shaw), was produced at the Casino Municipal.——Shortly before the termination of the opera season, Jaques-Dalcroze's charming two-act opera 'Les Jumeaux de Bergame' was given, for the first time in France, at the Opera House.

NÜRNBERG.

Rubinstein's finest opera, 'Der Dämon,' was revived at the Municipal Theatre, where also the first performance in Germany of B. Loovsky's one-act opera, 'Der Faktor,' also recently took place.

PALERMO.

Leoncavallo's opera 'Mimi Pinson,' was produced with success at the Teatro Massimo. The work is a new and much improved version of his opera 'La Bohème.'

PARIS.

After an impressive ceremony, a beautiful monument of Emanuel Chabrier was recently unveiled on the grave of the composer, at the Montparnasse cemetery.——Guy Ropartz's three-act opera, 'Le pays,' composed to the libretto by Charles Le Goffic, was produced at the Opéra-Comique, on April 16.——Concerts by Kubelik and Madame Melba (who had not appeared for several years) have been among the many interesting features of the season.——On April 26, Brahms's 'Tragic Overture' was played by the Colonne Orchestra at the Trocadéro, for the first time in Paris.——On April 18, the Société Nationale de Musique gave an interesting concert, the programme including Samazeuilh's 'Sommeil de Canope,' a symphonic-poem with chorus, 'Jardin de Marguerite,' by Roger Ducasse, and an early symphonic-suite, 'Printemps,' by Debussy.——The three-act comic opera 'Panurge,' a posthumous work by Massenet, was produced on April 25 at the Théâtre Lyrique de la Gaité. The libretto by Messrs. Georges Spitzmüller and Maurice Boukay is an adaptation of Rabelais's 'Panurge.' The work was very well received. The Opéra-Comique on the following day gave the composer's opera 'Manon,' for the 800th time. ——M. Vincent d'Indy's 'Chant de la Cloche' was performed under the composer's direction at a concert given by the Schola Cantorum.——Miss Mary Garden made her re-appearance at the Grand Opéra in Richard Strauss's 'Salome.'——Miss Kathleen Vierke, a young English singer with a fine mezzo-soprano voice, made her début at the Salle Pleyel on April 18 with complete success.

PRAGUE.

A 'Ballettpantomime,' entitled 'Zlatorog,' written by the late Erich Wolff, was produced at the Czech National Theatre with considerable success.

ST. PETERSBURG.

The intended performances of Wagner's 'Parsifal' have been vetoed throughout Russia for alleged religious considerations.

STRASSBOURG.

Two interesting new works, the Symphonic-poem 'Sappho,' by Auguste Bopp, and Leon Boelmann's 'Scènes du moyen âge,' were produced at a Philharmonic concert.

STUTTGART.

The Lehrergesangverein recently produced two songs for male choir, 'Ballade' and 'Gelübde,' Op. 29, by Max von Schillings.

WARSAW.

A new opera, 'Medusa,' by the talented composer, Ludomir von Rozycki, was produced at the Opera House.

ZÜRICH.

Under the direction of Dr. Lothar Kempter, the first European performance, outside Bayreuth, of Wagner's 'Parsifal' took place on April 13 with very great success.

The annual meeting of the Union of Graduates in Music was held on May 15, at the Criterion Restaurant. The president, Professor Niecks, was chairman. At the banquet Sir Edward Elgar was elected to the presidency for the ensuing year. Professor Niecks, Sir Hubert Parry, Sir Frederick Bridge, Sir Alexander Mackenzie, Dr. Pearce, Professor Percy Buck, and Sir Walter Parratt spoke.

Miscellaneous.

Dr. Charles Maclean gave a lecture-recital on 'Rubinstein as pianoforte-composer,' before the Musical Association, at Broadwoods' Rooms, on the afternoon of May 20. Rubinstein, he said, was half Slav and half Jew. Original unimitative creative power in deviation from the norm was the sole final test of eminence in musical composition; and from this point of view Rubinstein was the greatest musical genius which Russia had yet produced. Remarks that his music was an emanation from Mendelssohnianism were absurd and untrue. The Leipsic School was founded on the Volkslied, with mannerisms such as the quick presentation of the dominant. Slav folk-song, if any, underlay Rubinstein. The instinctive phrase of the Leipsic School was a very short one, that of Vienna longer, and that of Rubinstein longer still. Rubinstein was a born melodist. The works played in illustration were: A 'Song without words,' and Rubinstein, Op. 26, i. (contrasted as to form); a chorus each from 'Elijah' and 'Paradise Lost' (contrasted as to phrase-length); Nocturne from Op. 28; 'Enjouement,' from Op. 51; and two movements from Sonatas Opp. 20 and 41 (regarding complete independence from Chopin and Liszt); 'Contredanse,' from Op. 14 (as the most gifted 'quadrille' ever written).

H.R.H. The Duke of Connaught paid a visit of inspection on May 19 to the new building of the Royal Academy of Music, of which Institution he is president, and which was formally opened last year by Prince Arthur in his father's absence in Canada.

We are informed that Herr Eugen d'Albert has decided to give, during the autumn, a concert of Mr. Cyril Scott's works, under the auspices of the Tonkunstlerverein, Vienna, of which Herr d'Albert is president.

Mr. Harry Evans, conductor of the Liverpool Welsh Choral Union, has been appointed Director of Music at the University College of North Wales, and musical instructor to the students in training.

Mr. W. A. Morgan, who is widely known, and is one of the promoters of the Cardiff Musical Festival, has taken over the control of Messrs. Vert's concert-agency.

Mr. Raymond Roze announces an autumn season of opera in English at Covent Garden, commencing on November 1, during which he will produce his work 'Joan of Arc.'

Mr. C. T. Bishenden commenced on May 15 a new series of lectures, delivered at 105, New Oxford Street, on 'Victorian composers and singers.'

Mr. John Mundy has joined the Henkel Pianoforte Quartet as violoncellist in the place of Mr. Darbyshire Jones.

Answers to Correspondents.

Dickie, N.B.—You will probably find what you require in the following list of works, all of which are obtainable from Messrs. Novello: 'Rebekah' (Barnby), 'Emmaus' (Brewer), 'Bethlehem,' 'Olivet to Calvary,' and 'Song of Thanksgiving' (Maunder), 'Lauda Sion' (Mendelssohn), 'The darkest hour' (Moore), 'The daughter of Jairus' (Stainer), 'Seed-time and harvest,' and 'The story of Bethlehem' (West).

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R. M., Paris.—Particulars of the Leeds Festival are to be found in our April issue (p. 231) and, more briefly, in the advertisement columns of the present issue.

Caleb.—We cannot trace either of the chants you send us.

K.—It is of course impossible to answer such a question in print.

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The Twenty-Ninth of May.

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If all the World were Paper.
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186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	The Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of evening	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall... ...	,,	3d.
209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence...	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious, thirsty fly	,,	2d.
224	Good night, beloved ...	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer night	,,	1½d.
227	King Witlaf's drinking horn	,,	3d.
228	Tars' Song	,,	3d.
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	The Village Blacksmith	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in despair	,,	3d.
236	The way to build a boat	,,	4d.
237	I loved a lass, a fair one	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning...	,,	3d.
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream ...	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart is cold	,,	2d.
250	Love and mirth ...	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn ...	,,	3d.
255	The land of wonders ...	,,	3d.
256	Yelittle birds that sit and sing	,,	2d.
257	How soft the shades of evening creep ...	,,	1½d
258	How sweet is summer morning	,,	2d.
259	Now May is here ...	,,	3d.

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262	The Curfew bell... ...	,,	3d
263	The Warrior	,,	3d.
264	Love's heigh-ho! ...	,,	3d.
265	Good-night, good rest...	,,	3d.
266	The Fairies	,,	1½d.
267	Cradle Song	,,	3d.
268	Morning Song	,,	3d.
269	Ye pretty birds	,,	3d.
270	More life	,,	3d.
271	Sweet content	,,	3d.
272	Sea Song ... ... (T.T.B.B.)	,,	3d.
273	The stars are with the ,,	,,	2d.
274	Autumn ... ... ,,	,,	3d.
275	Highland War Song ,,	,,	3d.
276	Shortest and longest ,,	,,	3d.
277	Windlass Song ... ,,	,,	3d.
278	O Lady, leave thy silken	,,	3d.
279	Lover's Parting... ...	,,	3d.
280	Shepherds all and maidens	,,	1½d.
281	Night, sable goddess ...	,,	3d.
282	Hence, all you vain delights	,,	3d.
283	Swallow, swallow, hither wing	,,	3d.
284	Hardy Norseman	...De Pearsall	1½d.
285	Nymphs are sporting ...	,,	3d.
286	O who will o'er the downs	,,	1½d.
286*	Ditto (A.T.T.B.) ...	,,	1½d.
287	Who shall win my lady fair	,,	1½d.
288	Why with toil	,,	1½d.
289	When Allen-a-Dale went	,,	1½d.
290	I saw lovely Phillis ...	,,	1½d.
291	River Spirit's song (A.T.T.B.)	,,	3d.
292	I was upon a Spring-tide day	,,	3d.
293	Take heed, ye shepherd swains	,,	1½d.
294	Spring returns (S.S.A.T.B.)	,,	2d.
295	Great god of love (8 voices)	,,	3d.
296	In dulci jubilo. Carol...	,,	3d.
297	Song of the Frank companies	,,	3d.
298	How bright in the May-time	,,	3d.
299	Winter Song	,,	3d.
300	Bishop of Mentz ...	,,	1½d.
301	When last I strayed ...	,,	2d.
302	See how smoothly ...	,,	2d.
303	Let us all go maying ...	,,	2d.
304	List! Lady, be not coy	,,	3d.
305	O ye roses	,,	3d.
306	Sing we and chaunt it (8 voices)	,,	2d.
307	Ditto (4 voices)	,,	2d.
308	Red Wine flows (T.T.B.B.)	,,	2d.
309	Shoot, false love, I care not	,,	1½d.
310	Laugh not, Youth, at Age	,,	4d.
311	Down in my garden fair	,,	3d.
312	Adieu! my native shore	,,	2d.
313	Purple glow the forest...	,,	2d.
314	Caput apri defero ...	,,	3d.
315	A Chieftain to the Highlands	,,	2d.
316	A King there was in Thule	,,	2d.
317	Come, let us be merry...	,,	2d.
318	Mihi est propositum (A.T.B.B.)	,,	2d.
319	Light of my soul ...	,,	3d.
320	Lay a garland	,,	3d.
321	Summer is y-coming in	,,	2d.
322	Why should the Cuckoo's	,,	3d.
323	Why weep, alas! ...	,,	3d.
324	There is a paradise (A.T.B.B.)	,,	3d.
325	O! all ye ladies fair and true	,,	2d.
326	War Song of the Norman Baron	,,	2d.
327	Why do the roses ...	,,	2d.
328	Sweet as a flower in May	,,	2d.
329	Praise of good wine (T.T.B.B.)	,,	2d.
330	{ Watchman's Song (T.T.B.B.) / Ditto (S.A.T.B.) }	,,	2d.
331	Waters of Elle (S.S.A.T.B)	,,	2d.
332	No! no! Nigella (8 voices)	,,	2d.
333	Sir Patrick Spens. In 10 parts	,,	4d.
334	Already snow has fallen	Franz	1½d.
335	At parting	,,	1½d.
336	The fairest time... ...	,,	1½d.
337	Spring's faith	,,	1½d.
338	May Song	,,	1½d.
339	A morning walk... ...	,,	3d.
340	Home that I love ...	F. Abt	1½d.
341	Eventide	,,	1½d.
342	O thou world so fair ...	,,	3d.
343	Spring's awaking ...	,,	1½d.
344	Night Song	,,	1½d.
345	Evening glow on the woods	,,	3d.
346	Dost thou hear the trees	F. Hensel	1½d.
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354	When Spring	,,	4d.
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361	Echo's last word ...	,,	1½d.
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363	Keep time, keep time ...	,,	3d.
364	Lo, the peaceful shades	,,	1½d.
365	Not for me the lark is singing	,,	3d.
366	Spring, the sweet Spring	,,	3d.
367	Take heart	,,	3d.
368	The fishing boat ...	,,	1½d.
369	The lark	,,	3d.
370	The moon shone calmly bright	,,	3d.
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372	The swing	,,	3d.
373	The wrecked hope ...	,,	3d.
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375	Twilight now is round us	,,	3d.
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388	In the woods ...	,,	3d.
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390	Adieu to the woods	,,	3d.
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394	All is still	,,	1½d.
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400	The triumph of Death	C. Holland	3d.
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402	The bright-haired morn	S. Reay	3d.
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411	See where with rapid bound (6 v.)	,,	3d.
412	Those dainty daffodillies (5 v.)	Morley	3d.
413	Dainty, fine, sweet nymph	,,	3d.
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415	Fair virgins, wash (6 v.)	Palestrina	3d.
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430	Lo! where the rosy-bosom'd hours	,,	4d.
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457	The arrow and the song	W. Hay	3d.
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(SECOND SERIES.)

SLEEPING

PART-SONG FOR S.A.T.B.

THE WORDS OLD ENGLISH

THE MUSIC COMPOSED BY

EDWARD GERMAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto.

SOPRANO. *p* *mf*
Weep you no more, sad foun- tains, What need you flow so fast?.. Look

ALTO. *p* *mf*
Weep you no more, sad foun - tains, What need you flow so fast? Look

TENOR. *p*
Weep you no more, sad foun - tains, What need . . you flow so fast?

BASS. *p* *mf*
Weep you no more, sad foun - tains, What need you flow so fast? Look

Andante con moto. ♩=72.

(For practice only.) *p* *mf*

dim. *p*
. . how the snow-y mountains Heav'n's sun doth gen-tly waste, doth gen - tly

dim. *p*
how . . the snow-y moun-tains Heav'n's sun doth gen-tly waste, Heav'n's sun . . doth gen-tly

mf *dim.* *p*
Look how the snow-y moun-tains Heav'n's sun doth gen-tly waste, Heav'n's sun . . doth gen-tly

dim. *p*
how . . the snow-y moun-tains Heav'n's sun doth gen-tly waste, doth gen - tly

dim. *p*

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A little faster. *mf* *p*

waste! But my sun's heav'n - ly eyes View . . not your weep - ing, your

mf *p*

waste! But my sun's heav'n - ly eyes . . View not your weep - ing, your

mf

waste! But my sun's eyes View . . not your weep - - -

mf

waste! But my sun's heav'n - ly eyes View not your weep - - -

A little faster. *p*

mf

Tranquillo. *pp*

weep- ing, . . That now lies sleep- ing, soft - ly sleep-ing, that now lies

pp

weep-ing, That now lies sleep- ing, soft - ly sleep-ing, that now lies

p *pp*

. ing, That now, now lies sleep- ing soft - ly, now lies

p

. ing, That now, now lies sleep- ing soft - ly, now lies

Tranquillo. *pp*

dim.

sleep-ing, now soft - ly lies sleep-ing. . . . . .

dim.

sleep-ing, now soft - ly lies sleep-ing, now soft - ly, now soft - ly lies sleep - ing. . .

dim.

sleep-ing, now soft - ly lies sleep-ing, now soft - ly, now soft - ly lies sleep - ing. . .

dim.

sleep-ing, now soft - ly lies sleep - ing. . . . . .

dim.

Tempo 1mo.

p *mf*

Sleep . . is a re - con - ci - ling, A rest that peace be - gets; . . Doth

p *mf*

Sleep . . is a re - con - ci - ling, A rest that peace be - gets; Doth

p

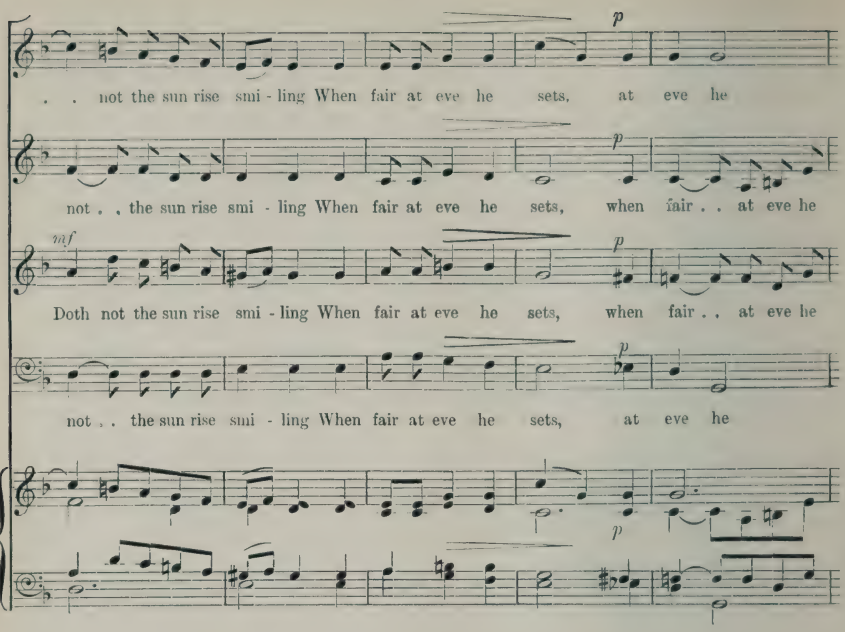
Sleep . . is a re - con - ci - ling, A rest . . that peace be - gets;

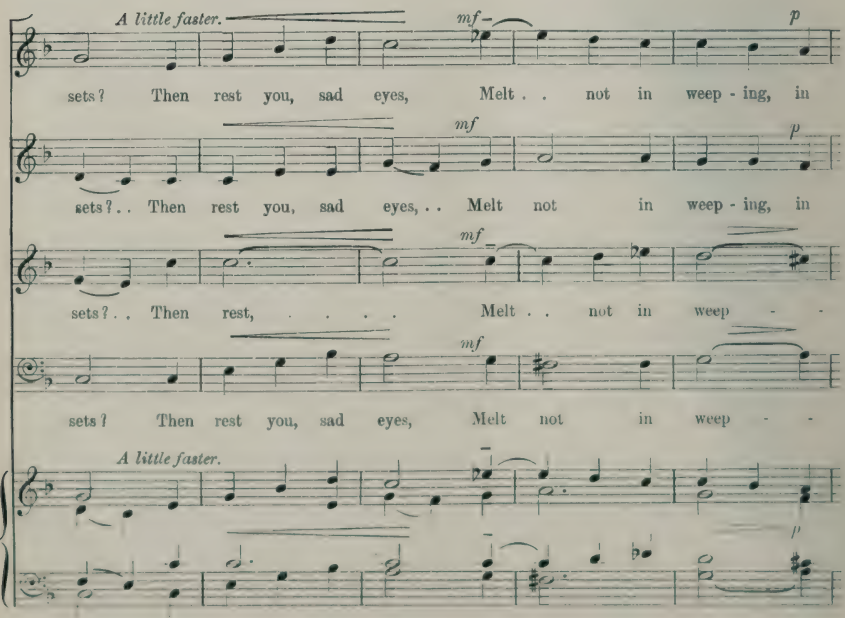
p *mf*

Sleep . . is a re - con - ci - ling, A rest that peace be - gets; Doth

Tempo 1mo.

p *mf*


p
. . not the sun rise smi - ling When fair at eve he sets, at eve he
p
not . . the sun rise smi - ling When fair at eve he sets, when fair . . at eve he
mf
p
Doth not the sun rise smi - ling When fair at eve he sets, when fair . . at eve he
p
not . . the sun rise smi - ling When fair at eve he sets, at eve he
p


A little faster.
mf
p
sets? Then rest you, sad eyes, Melt . . not in weep - ing, in
mf
p
sets? . . Then rest you, sad eyes, . . Melt not in weep - ing, in
mf
sets? . . Then rest, ... Melt . . not in weep - -
mf
sets? Then rest you, sad eyes, Melt not in weep - -
A little faster.
p

Tranquillo. *pp*

weep - ing, . . While she lies sleep - ing, soft - ly sleep - ing, while she lies

pp

weep - ing, While she lies sleep - ing, soft - ly sleep - ing, while she lies

p *pp*

- ing, While she, she lies sleep - ing soft - ly, she . . lies

p *pp*

- ing, While she, she lies sleep - ing soft - ly, she lies

Tranquillo. *pp*

dim. *rall.* *ppp*

sleep - ing, now soft - ly lies sleep - ing. . . . . .

dim. *rall.* *ppp*

sleep - ing, now soft - ly lies sleep - ing, now soft - ly, now soft - ly lies sleep - ing. . .

dim. *rall.* *ppp*

sleep - ing, now soft - ly lies sleep - ing, now soft - ly, now soft - ly lies sleep - ing. . .

dim. *rall.* *ppp*

sleep - ing, now soft - ly lies sleep - ing. . . . . .

dim. *rall.* *ppp*

No.
566 The Fountain ... ... F. Schira 3d.
567 The three lays ... J. L. Roeckel 2d.
568 Airs of Summer .. ,, 2d.
569 O'er the meadows Boyton Smith 3d.
570 When golden Autumn's Marschner 3d.
571 The four jolly smiths R. T. Leslie 1½d.
572 Bells across the snow Ch. Gounod 3d.
573 Simple flowers... ... Franz Abt 2d.
574 When the day is dying ,, 2d.
575 We'll go gleaning ... ,, 2d.
576 Cynthia ... ... W. A. Barrett 3d.
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578 A Battle Song E. A. Sydenham 3d.
579 To a brother artist Mackenzie 2d.
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583 Cherry Ripe ... ... ,, 1½d.
584 Bright Moon ... John E. West 2d.
585 My love dwelt in a Northern Elgar 3d.
586 To Morning ... Ch. H. Lloyd 6d.
587 To Mary in Heaven G. J. Bennett 3d.
588 Phillis ... ... Walter Hay 3d.
589 Rest ... ... Ricardo Mähllig 2d.
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591 Contentment ... ... F. R. Müller 3d.
592 Sunshine on the sea... C. Vincent 4d.
593 Shall I compare thee J. H. Parry 3d.
594 Hie upon Hielands ... V. Caillard 3d.
595 Maiden fair ... ... J. Haydn 3d.
596 Strike the lyre (S.A.T.B.) T. Cooke 3d.
597 Water-Lilies ... F. H. Cowen 3d.
598 Resting ... ... F. H. Cowen 3d.
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600 The dawn of spring ... M. Watson 3d.
601 The broken flower ... O. King 2d.
602 The hunt is up (S.A.T.B.) J. L. Hatton 1½d.
603 When golden day ... A. C. Fisher 2d.
604 Full fathom five ... C. Wood 2d.
605 The Hemlock tree ... ,, 2d.
606 Cupid's lottery Siegfried Jacoby 3d.
607 The Cavalier ... ... C. Goodall 3d.
608 Wind that softly E. A. Sydenham 2d.
609 'Tis here ... Hermann Goetz 2d.
610 Longing... ... ... ,, 2d.
611 Good advice ... ... ,, 3d.
612 Persevere ... ... ,, 2d.
613 Faithfulness ... ... ,, 3d.
614 Absence ... ... ,, 2d.
615 Comfort ... ... ,, 2d.
616 The little bird ... E. A. Sydenham 3d.
617 Merrily fly the hours ,, 3d.
618 Ring the joy-bells ,, 3d.
619 As the ripples flow ,, 2d.
620 The milkmaids... ,, 3d.
621 Winter ... ... E. Duncan 3d.
622 Hunting song ... ... ,, 3d.
623 Song and summer A. H. Brewer 3d.
624 "Wassail" ... A. M. Goodhart 3d.
625 The day that saw thy ... F. Corder 3d.
626 What though I have still ,, 3d.
627 If I love will you doom me ,, 3d.
628 Hail to the swallow Goodhart 6d.
629 Serenade—Come forth Macirone 2d.
630 The fairy lover... A. W. Batson 2d.
631 Love's adieu ... ... ,, 2d.
632 Love wakes W. Noel Johnson 2d.
633 The despairing lover A. W. Batson 2d.
634 Love's inconstancy ... ,, 3d.
635 Cephalus and Procris ,, 3d.
636 Ladye fair, thou Ed. by H. Leslie 2d.
637 Love me little ... ... King Hall 4d.
638 Echoes ... ... O. King 2d.
639 Bright be thy dreams... ,, 2d.
640 Three children sliding A. W. Batson 2d.
641 The Light of Love ... ,, 2d.
642 From White's and Will's J. D. Davis 2d.
643 Give place, you ladies Wm. Stephens 2d.
644 Spanish Serenade Edward Elgar 3d.
645 Go, happy rose ... F. Iliffe 3d
646 Soft, soft wind ... C. V. Stanford 2d.
647 Sing heigh ho ... ,, 2d.
648 Airly Beacon ... ,, 2d.

No.
649 The Knight's Tomb C. V. Stanford 2d.
650 To his flocks ... ,, 3d.
651 Corydon, arise ... ,, 3d.
652 Diaphenia... ... ,, 2d.
653 Sweet love for me ,, 3d.
654 Damon's passion ,, 3d.
655 Phœbe ... ... ,, 3d.
656 This morning, at the dawn H. Leslie 2d.
657 Sad hearts A. Herbert Brewer 3d.
658 Advice to lovers ... P. W. Pilcher 2d.
659 Peace; come away C. V. Stanford 2d.
660 Waiting for father R. Bartholomew 3d.
661 The blue-bottle's fate A. H. Ashworth 3d.
662 March like the Victors R. Rogers 3d.
663 Hark! the Vesper Hymn is stealing 1½d.
664 Ye banks and braes ... ... 1d.
665 The trysting tree G. J. Bennett 2d.
666 Jean (Of a' the airts) Oliver King 3d.
667 Cupid is a wayward boy C. H. Lloyd 4d.
668 Come, fairies, trip it ... F. Iliffe 3d.
669 Song of the Silent land John E. West 3d.
670 The time of youth ... ... 2d.
671 Come o'er the burn, Bessie (S.A.B.) 2d.
672 Enforce yourself as ... E. Turges 3d.
673 Thus musing (S.A.T.) Wm. Newark 3d.
674 Ah, my dear son (S.S.A.) ... Anon. 3d.
675 Pastime with good Company ... 3d.
676 Hope ... ... J. Rheinberger 2d.
677 The clouds ... ,, 3d.
678 The fountain ... ,, 3d.
679 Evening Rest ... ,, 2d.
680 The Nightingale ,, 3d.
681 Good Advice ... ,, 3d.
682 The Storm ... ,, 3d.
683 Autumn Song ... ,, 2d.
684 The oak tree ... G. J. Bennett 3d.
685 When Flora decks Noel Johnson 2d.
686 I think on thee in the night E. Fédarb 3d.
687 The evening wind Fred. J. Harper 3d.
688 To daisies, not to shut so Davis 2d.
689 Beauty arise ... ... K. J. Pye 3d.
690 It was a lover ... Charles Wood 3d.
691 Sweet thrush ... ... J. Danby 3d.
692 Sunshine ... ... L. Spohr 2d.
693 Evening ... ... ,, 2d.
694 Let me wander ... ,, 2d.
695 To the stars ... ... ,, 2d.
696 Resignation ... ... ,, 3d.
697 Thoughts of Spring ... ,, 2d.
698 When evening casts C. Bayley 3d.
699 Magdalen at Michael's Gate Boyce 2d.
700 Queen of fresh flowers King Hall 3d.
701 Gentle sleep ... H. W. Schartau 3d.
702 So sweet a kiss George Sampson 3d.
703 A wet sheet and a ... Gladstone 6d.
704 On a hill there grows Stanford 2d.
705 Like desert woods ... ,, 2d.
706 Praised be Diana ... ,, 2d.
707 Cupid and Rosalind ... ,, 3d.
708 O shady vales ... ... ,, 2d.
709 The Shepherd Doron's Jig ,, 2d.
710 The merry month ... T. Rogers 4d.
711 O mistress mine ... J. F. Bridge 2d.
712 The shepherd's choice A. Thomson 3d.
713 Come, tuneful friends C. H. Lloyd 3d.
714 O sing unto my roundelay S. Wesley 4d.
715 Go, lovely rose! ... Arthur Berridge 3d.
716 A lament ... Robin H. Legge 2d.
717 The Watchman ... ,, ,, 2d.
718 The Starlings ... ,, ,, 2d.
719 Hunting Song ... ,, ,, 2d.
720 The Shepherd's Elegy A. Thompson 3d.
721 Holiday in Arcadia ,, 3d.
722 The Haven ... Joseph Barnby 2d.
723 The Harvest-feast ... A. R. Gaul 3d.
724 The last load ... Hamilton Clarke 3d.
725 Song of night ... Mendelssohn 2d.
726 O lovely May ... Edward German 3d.
727 The Hag ... ... B. Luard-Selby 4d.
728 Stay, sweet day ... G. Garrett 2d.
729 Who is Sylvia? ... E. German 3d.
730 The Shepherd's waking E. Faning 3d.
731 Cherry ripe ... S. P. Waddington 3d.

No.
732 Mary Morison ... ... G. H. Ely 3d.
733 Viva Sempre Baldassare Donato 2d.
734 Chi la gagliarda ,, ,, 3d.
735 Soft, soft wind .. ... J. R. Dear 2d.
736 Lie down, poor heart F. C. Woods 3d.
737 How sweet the moonlight Evans 1½d.
738 A red, red rose... J. Varley Roberts 2d.
739 I prithee send me back my ,, 3d.
740 Evening Hymn Jacques Blumenthal 3d.
741 Gather ye rosebuds ,, ,, 4d.
742 The loyal Lover ,, ,, 3d.
743 The Butterfly ,, ,, 4d.
744 Good-night ... R. O. Morgan 3d.
745 The Song of Victory H. Purcell 4d.
746 Song of the Silent Land E. Faning 6d.
747 Upon my lap my ... Peerson 2d.
748 The Widow Bird Charles Wood 2d.
749 Evening Breezes G. R. Vicars 2d.
750 There rolls the deep C. H. H. Parry 2d.
751 Shall I, wasting in despair G. J. Elvey 2d.
752 Onaway ... ... Godfrey Pringle 3d.
753 God prosper him—our King J. Barnby 3d.
754 Invitation to mirth Frank Adlam 3d.
755 The Fortune-teller's Song E. Faning 3d.
756 Is not that my fancy's C. H. Lloyd 2d.
757 Cherry ripe ... A. H. Brewer 2d.
758 Waken, lords and ladies gay ,, 3d.
759 Songs of our land A. A. Needham 3d.
760 West winds, ho! W. McKendrick 3d.
761 When daffodils begin Wareing 3d.
762 Hurrah! hurrah for England Bridge 2d.
763 Hymn to Music Dudley Buck 3d.
764 Coronation Song Eaton Faning 4d.
765 Since thou, O fondest C. H. H. Parry 2d.
766 Music, when soft voices die ,, 2d.
767 How sweet the answer ,, 2d.
768 What voice of gladness ,, 3d.
769 Whether men do laugh ,, 3d.
770 Tell me, O love ... ,, 3d.
771 Follow your saint ... ,, 2d.
772 Love is a sickness ... ,, 2d.
773 His Majesty The King F. H. Cowen 4d.
774 Rest thee, my little one T. Facer 3d.
775 The sea hath many C. H. H. Parry 2d.
776 Turn all thy thoughts ,, 2d.
777 Every sweet with sour is Berridge 3d.
778 God save the King ... J. F. Bridge 2d.
779 Huntsmen's Chorus ... ... Weber 2d.
780 Mark, when she smiles C. H. Lloyd 2d.
781 Thomalin, why sytten? ,, 2d.
782 Sweet day so cool E. C. Bairstow 3d.
783 The Daisy ... ... H. Clarke 2d.
784 When love and beauty Sullivan 6d.
785 Wreaths for our graves ,, 6d.
786 Hunting Song ... ... Benedict 3d.
787 O love, they wrong thee Parry 2d.
788 At her fair hands ,, 3d.
789 Home of my heart ,, 3d.
790 You gentle nymphs ,, 2d.
791 Come, pretty wag, and sing ,, 2d.
792 Ye thrilled me once ... ... ,, 2d.
793 Better music ne'er was ...Parry 3d.
794 Victoria! ... ... P. Armes 4d.
795 Hope ... ... Ed. Sachs 2d.
796 As torrents in summer E. Elgar 2d.
797 Silent, O Moyle! ... J. Seymour 2d.
798 A Birthday Serenade G. J. Elvey 3d.
799 The Union Jack ... A. R. Gaul 4d.
800 The countryman ... C. Wood 3d.
801 Love is enough ... G. von Holst 3d.
802 All Souls' day ... J. Rheinberger 3d.
803 Sunday Morning ,, 3d.
804 St. Mary's Chapel ,, 2d.
805 Messengers of Spring ,, 3d.
806 Rhapsody ... ... ,, 3d.
807 Rhineland ... ... ,, 2d.
808 The Peace of God ... ,, 2d.
809 The Last Prayer ... ,, 2d.
810 The flower that smiles H. E. Button 2d.
811 Let Erin remember ... ... L. Dix 2d.
812 To Sylvia ... Gustav von Holst 3d.
813 The merry bells of Yule Naylor 4d.

This Supplement is part also of the June issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 59.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

We remind our readers that the Annual Conference will be held at Leeds (University Hall) on Friday and Saturday, June 27 and 28. We gave the programme of papers to be read, &c., in full in our last number. The Conference will begin June 27 at 11 a.m., and continue until 4.30 p.m. On June 28 the meeting will begin at 10 a.m., and go on until about 1 p.m.

At 3 p.m. there is to be a rehearsal of the Leeds Festival Choir, under Sir Edward Elgar, admission to which (by ticket) will be afforded to members attending the Conference.

For all further particulars, application should be made to Mrs. Argles, Eversley, Milnthorpe, Westmorland, who is honorary secretary to the Conference.

We deeply regret to have to record the death on May 5 of Miss Mary Egerton, the co-honorary secretary of the Association. An obituary notice appears in the *Musical Times* and the *School Music Review.*

At the opening meeting of the Aberdeen Festival on May 21, Lord Aberdeen announced that he had received the following letter from Buckingham Palace: 'The King is graciously pleased to consent to become the patron of the North-East of Scotland Fifth Musical Festival.' This statement was received with great enthusiasm. Aberdeen is indeed exceptionally honoured. Professor Terry, the originator and chief stay of the Festival is, we regret to say, too unwell to take any part in its operations this year. Let us hope that the recognition of his efforts by His Majesty will help to restore him to health quickly. We shall report the Festival in our next issue. A portrait of Professor Terry, and a sketch of his interesting career, appear in the *Musical Times* this month.

MORECAMBE.—April 29, 30; May 1, 2, 3.

A Festival at Morecambe irresistibly awakens memories of former gatherings at this Lancashire seaside resort. Those of us who have been long associated with the event, and are proud of the record, cannot but see Gorton and Howson reincarnated as it were in all its doings. To-day, when the Festival movement has made such strides as an exponent of all the best *a cappella* music by the old and the most modern masters, the work of these two men who dreamed dreams and realised them is not sufficiently recognised. At the right moment they broke through shackling conditions and boldly forged new paths, and practically created the particular type of competitive Festival which is now followed at the greatest events held in this country.

Did the 1913 programme realise the ideals of the Morecambe founders? Perhaps not very thoroughly, but all the same it was full of good things. It is obviously no easy task to choose sixty or more pieces that will be the right thing for the numerous grades of competitors, from the infant school to the finest choirs in the land. Their possibilities must be considered. As for some critics, it would pass the wit of man and give great trouble to the Angel Gabriel to meet their various exiguous tastes. Four works were specially composed for this year's Festival. These were a long male-voice part-song, 'Dominus illuminatio mea,' by Dr. Walford Davies; 'Music when soft voices die,' by Granville Bantock; 'Spring,' an eight-part chorus by Dr. Hathaway; and a children's cantata, 'The mouse and the lion,' by Alfred Hollins.

The concerts included the children's cantata named above, the 'Bon-Bon' choral suite by Coleridge-Taylor, and most notably the movement 'All flesh is grass,' from the German 'Requiem' of Brahms, which was given in memory of the late Canon Gorton. Other outstanding features were a church choir Festival in which six choirs took part and which was conducted by Mr. Sydney H. Nicholson (organist of Manchester Cathedral), and a free church Festival in which nine choirs took part and which Mr. Harry Evans conducted.

'The mouse and the lion' was sung from memory by about 500 children and went very well indeed, the composer accompanying. Dr. McNaught conducted.

At the miscellaneous concert, at which there were competitions for fishermen's choirs that were exceedingly interesting because of the unexpected refinement of the singing, Miss Ethel M. Kemish gave a vocal recital, and the combined choirs performed very finely Max Bruch's 'On Jordan's banks,' conducted by Mr. Harry Evans.

The most important concert was that referred to above, at which the 'Bon-Bon' suite and the 'Requiem' selection were given. The choir was formed from four local bodies and the Nelson Orchestra, and was conducted by Mr. Harry Evans with conspicuous ability. In the choral suite Mr. Charles Tree was engaged as the soloist, but owing to sudden indisposition he was compelled to withdraw during the performance and Mr. Evans sang the part until a pause allowed another singer to come forward. The 'Requiem' had a very impressive performance, the audience standing throughout. It was a touching tribute to the memory of Canon Gorton, and all the more pathetic because it was submitted not by outsiders, but by those who knew him well.

The following eloquent appreciation by Mr. John Hatch, the present President, appeared in the programme:

'Since last I addressed you Charles Vincent Gorton has passed away. Not again will his inspiring enthusiasm hearten us to our task; not again his cheery welcome encourage to success, his open-hearted sympathy make failure seem almost a reward. But the spirit of his views and his ideals remains with us. Evermore must it be the motive power of our efforts to maintain worthily that high heritage of noble achievement, with which to enrich us he gave the finest of his intellect, the tenderest emotions of his heart. Gorton! Howson! Together, they started this great Festival movement. Together they brought it to a fulness undreamt of in the beginning. Together, now—and we? We who are left! We have set up a memorial that shall

keep their names for ever in men's eyes. With music of solemn Requiem we strain across the gulf impassable if only we may bring to them our message of reverence and love, and our assurance we are greatly striving to carry forward, ever forward, the banner they unfurled.'

The following is a summary of the chief entries and results :

FEMALE-VOICE CHOIRS (Local).

Tests : 'Spring day' (A. E. Horrocks).
'Love is a sickness' (Sweeting).

2nd. Burton-in-Lonsdale Choir (Mr. J. E. Constantine).
Hornby Ladies' Choir (Miss G. M. Illidge).
1st. Yealand Choral Society (Mr. Percy W. de Courcy Smale).
Galgate Female-voice Choir (Mr. C. Sherard Spooner).
Giggleswick Vocal Class (Mr. E. Paulton Brookes).
Cockerham Choir (Miss Lilian Brash).
Burton Choral Society (Mr. John Atkinson).

MIXED-VOICE CHOIRS (Local).

Tests : 'Daffodils' (Montague F. Phillips).
'Love's jesting' (Reger).
'Diaphenia' (Stanford).

Burton Choral Society (Mr. John Atkinson).
1st. Yealand Choral Society (Mr. Percy W. de Courcy Smale).
Galgate Choral Class (Rev. C. S. Spooner).
2nd. Hornby Glee Class (Miss G. M. Illidge).
3rd. Burton-in-Lonsdale (Mr. J. E. Constantine).

FEMALE-VOICE CHOIRS (Local).

Tests : 'Song of the summer winds' (Fletcher).
'Dawn' (Buck).

3rd. Bentham Musical Society (Mr. J. E. Constantine).
1st. Morecambe Female-Voice Choir (Miss R. Duff).
Morecambe West End Choir (Mr. S. Morphet).
2nd. Settle Choral Society (Ladies) (Mr. Fredk. Lord).
Morecambe Vocal Union Ladies' Choir (Mr. G. H. Sutcliffe).
Morecambe Green Street Wesleyan Choir (Mr. M. Stoddard).
Arnside Choral Society (Mr. F. Leonard Barton).
Morecambe Clarence St. U.M.C. Ladies' Choir (Mr. James Cooper).

FEMALE-VOICE CHOIRS (Open Class).

Tests : 'Whitsun song' (Hegar).
'The Spanish gipsy girl' (Lassen).

2nd. Padiham Ladies' Choir (Mr. E. Hitchon).
Sale and District Musical Society (Mr. Alfred Higson).
Armley Choral Society (Mr. H. H. Pickard).
'Carliol' Choir, Carlisle (Mr. W. H. Reid).
'Triphena' Ladies' Choir (Miss M. E. Thomson).
Carlisle Madrigal Society (Mr. John R. Cockbain).
Morecambe Madrigal Society (Mr. Percy W. de Courcy Smale).
1st. St. James's Ladies' Choir, Barrow (Mrs. T. M. Bourne).
Greta Ladies' Choir, Keswick (Miss Helen Marshall).
Ancoats Girls' Institute Choir (Miss Say Ashworth).
Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
3rd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

MIXED-VOICE CHOIRS (Open Class).

Tests : 'Music, when soft voices die' (Bantock).
'Spring' (Hathaway).
'Thro' groves sequestered' (Holbrooke).
'Ye that do live in pleasures plenty' (Wilbye)

Haverigg (Millom) Madrigal Society (Mr. H. G. Cooke).
The William Woolley Choral Society, Nottingham (Mr. William Woolley).
Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
Carnforth Choral Society (Mr. Ernest E. Unsworth).
Sale and District Musical Society (Mr. Alfred Higson).
Barrow Madrigal Society (Mrs. T. M. Bourne).
2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
3rd. Carlisle Madrigal Society (Mr. John R. Cockbain).
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
4th. Armley Choral Society (Mr. H. H. Pickard).
Morecambe Madrigal Society (Mr. Percy W. de Courcy Smale).

MALE-VOICE CHOIRS (Open Class).

Tests : 'The sailor's return' (Fletcher).
'Wanderer's song' (Delius).
'Song of the robbers' (Weingartner).
'Dominus illuminatio mea' (H. Walford Davies).

3rd. Habergham Glee Union (Mr. E. Hitchon).
2nd. Southport Vocal Union (Mr. J. C. Clarke).
Whitehaven Male-Voice Choir (Mr. H. R. Woledge).
Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
1st. Nelson Arion Glee Union (Mr. Lawson Berry).

Other results were as follows :

MALE-VOICE CHOIRS (B).

1st. Barrow Madrigal Society (Mrs. Bourne).
2nd. Carlisle Glee Union (Mr. Will C. Darley).

MALE-VOICE CHOIRS (C) (eight entries).

1st. Blackpool Glee and Madrigal (Mr. H. Whittaker).
2nd. Morecambe West End Choir (Mr. S. Morphet).

MIXED-VOICE CHOIRS (B).

1st. 'Carliol' Choir, Carlisle (Mr. W. H. Reid).

FULL ORCHESTRAS.

Test : First movement from Mozart's G minor Symphony.

1st. Slaithwaite Philharmonic Society (Mr. Arthur Armitage).
2nd. Nelson Congregational Orchestra (Mr. H. Townley).

CANTATA CLASS.

Test : 'Bon-bon' Suite (Coleridge-Taylor).

1st. Bentham Musical Society (Mr. J. E. Constantine).

GIRLS' FRIENDLY SOCIETIES.

1st. Morecambe (Miss Duff).
2nd. Lancaster (Miss L. Brash).

SOLO SINGING.

Miss Alice M. Guest (soprano), Miss May Ride (contralto), Mr. Sam Bromley (tenor), Mr. Walter Mason (baritone), Mr. Thomas Haworth (bass).

The adjudicators were : Dr. McNaught, Dr. H. Walford Davies, Mr. Harry Evans, Mr. S. H. Nicholson, Mus.B., Dr. J. W. G. Hathaway, Mr. C. H. Fogg, Mr. Charles Tree, and Mr. W. Granger.

The School Choir results are recorded in the SCHOOL MUSIC REVIEW.

MIDLAND FESTIVAL, BIRMINGHAM.

May 17, 20 to 24.

This Festival has now assumed gigantic proportions. In occupying six days and drawing about 7,000 competitors (the numbers reckoned by entries were nearer 8,000, but there were double entries in some cases) it has made a record in this country.

The great Town Hall, the small theatre, the large theatre, concert room and another room of the Midland Institute, and the Temperance Hall, were kept going to the embarrassment of the audiences and especially of the critics who desired to be in at least two places at once.

The adjudicators were :—Dr. W. G. McNaught, Mr. Harry Evans, Dr. R. R. Terry, Dr. Henry Coward, Dr. W. H. Harris, Dr. H. Walford Davies, Mr. Dan Godfrey, Dr. D. Vaughan Thomas, Mr. George H. Mercer, and Lieut. J. Ord Hume (brass band contests).

It is hopeless for us to give more than a summary of the doings at this colossal event. The programme-book—a wonderful production, consisting of 128 large and closely-printed pages—gives a full list of competitors, the tests with annotations, and the words of all the vocal music used at the competitions and the concerts, and it was sold at sixpence! One hundred and ten pieces are enumerated, and about 170 choirs are listed.

Every evening there were concerts combined with the competitions. On the children's day the chief feature of the programme was the cantata, 'The luck of Edenhall' (Sydney H. Nicholson), which was performed under Dr. McNaught's direction with much success, the 600 children having memorised the music. The most important work undertaken at the concerts was a performance of Bach's great 'Magnificat.' All the solos, the duets, the trios, and the choruses had been the subject of competition during two days, and the most competent performers were combined with the Birmingham and Midland Institute School of Music Students' Orchestra for the performance. It had been arranged that the conductor of the choir that stood first should conduct the performance of the whole work. This without a rehearsal of the band, the soloists, and the combined choirs! In the end this course was abandoned, and Mr. Harry Evans, who is becoming a regular emergency man (see his appearance at Morecambe as a baritone soloist) came to the rescue. Of course he secured in his masterful way a satisfactory performance.

The strongest feature of the competitive scheme is the class for prize choirs—that is, choirs that have won prizes at other Festivals in the country. These were divided into female-voice, mixed-voice, and male-voice, and many of the finest choirs to be heard in this country responded.

Mrs. Bourne and her Barrow Choir earned the greatest distinction; and Mr. Whittaker's Blackpool Choir, as well as Mr. Aldous's Lancaster Choir, gave performances of scarcely less high merit. Portsmouth, under Mr. W. E. Green, gave a remarkable virtuoso interpretation of Bantock's 'Leprehaun,' a part-song which is as extraordinarily effective as it is technically difficult. Nelson in the male-voice choir section displayed thrilling dramatic power in Hegar's 'Phantom Host,' and the singing of 'Ophelia' (Berlioz) in the female-voice choir section was as beautiful as one could desire.

Three full orchestras and four string orchestras competed. The Slaithwaite Philharmonic Society (Mr. Arthur Armitage) were first in the former class, the test being the whole of the E minor Symphony (Schubert), and the Moseley Musical Club String Orchestra (Mr. T. Henry Smith) were first in their class, the tests being the Larghetto and Finale of Dvorák's Serenade in E.

The solo-singing competitions brought forward some exceptionally fine singing, more especially in the soprano and baritone classes. No one who heard it is likely to forget the singing of Miss M. Barlow (Altrincham) in 'My heart, ever faithful,' and the extraordinarily beautiful song, 'Was it a dream?' (Sibelius); or that of Miss K. Davies (Birmingham) in 'The young nun' (Schubert), or that of Mr. Herbert Simmonds (Harborne) in Purcell's 'Ye twice ten hundred deities,' and 'Wie bist du meine Konigin' ('Thou art my queen') by Brahms.

Another remarkable class was that for advanced pianists, in which the test was Liszt's Concert Study in D flat. Fifty-eight candidates from various parts of the country competed. A preliminary trial sorted the number down to six, and finally the first place was accorded to Richard Gourley, a blind boy from Acock's Green, and the second place to Miss V. Assinder, of Moseley. In another pianoforte class, sixty-six candidates played Korngold's 'Wichtelmännlein,' Miss G. D. Dampier, of Birmingham, winning the first place.

Below we give most of the choral results. Some features of the Festival and details of the performances in the chief sections must be left for comment on another occasion. But a grateful tribute should be paid at once to Messrs. Bowker and Stevens, the honorary secretaries, upon whom fell the tremendous burden of organizing this event. The business arrangements of the Festival were a miracle of foresight and industry.

Female-Voice Choirs.

Tests: 'Come away, death' (Harrison).
'Encinctur'd with a twine of leaves' (Coleridge-Taylor).

Ladies' Priory Choir, Birmingham (Mr. S. G. Moore).
Birmingham Ladies' Choir (Mr. W. Johnson Peters).
Allcock Street Adult School Girls' Club Choir, Birmingham (Mr. Arthur Wright).
The 'Riley Hall' Ladies' Choir, Birmingham (Mr. William Bennett).
Moseley Musical Club Ladies' Choir (Mr. Charles Hyde).
2nd. Wednesbury and District Ladies' Choir (Mr. Ernest Amphlett).
1st. 'St. George's Singing Class,' Redditch (Rev. G. L. Michell).
St. Paul's College Choir, Edgbaston (Mr. James Makepeace).

Male-Voice Choirs.

Tests: 'If I had but two little wings' (Hamand).
'Song of the bards' (Julius Harrison).

Aston Male-Voice Choir (Mr. F. J. A. Eccles).
2nd. Brockmoor Male-Voice Choir (Mr. Arthur Woodall).
Cradley Heath, Old Hill and District Male-Voice Choir (Mr. A. Hickman).
West Bromwich Male-Voice Choir (Mr. J. Randall Cooke).
1st. Leamington Male-Voice Choir (Mr. A. E. Gibbs).
The Brierley Hill Male-Voice Choir (Mr. J. T. Randle).

Mixed-Voice Choirs.

Tests: Chorus selected from Cantata (Magnificat) (Bach).
'I thought that love had been a boy' (Byrd).

Oldbury Workers' Musical Association (Mr. T. Appleby Matthews).
2nd. Ten Acres and Stirchley Co-operative Choral Society (Mr. Walter Leech).
1st. Stourbridge Institute Madrigal Society (Mr. Harry Woodall).
The Johnson Peters Birmingham Choir (Mr. W. Johnson Peters).
Birmingham W.E.A. Choir (Mrs. Kirkaldy).
Harborne Wesleyan Sunday School Musical Society (Mr. Frank Edmonds).

Female-Voice Prize Choirs.

Tests: 'Ophelia' (Berlioz).
'The lamb' (Raybould).
'The gardener' (Brahms).

3rd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
1st. Barrow-in-Furness St. James's Ladies' Choir (Mrs. T. M. Bourne).
Willesden District Choir (Mr. J. Spence Waddell).
The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

MIXED-VOICE PRIZE CHOIRS.

Tests: 'Through groves sequestered' (Holbrooke).
'The Leprehaun' (Bantock).
'Ye that do live in pleasures plenty' (Wilbye).

Coventry Co-operative Festival Choir (Mr. John Potter).
Portsmouth Temperance Choral Union (Mr. W. E. Green).
2nd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
3rd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
Willesden District Choir (Mr. J. Spence Waddell).
Briton Ferry Choral Society (Mr. Evan Morris).
1st. Barrow-in-Furness Madrigal Society (Mrs. T. M. Bourne).
Hanley and District Choral Society (Mr. E. C. Redfern).

MALE-VOICE PRIZE CHOIRS.

Tests: 'Wanderer's song' (Delius).
'The sailor's return' (Fletcher).
'The phantom host' (Hegar).

Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
Church Gresley Primitive Male-Voice Choir (Mr. George Walton).
3rd. Coventry Musical Club (Mr. John Chapman).
2nd. Stourbridge Institute Male-Voice Choir (Mr. Harry Woodall).
Birmingham Victoria Male-Voice Choir (Mr. W. E. Robinson).
1st. Nelson Arion Glee Union (Mr. Lawson Berry).

FEMALE-VOICE CHOIRS (Open).

Test: 'She dwells by great Kenhawa's side' (Coleridge-Taylor).

Oldbury Musical Workers' Association (Mr. T. Appleby Matthews).
Moseley Musical Club Ladies' Choir (Mr. Charles Hyde).
2nd Mr. W. Turner's Girls' Prize Choir, Nottingham (Mr. W. Turner).
The Manfield Factory Choir, Northampton (Mr. W. F. Marshman).
Mr. William Bennett's Ladies' Choir, Handsworth (Mr. William Bennett).
Birmingham Ladies' Choir (Mr. W. Johnson Peters).
Camp Hill Old Edwardians, Birmingham (Miss Mary M. Holmes).
Essendine Choir, Paddington (Mr. William Kendall).
Stourbridge Ladies' Choir (Mr. Arthur Woodall).
Madame Gell's Ladies' Choir, Edgbaston (Madame Marguerite Gell).
1st. Mr. A. J. Cotton's Choir, Birmingham (Mr. A. J. Cotton).

MALE-VOICE CHOIRS (Open).

Tests: 'O mariners, out of the sunlight' (Coleridge Taylor).
'The lost love' (D. Thomas).
'The witch' (MacDowell).

Curzon Male-Voice Choir, Birmingham (Dr. A. J. Silver).
Willesden District Choir (Mr. J. S. Waddell).
1st. Mr. Wassell's Male-Voice Choir, Birmingham (Mr. Richard Wassell).
Leicester Glee Club (Mr. Vincent Dearden).
Mansfield Sutton Co-operative Male-Voice Choir (Mr. Fred Ward).
Wolverhampton Apollo Choir (Mr. Harry Underwood).
Mr. A. J. Cotton's Choir, Birmingham (Mr. A. J. Cotton).
West Bromwich Male-Voice Choir (Mr. J. Randall Cooke).
2nd. Blackheath Male-Voice Choir (Mr. Ernest Parkes).

MIXED-VOICE CHOIRS (Open).

Tests: 'Great God of Love' (de Pearsall).
'If thou wilt ease thy heart' (Crowder).

The 'Ellis' Choir, Leicester (Mr. William Langley).
Millom Vocal Union (Mr. F. Diggle).
The 'Manfield' Choir, Northampton (Mr. W. F. Marshman).
Birmingham Madrigal Singers (Miss Winifred Kingsford).
Essendine Choir, Paddington (Mr. William Kendall).
2nd. May Bank United Choir, Stoke-on-Trent (Mr. Arthur Dutton).
1st. Walsall Madrigal Society (Mr. Frank C. Mullings).
Mr. A. J. Cotton's Choir, Birmingham (Mr. A. J. Cotton).

The School Choir results are given in the SCHOOL MUSIC REVIEW.

AN ADJUDICATOR'S TOUR.

(*Continued from May issue.*)

NORTH NORTHAMPTONSHIRE (OUNDLE).—April 11, 19.

This very enjoyable gathering was established some years ago by Lady Lilford. Her ladyship continues to give much time and attention to its development. The Festival is held in the great hall of the famous Oundle School, which provides ample accommodation. One day was devoted entirely to the juniors, who were classified into ten sections. Eleven schools, mostly from the surrounding villages, sent in competitors. Some of the school-choir singing reached a very high standard. Among the best were Warmington, in Colin Taylor's beautiful unison-song 'Robin Redbreast' and Bantock's dainty two-part song 'The Fly,' Raunds (Wesleyan) in Rutland Boughton's two-part song, 'The Piper's song,' and Thrapston Church School in Parry's 'Land to the leeward.' The tone-quality, intonation, precision, enunciation, and artistic finish of these performances were equal to those of the highest grade heard at the large competitions. It was evident that the teachers concerned have exceptional skill.

On the senior-choir day fifteen places were represented, some competitors coming from Peterborough and others from Kettering. Polebrook gave excellent performances of German's 'Sleeping' (a very charming part-song in the composer's most melodious style) and Macfarren's 'She stole my love.' Raunds (Wesleyan) Choir showed really first-rate training in Coleridge-Taylor's dramatic part-song 'The lee shore,' and Kettering Gleemen, Oundle (Avondale), and Ringstead Adult School in Bantock's 'Festival song' showed excellent voice and skilled training; they came out of the competition in the order named. A feature of this Festival is the concert performance of the combined choirs, assisted by well-known professional artists. On this occasion the choirs sang a chorus from 'Samson' and another from 'Elijah,' and Mr. Campbell MacInnes rejoiced the audience with his folk-song singing, Miss Fifine de la Cote exhibited her brilliant powers of execution, and Miss Marjorie Haywood (violinist) her fine technique and powers of interpretation. The audience was an overflowing one. Lady Lilford and the active members of the committee are to be congratulated upon having organized this satisfactory event.

GRANTHAM AND DISTRICT.—April 28, 29.

This Festival was commenced last year, and this year's event bore witness to the educational result of the first gathering, in increased entries and, what is even more satisfactory, in a higher general average of performances. Thirteen places, including Grantham, sent in competitors on the junior day. Denton gave such a delightfully-contrived performance of an action-song, 'A soldier's life' (Stainer) that I felt they must have full marks. St. Sebastian (Great Gonerby) was almost as good. It was surprising to hear 'Where go the boats' and 'My bed is a boat,' two very artistic unison-songs by R. H. Macdonald to words by R. L. Stevenson, sung with an appealing beauty of tone and expression by two village schools, Somerby and Syston. All honour to the school teachers who in remote corners of the country can produce such beautiful results! Ancaster was another good

school, and the Grantham Girls' Upper School and Spittlegate Girls' School were equally successful in giving almost perfect performances of Stanford's 'Laughing' song (two parts); this school also did very well in the sight-singing. At a children's concert, Rathbone's 'Vogelwied' was very well performed by 450 children, Dr. Radcliffe conducting. This capable local professor's attitude to the festival work is a shining example to many who shrink from submitting their work to comparison or outside criticism. He brings choirs into this and that class regardless of whether they are to be 'winners,' and only because of the educational advantages they may derive. Does his reputation suffer because he does not always come out at the top? Surely not! He gains in respect and regard.

Miss Susan Lushington played violin solos in her alluring style, and Mr. George Parker sang songs to the great satisfaction of the large audience assembled in the Drill Hall.

On the second day twenty-one choirs entered in the ten classes enumerated in the syllabus. There were no results of outstanding merit, but the general average was satisfactory. The material of the choirs is good. There is need for closer study of the finer points of choral technique, more attention to phrasing and correct rhythmic treatment (which is generally supposed to take care of itself) and more penetration into the significance of the words and the composers' treatment.

Ropsley, Colsterworth, Caythorpe (Choral Society and the Church Choir), the Grantham Male-Voice Choir, and Hough were in the first rank. The winning choirs sang at an evening concert, and combined to sing one or two choruses under Dr. Radcliffe. The choir consisted of about 500 voices. There was throughout the proceedings an atmosphere of social pleasantness and good-will amongst competitors that made the event a happy one and an augury of its future success. The president of the committee is Lady Maria Welby, who takes an active interest in the work, and the hard-worked and urbane secretary is Major J. C. Burnett.

SANDY (BEDFORDSHIRE).—May 8.

This countryside Festival usefully stimulates the neighbourhood. There were six classes for solo-singing, a junior pianoforte class, three for vocal quartets, one for choirs, and three for recitations. There were fifty-nine entries. Kempston Musical Society (Mr. A. F. Parris) gave a very expressive performance of Stainer's 'O bountiful Jesu.' The solo-singing and playing reached a creditable standard, and all concerned seemed willing to listen to criticism.

AYRSHIRE FESTIVAL, KILMARNOCK.

May 9, 10.

Although only in its second year, this Festival was an astonishing success. Last year it was held at Ayr, and it is evident that on that occasion much musical zeal was stimulated which found vent at Kilmarnock. On this occasion there were over 2,000 competitors, whereas at Ayr there were about 850. The gathering at Kilmarnock was held in the Agricultural Hall, a building more commodious than it is handsome, but fitted with an ample orchestral platform, and generally smartened by bunting, it admirably served the purpose. On the second day it was filled to its utmost capacity. The condition of affairs during the evening was well-expressed by a local journalist, who said that the atmosphere was so hot that 'instead of a group of singing-birds, they all might be likened to a pie of stewed larks.' I do not think I have ever before witnessed more interest in competitive proceedings on the part of the audience than was shown on this enjoyable occasion. Choirs and executants generally in Scotland are rather more than usually sensitive to criticism, which must be justified to the hilt before it is accepted, and in turn they are apt to criticise adjudicators, and thus it may be hoped educate them to the very high standard demanded. This is as it should be, for it is only by free criticism of all the ways and means of competitions that the movement can stimulate all concerned. But of course there is no room for ill-will, or the exercise of any of the non-Christian virtues. A feature of much interest, because of its great potentialities, was the Industrial Choir section, in which there were nine entries. Good musical capacity was shown in this department. That it needed more cultivation and polish was obvious, and no doubt the experiences of the Festival will induce the choirs to work in this direction. As it was, it seemed clear that they enjoyed their musical outing. The journalist already quoted relates the following incident: "'Weel, Jenny, are ye in guid singin' form the nicht?" "Man," said the damsel seriously, "I wis that nervous when I wis up on that platform that I didna ken doh frae soh." "Toots, lassie," responded the questioner, "the referee wad never ken the difference. He'll be for tellin' ye that ye sing like a lintie."' So much for adjudicators!

In the church choirs there was some refined singing, notably by the Grange U.F. Church Choir, Kilmarnock (Mr. Edgar Bottomley) and the High Parish Kirk, Kilmarnock. The highest point was touched by the Ayr Burgh and County Choir (Mr. Frederic Ely) and the Kilmarnock Glee and Madrigal Society (Mr. G. A. Jones). Each in turn was a winner in the two chief choral classes. Only the best equipped and led choirs in the country could hope to give adequate interpretations of such pieces as 'Deep in my soul' (Elgar) and 'On Himalay' (Bantock). Both these part-songs were interpreted by Mr. Ely's choir as well as I have heard them performed by the best choirs in England.

The Festival has the advantage of the support of Sir William Houldsworth, Bart., and of the active co-operation of his daughter, Mrs. Savile. Another asset in the Kilmarnock event was Mr. Robert D. Wood, who brought much organizing ability to bear on the multifarious details of the Festival.

Voluntary Church Choirs (Ayrshire).

Two classes.

Places under 5,000 inhabitants.

1st. West Church, Cumnock (Mr. J. D. M. Hodge).

Places over 5,000 inhabitants.

1st. Grange U. F. Church, Kilmarnock (Mr. E. Bottomley).

Church Choirs (Open Class).

1st. High Parish Kirk, Kilmarnock (Mr. J. Reid Higbet).

School Choirs.

Six classes, in which the following were the prize winners:

The Academy, Beith (Miss L. C. Gillies).
Hamilton Public School (Miss J. M. Lorimer), (two classes).
Ayr Academy, Class B (Mr. Frederic Ely).
Kilmarnock Academy (Mr. E. Bottomley).
Symington School (Mr. G. Richardson).

Junior Choirs.

1s.t Coodham Chapel Boys (Mr. H. Easun).

Female-Voice Choirs.

1st. Ayr Burgh and County Choir (Mr. F. Ely).

Male-Voice Choirs.

1st. Glasgow and South-Western Railway (Mr. James Simpson).

Male-Voice Choirs (Open Class)

1st. Clydebank, Glasgow (Mr. T. Allwood).

Choral Societies (Ayrshire)

1st. Kilmarnock Glee and Madrigal Society.

Choral Societies (Open Class).

Tests: 'Death, I do not fear thee' (Bach).
'Deep in my soul' (Elgar).
'On Himalay' (Bantock).

1st. Ayr Burgh and County Choir (Mr. Frederic Ely).

HEREFORD.—(Whit Monday) May 12.

This was an experiment on a rather large scale. The appeal was made to a wide area, the promoters having faith that they could attract Welsh choirs as well as the numerous small musical organizations in the immediate district. There were 20 entries in the various choral classes, and over 100 in the instrumental and vocal solo classes. The Shire Hall was a busy scene all day. Notwithstanding most inclement weather, there was a large attendance of the public. The chief results were as follows:

Juvenile Choirs (Open).

Test: 'The Sabbath bell' (Smart).

1st. Weston-under-Penyard School, near Ross.

Male-Voice Choirs (Open Challenge Cup).

Test: 'A wet sheet and a flowing sea' (Lloyd).

1st. Wichia Male-Voice Choir, Droitwich.
2nd. Mynydd Glee Society, Pontypool.
3rd. Hereford Male-Voice Party.

Chief Choral (60 to 120 voices).—Open Silver Challenge Shield.

Test: 'O great is the depth,' from 'St. Paul' (Mendelssohn).

1st. Abersychan Choir (71).
2nd. Hereford (70).
3rd. Brynmawr (69).

The Mayor of Hereford presided during the daytime, and Dr. Sinclair at the evening session.

RIPLEY (DERBYSHIRE).—May 13.

This event was held in a football ground. It was very fortunate that the day was a fine one. Singing in the open has a special effect; the sound-waves seem to undergo a sifting process which tends in some degree to alter the character of vocal tone. In the juvenile class two two-part songs, 'Robin, sweet robin,' and 'Riding to fairyland,' both by Granville Bantock, were sung without accompaniment by four children's choirs. Milford School (Mr. C. S. Harris) gave excellent performances, and came out first. But the other three choirs were not far behind. Three church or chapel choirs sang with almost equal ability; Huthwaite Primitive Methodist (Mr. S. Paling) being slightly ahead of the others. MacDowell's 'War song' tested men's-voice choirs, and the Alfreton Orpheus Club (Mr. C. Robinson) came out first. Four excellent mixed-voice choirs competed with 'The battle of the Baltic' (Lloyd). Matlock Vocal Society (Mr. L. G. Wildgoose) gave a first-rate performance, and was awarded a silver shield. There was a good attendance of the public during the day.

W. G. McN.

ILKLEY.—April 18, 19.

This Festival, which was partly reported in our May number, occupied three days. The tests in the chief choral class were 'Spring Song,' especially written for the Festival by the late Frank Davidson, and Wilbye's 'Sweet honey-sucking bees.'

THE BERKHAMSTED AND DISTRICT COMPETITIVE MUSICAL FESTIVAL.

This Festival, the first of its kind in the district, was held on April 19, in the hall of the Berkhamsted Grammar School, and comprised a number of competitions for church choirs, choral Societies, elementary schools, and brass bands. The school-children's competitions were by far the best and most encouraging part of the Festival—all the children, even those from small villages, singing intelligently and well. The principal event for the choral Societies was won by the Leighton and Linslade Society, a strong and well-balanced choir. The Aldenham Ladies were successful in the class for ladies' choirs, and the Berkhamsted Male-Voice Choir in the corresponding competition for men. The test-pieces for choirs and choral Societies were not well chosen, except three or four which had been selected by the judges, Dr. R. R. Terry and Mr. Montague Borwell. This fact, and the novelty of the Festival, were no doubt the causes of a paucity of entries in some of the events, but for a first time the Festival was a distinct success.

WILTS MUSICAL FESTIVAL—April 22 and 23.

The third Wilts Musical Competitive Festival took place at Trowbridge on April 22 and 23, and the judges, Dr. Davies, Mr. J. S. Liddle, and Mr. Clive Carey, testified to the great progress made during the short time this Association has existed. There were fifteen classes, five for junior choral competitions, eight for senior, and two instrumental classes, and in all sixty-one entries. These included twenty-three schools and juvenile choirs, and thirteen choral Societies. There were two well-attended and successful concerts. The work sung by the massed choirs of the choral Societies was Mendelssohn's 95th Psalm, and on the children's day 600 children gave a spirited performance of 'Drake's Drum' by Coleridge-Taylor.

A feature of the concerts was the amateur orchestra of seventy-eight members, trained and conducted by Mr. Frank Bartlett (of the London Symphony Orchestra). Rehearsals were held at three different centres in the county, the whole orchestra only meeting for combined rehearsal on the day of the Festival. By this means, the Wilts Association are solving the difficulty which besets most Competitive Festival Associations as to how to provide an orchestra which will not cripple the financial resources of the Association. At the same time the orchestra, along with the classes for instrumental trios and quartets, provides ample scope for that branch of musical art which is too often neglected at these Competitive Festivals. In the school classes, following the example set by the Cornish Association last year, a certificate of merit was offered for all choirs obtaining four-fifths of the total marks. Though the school-singing was as a whole a very creditable performance, no school obtained the requisite number of marks for this award.

PEOPLE'S PALACE (EAST LONDON).

April and May.

This elaborate and highly beneficial competition was again held with great success, due largely to the enthusiasm and organizing capacity of the honorary secretary, Miss Edith Barran. There were classes for school and other children's choirs, choirs from continuation schools and places of worship, male-voice choirs, female-voice choirs, and choral Societies. In the last-mentioned section the chief tests and results were as follows:

Choral Societies.

31 to 60 voices.

Tests: 'My delight and thy delight' (Parry).
'Come, shepherds, follow me' (Benet).

1st. Toynbee Choral Society (Mr. Geoffrey Garrod).

Over 60 voices.

Tests: 'Sweet honey-sucking bees' (Wilbye).
'My love dwelt in a northern land' (Elgar).

1st. Queen's Road Choir, Dalston (Mr. Walter Penn).
St. Thomas's, Stepney, Musical Society (Rev. C. J. Beresford).
2nd. Mr. G. Day Winter's Select Choir (Mr. G. Day Winter).

At the final concert on May 3 various test-pieces and Bach's cantata 'O Light Everlasting' were sung under Sir Walter Parratt's direction, and the prizes were distributed by H.R.H. Princess Alexander of Teck.

BATH (MID-SOMERSET).—April, 22, 23, 24.

This Festival was again held with great success. Dr. McNaught, Dr. R. R. Terry, Mr. Cecil Sharp, and Dr. Merrick adjudicated, and made their awards as follows in the chief classes:

Children's Choirs (Open Class).

Test: 'A lake and a fairy boat' (Dunhill).

1st. Bathwick C.E. Boys' School.

Elementary Schools.

Mixed.

1st. Peasedown St. John's School.

Boys.

Bathwick C.E.

Girls.

Bathwick C.E.

Morris-Dancing (Schools).

1st. St. John's, Glastonbury (Girls).

Choral Societies (Villages, under 800).

Six entries.

Test: 'The Knight's tomb' (Stanford).

1st. Nunnery Delamere Choir.
2nd. Doulting Choral Society.

Choral Societies (Open Class).

Test: 'Bring me a golden pen' (Cowen).

1st. Midsomer Norton.
2nd. Shepton Mallet.

Male-Voice Choirs.

Tests: 'Midsummer clouds' (MacDowell).
'I wound my horn' (Brahms).

1st. Wookey Hole.
2nd. Bath Orpheus.

Choral Societies (All Villages).

1st. Ashwick Choral Society.

Madrigal Singing (Open).

Test: Flora gave me fairest flowers' (Wilbye).

1st. Midsomer Norton.

Madrigal Singing (Village Choirs).

Six entries.

Test: 'Awake. sweet love' (Dowland).

1st. Nunney Delamere.
2nd. Chewton Mendip.

Concerts given by the combined choirs were ably conducted by Mr. Clive Carey. On the last evening Barnby's 'Rebekah' was the chief item.

BOLTON (LANCS.)—April 24—26.

Bolton-le-Moors is the latest North-country centre to establish a Festival. In point of size only Birmingham, Morecambe, and Blackpool now surpass it: almost a unique experience for an initial meeting. John Wesley's 'Journal' bears eloquent testimony to the singing power of the Boltonians, and the old chapel in which he preached (now attached to the big Wesleyan Mission Hall) was used by the choirs for assembling purposes prior to coming into the Victoria Hall for the competitions. The Town Hall was also used, and civic proceedings opened and closed the Festival. The judges were Messrs. Bantock, Fogg, Rawdon Briggs, Mark Noble, and Dr. Coward (first day only). On the business and managerial side the first meeting was splendidly organized and, thanks to numerous willing officials, worked with admirable smoothness. Messrs. Haythornthwaite and Vickers were hon. secretaries, and the Mayor (Dr. Young) presided. Chief cause for satisfaction is found in the active participation of the borough schools, the Director of Education (Mr. Fred Wilkinson) being an active member of the executive and most helpful in encouraging timid starters. About half the Council Schools competed, and next year promises to see every school in the place brought under Festival influences. On the last day approximately thirty choirs, drawn from a radius of a dozen miles from Bolton, astonished even the best-informed local people by their numbers and quality, once more revealing the rich veins of unsuspected musical capacity in Lancashire industrialism, only awaiting the life-giving touch of a well-thought out Festival scheme. Not one of them had pretensions to distinction, but all displayed possibilities of great development. Few even were aware of the existence of any choir at all in the village which furnished the winner in the Mixed-Voice Class, yet it was within hearing distance of Bolton Town Hall clock. Good solo-singing was also to be found in this locality, mostly workers in foundry, mill, weaving-shed, or shop. Wisely handled, this Festival can be an immense power for advancement; the musical soil is evidently of great fertility, and will repay the ablest cultivation. It is most gratifying to learn that, despite the extra expense incurred in coping with a Festival much larger than was anticipated, there is a credit balance to carry forward to next year.

Subjoined is a list of the chief choral results:—

Action-Songs (under 14).

1st. Brownlow Fold Council School.
2nd. Markland Hill Council School.

Maypole Song and Dance (under 14).

1st. St. Paul's School.
2nd. Gaskell Street Council School.

Children's Choirs (Under 10).

1st. Gaskell Street Council School.
2nd. Derby Street Council School.

Children's Choirs (Under 14).

1st. Emmanuel Church School.
2nd. Tonge Moor Council School.

School Choirs (Under 16).

1st. Victoria Wesleyan School.
2nd. Gaskell Street Council School.

Female-Voice Choirs.

1st. Blackburn Road Congregational Excelsior Girls' Choir.
2nd. Bury Ladies' Festival Choir.

Church and Chapel Choirs (Local).

1st. Farnworth Congregational Church Choir.
2nd. St. George's Church Choir.

Mixed-Voice Choirs (11 entries).

1st. Chapelfield Choral Society.
2nd. Ramsbottom Choral Society.

Church or Chapel Choirs (10 entries).

1st. Farnworth Congregational Church Choir.
2nd. Walkden Wesleyan Choir.

Male-Voice Choirs (10 entries).

1st. Gorton Male-Voice Choir.
2nd. Preston Lyric Male Choir.

The principal tests were 'A love symphony' (Percy Pitt) and 'Dim-lit woods' (Brahms) for the mixed-voice choirs, 'Hymn to the Trinity' (Tchaikovsky) for the Church and Chapel Choirs, and 'Soldier, rest' (Oliver King) for the male-voice choirs.

PONTEFRACT.—April 29, 30, May 3.

Good results attended this comprehensive scheme of competitions, in which there were over 200 entries. The first day was devoted to juvenile classes, in which the chief prizes were carried off by Brotherton C.S., Darrington National School, Normanton Common C.S. and Kelkirk National School. Competitions open to soloists and choirs from villages were held on the second day, the chief choral prizes falling to Wentbridge Ladies' Choir, Cudworth Brotherhood, South Hiendley Wesleyan Choir, Aberford Choral Society, Badsworth Choral Society, and in the principal class, Ferrybridge Choral Society.

The chief tests and results in the open contests, which were heard on the third day, were as follows:

Female-Voice Choirs (seven entries).

Test: 'The Cloud' (Fletcher).

1st. Hull Ladies' Musical Union (Miss Eleanor Coward).
2nd. Castleford (Mr. S. Gee).
3rd. Normanton (Rev. C. D. Atkinson).

Male-Voice Choirs.

1st. West Ardsley Orpheus.

Church and Chapel Choirs.

Mixed Voices.

1st. Goole O.M. (Mr. E. Johnson).

Male Voices.

1st. Wragby (Mr. W. T. Senior).

Choral Societies.

Tests: 'As torrents in summer' (Elgar).
'Phillida flouts me' (Lee Williams).

1st. Darrington (Rev. C. D. Atkinson).

CHORAL SOCIETIES (five entries).

Tests: 'How sweet the moonlight' (Atkinson).
Extract from 'The Revenge' (Stanford).
'A love symphony' (Pitt).

1st. Monk Fryston Choral Society.
2nd. Darrington.
3rd. Normanton.

The adjudicator was Dr. Sinclair.

BUXTON.—May 1, 2, 3.

The three days of musical competition among the amenities of Buxton passed off pleasantly, and with some good musical results. The choral singing in the chief classes often reached a high standard. Perhaps the most memorable event of the Festival was the singing of Coleridge-Taylor's 'She dwells by great Kenhawa's side' by a choir of young girls from Nottingham trained by Mr. William Turner. In the principal mixed-voice class, (Elgar's 'Britons, alert!' and Wilbye's 'Ye that do live in pleasures plenty') eight choirs entered, and the singing was all of good quality. Ryecroft (Mr. Jack Ramsden) and Nottingham Philharmonic (Mr. W. Turner), the first and second prize-winners, showed exceptional insight in the madrigal. Eight male-voice choirs, of whom Alfreton Orpheus Glee Club were the best, sang Blumenthal's 'What care I how fair she be?' In the classes for children's choirs, Harper Hill C.S. (Mr. A. Waterfall), Offerton Industrial School (Mr. G. W. Cleaver), Burton C.S. (Mr. C. Howard), and Hadfield C.S. (Mr. B. Whiteley) won the chief prizes. There were classes for local choirs, choirs from places of worship, quartet parties, solo singers and players, &c. The adjudicators were Dr. A. H. Brewer, Mr. W. McNaught (who conducted a performance by combined children's choirs of his cantata, 'Mice in council'), and Mr. Granville Humphreys.

GLASGOW.—May 2, 3.

This, the third annual Festival, demonstrated emphatically a much increased and more widely-spread interest in the Festival movement, and, with the possible exception of school choirs, a steady advance in artistic achievement in all classes. There was a greater number of entries, and these would have been even more numerous but for the unfortunate action of certain English railway companies who refused to grant the usual facilities to competing choirs from beyond the Border. In consequence, save for a quartet from Carlisle and the Ulster Male Choir from Belfast, the competitors were wholly Scottish, drawn from an area bounded on the north by Aberdeen and on the south by Ayr. Mr. Granville Bantock, the adjudicator-in-chief, who was assisted by Mr. David Stephen, commented on the apparently mediocre singing of the school choirs, but it is only fair to those in charge of school music in Glasgow and neighbourhood to say that the value of the Festival movement is not yet fully realised by the headmasters of the schools (we hope for a change in their outlook before next Festival), and that the schools are capable of producing choirs approaching at least the English Festival standard. A unique entry in the school class was a choir from Bridgeton School for Defective Children, and their winning a third prize was a very popular award. A surprising victory was that of the Paisley Provident Co-operative Choir over the more mature and experienced singers of the Glasgow Orpheus (Ladies') Choir. But the high-water mark of the Festival performances was reached in the Glasgow Orpheus Choir's performance of Bantock's 'Evening has lost her throne,' which gained 100 per cent. of marks, and which the composer-adjudicator said he could not hope to hear excelled! A special word of praise is due to the Press, especially the *Glasgow Herald* and the *Evening Times*, for generous support, and to Mr. F. H. Bisset, Director of Competitions, and Mr. E. H. Hale, the Secretary, whose splendid organization enabled the Festival to run with perfect smoothness. Sir John Stirling-Maxwell, Bart., the President of the Festival, presided at the closing session, and Lady Stirling-Maxwell presented the chief prizes.

The following were the chief awards:

MALE-VOICE CHOIRS (Industrial Class).

1st. Babcock & Wilcox Male-Voice Choir, Renfrew (Mr. C. Rennie).

MIXED-VOICE CHOIRS (Industrial Class).

Stewart & McDonald's Harmonic Association, Glasgow (Mr. E. Lamont).

FEMALE-VOICE CHOIRS (Open Challenge Class).

Paisley Provident Co-operative Choir (Mr. A. Craig).

FEMALE-VOICE CHOIRS (Class B).

1st. Miss Boyd Steven's Ladies' Choir (Miss Boyd Steven).

CHURCH CHOIRS (Challenge Class).

1st. King's College Chapel Choir, Aberdeen (Miss E. Christie).
2nd. Westbourne Church Choir, Glasgow (Mr. A. M. Henderson).

PSALMODY TEST.

Westbourne Church Choir, Glasgow (Mr. A. M. Henderson).

CHURCH CHOIRS (Class B).

1st. Middle U.F. Church, Greenock (Mr. F. Smith).

PSALMODY TEST.

Candlish Memorial U.F. Church, Glasgow (Mr. W. J. Simmons).

MIXED-VOICE CHOIRS (Open Challenge Class).

1st. Glasgow Orpheus Choir (Mr. H. S. Roberton).
2nd. Ayr Burgh and County Choir (Mr. F. Ely).

MIXED-VOICE CHOIRS (Scottish Challenge Class).

St. George Co-operative Musical Association (Mr. W. Wilson).
Strathaven Choral Union (Mr. J. H. Baxter).

MALE-VOICE CHOIRS (Open Challenge Class).

Ulster Male Choir, Belfast (Mr. S. Holmes).

MALE-VOICE CHOIRS (Scottish Challenge Class).

1st. Glasgow Orpheus Choir (Mr. H. S. Roberton).
2nd. Babcock & Wilcox Male-Voice Choir, Renfrew (Mr. C. Rennie).

SIGHT-SINGING COMPETITION (Adult).

1st. Glasgow Orpheus Choir (Mr. H. S. Roberton).
2nd. Westbourne Church Choir, Glasgow (Mr. A. M. Henderson).

OXFORD (THE THREE COUNTIES FESTIVAL).

April 28.

The first-prizes in the principal choral competitions at this Festival were won by the following choirs:

CHILDREN.

Henley Girls' C.E. School.
Wesleyan Higher Grade School, Oxford.
Princes Risborough C.E. School.
Aston Clinton Boys' School.
Abingdon C.E. School.
Penn C.E. School.
Wallington S.S.
Lang Club.

ADULTS.

All Saints' Choir (Coleshill).
Beaconsfield Church Choir.
Girls' Fellowship Club, Oxford.
St. Giles's Parish Church Choir.

WHITBY (ESKDALE).—A successful Festival was held on April 15 and 16. There was an increased entry list for the junior section, in which the first prizes were taken by Pickering, Farndale, Hawsker, and Sneaton Guild. Among the senior choral competitions those for choirs from places of worship were the most notable, as they had the largest number of competing choirs—four in each of two classes. The prizes were taken by Thorpe and Saltburn. Other prizes for choral singing were taken by Great Ayton (village choral Societies), Whitby Bohemian Male-Voice Choir, Caedmon Ladies' Choir, and, in the chief mixed-voice class, Whitby. The adjudicators were Dr. Bairstow and Mr. T. J. Hoggett.

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Chamber Concert, Wednesday, July 9, at 3.
Fortnightly Concert, Saturday, July 12, at 8.
Distribution of Prizes, Queen's Hall, Friday, July 18, at 3.
Voice Culture, September Examination. Last day for entry, July 12.
SCHOLARSHIPS in the following subjects will be competed for in September: Composition (three); Singing (Soprano); Singing (Male); Pianoforte, Organ, Violin, Violoncello (Male), and Harp. Last day for entry, August 28. Ross Scholarship for Singing (Female). Last day for entry, September 25.
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The NEXT TERM will commence on September 25. Entrance Examination, Monday, September 22.
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LEEDS TRIENNIAL MUSICAL FESTIVAL.

OCTOBER 1, 2, 3, AND 4, 1913.

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DR. ARNE

AND

RULE, BRITANNIA

BY

WILLIAM HAYMAN CUMMINGS.

Preface.

The glorious National Song, "Rule, Britannia," is familiar to the whole British Race; nevertheless, very few men and women are acquainted with the history of its birth and parentage.

In the following pages I have endeavoured to chronicle all the facts which are discoverable by diligent research, and to present them in an attractive and entertaining manner.

The life of Dr. Arne, the composer of "Rule, Britannia," offers to the reader and to the music student an interesting and instructive story, showing that natural ability, even when combined with genius, is not sufficient to ensure a triumphant and successful career. Morality and conscientious rectitude in the affairs of life are essential, and had Arne exercised these, his exceptional gifts might have enabled him to surpass his great contemporary, Handel.

It only remains to be noted that many letters and documents are here printed for the first time, some of them copied from the original autographs in my possession. They illuminate much which has hitherto been obscure and uncertain in the career of a famous composer.

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MODESTE PETROVITCH MOUSSORGSKY.

The Musical Times
AND SINGING-CLASS CIRCULAR.
JULY 1, 1913.

MOUSSORGSKY'S OPERAS.

By ROSA NEWMARCH.

Seventeen years ago I first became acquainted with Moussorgsky's music. I was then working in Petersburg under the guidance of Vladimir Stassov, the champion of the national movement and director of the Fine Arts section of the Imperial Public Library. Day by day I occupied a place in the room adjoining Stassov's, and the fiery, energetic old man used to stride in every hour or so with some fresh book or score, or some unpublished correspondence which he thought necessary for my education; always impatient for me to complete one task and pass on to another.

Not every one worked comfortably with him, for he set a pace that soon finished off the indolent or physically incapable. The field of Russian art was rapidly expanding, and at that time the workers were few and often merely superficial, consequently the willing labourer must not shirk doing double shifts. Moreover, Stassov, like many Russians, realised the shortness of life and the imminence of death with such intense, painful clearness that it became infectious.

He could, however, restrain his impatience on occasion. The ultimate acknowledgment of Moussorgsky's genius was one of the dearest hopes of his heart; but he did not show me the operas until he thought I was ripe for that honour. Then, together, we went through the early edition of 'Boris Godounov' (1875) and 'Khovanstchina,' already issued with Rimsky-Korsakov's revisions. 'Love them or hate them,' Stassov used to say in my moments of doubtful enthusiasm, 'but at least take the trouble to *know* every page of them. There is more vitality in Moussorgsky than in any of our contemporary composers. These operas will go further afield than the rest, and you will see their day when I shall no longer be here to follow them to Germany and France, and perhaps (rather doubtfully) to England.' How surely his predictions regarding this and other questions have been fulfilled is borne in upon me every year that I live and work in the world of music. Later on he gave me the new edition of 'Boris' (1896), edited by the composer's life-long friend—and in some degree his teacher—Rimsky-Korsakov. Theoretically, Stassov was furiously opposed to these editorial proceedings; for, while admitting Moussorgsky's technical limitations and his tendency to be slovenly in workmanship, he still believed it was better for the world to see this individual and inspired composer with all his faults ruthlessly exposed to view, than clothed and in his right mind with the assistance of Rimsky-Korsakov. Stassov's attitude to Moussorgsky was that of the Russian vagabond who said to Stephen Graham: 'Love us while we are dirty, for when we are clean all the world will love us.' We who loved Moussorgsky's music in spite of all its apparent dishevelment may feel inclined to resent Rimsky-Korsakov's conscientious grooming of it. But when it actually came to the question of producing the operas, even Stassov, I think, realised the need for some practical revisions, without which Moussorgsky's original scores, with all their potential greatness, ran considerable risk of becoming mere archæological curiosities. In 1908, Bessel published a later edition of 'Boris,' restoring the scenes cut out of the version of 1896. This is the edition now generally used; the first one, on which I was educated, having become somewhat of a rarity.

I do not propose to turn this article into a comparative analysis of the two scores of 'Boris,' or to contribute anything here to the conflict now being waged in Russia and Paris as to the respective merits of 'Khovanstchina' according to Rimsky-Korsakov, or according to Diaghilev, Ravel, and Stravinsky. At last we have got Russian opera in England, given under the best available conditions; for heaven's sake let the public hear it undisturbed by all needless polemics. We may rest assured that the operas still contain enough of Moussorgsky's essential genius not to fail of their profound psychological impression. With what grim sardonic humour Moussorgsky himself would have watched this controversy, and what a blood-curdling song-parable he may even now be composing, likening the dead genius to a fallen warrior, and the army of commentators and 'improvers' to a flock of crows each bearing away something of his vital organism, and battening on his musical remains.

Modeste Moussorgsky was born March 16/28, 1839, at Karevo, in the Government of Pskov. He was of good family, but his people were comparatively poor. His father, who died in 1853, gave Modeste every facility for becoming an excellent amateur pianist; his mother grounded him in music, and remained the good genius of the young man's life, until her death early in the 'sixties. Moussorgsky was educated for the army, and entered the famous Preobajensky Guards at eighteen. Borodin has left a graphic sketch, dating from 1856, of a dandified, but attractive, young officer, popular in society, singing agreeably, and endowed with a gift for languages. The account of Moussorgsky's subsequent meeting with Dargomijsky and Mily Balakirev, of his awakening to the consciousness of his artistic powers, and his unhesitating renunciation of all his worldly prospects for music's sake, reads more like a religious than an artistic conversion. In most biographical sketches of Moussorgsky unnecessary stress is laid upon the fact of his having been a drunkard, and addicted to drugs. It is true that towards the end of his life, after he had suffered all the stupidity and cruelty that 'world's use' can inflict upon a man incapable of compromising with

his artistic conscience, he took refuge from pain and insomnia in stimulants and narcotics. But neither 'Boris' nor 'Khovanstchina,' nor any of his better lyrics, can be judged as the work of a dipsomaniac. Probably only five or six of his songs, composed as late as 1877, show any trace whatever of mental deterioration.

It was by a happy chance that Moussorgsky became acquainted with Dargomijsky in 1856, since the latter was at that moment the sole mature representative of national music in Russia. Glinka, broken in health and spirit, had just started on a journey abroad from which he was destined never to return; while Balakirev, Cui, Borodin, and the other members of the new school of Russian music, had as yet produced next to nothing. Dargomijsky was still smarting under the comparative failure of his opera 'The Roussalka,' which had been produced in Petersburg a few months previously. Its racy humour and touches of actuality were not to the taste of a public nurtured wholly on Italian music. Dispirited, but undaunted, Dargomijsky, at the time of Moussorgsky's first visit, was engaged upon the work which was to embody the ultimate expression of his artistic creed: 'I want the note to be the direct equivalent of the work. Above all things I want the truth.' The cultured classes of Russia, just awakening to the emotional positivism of Gogol and Dostoievsky, were still far from prepared to welcome an apostle of musical realism. Dargomijsky's operatic experiment, 'The Stone Guest' (based on Poushkin's version of 'Don Juan') made no appeal to the public; and although it was accepted in a moment of enthusiasm as the ideal model of the young Russian school, only Moussorgsky eventually followed his master's theories to their logical conclusion. While intercourse with Dargomijsky contributed to a forced maturing of Moussorgsky's ideas about music, the circumstances of his life still hindered his technical development. His early letters to Cui and Stassov show how deeply and independently he had already thought out certain problems of his art. Meanwhile Balakirev carried on his musical education in a far more effective fashion than has ever been admitted by those who claim that Moussorgsky was wholly self-taught, or, in other words, completely ignorant of his craft. The 'Symphonic Intermezzo,' composed in 1861, shows how insistent and thorough was Balakirev's determination that his pupils should grasp the principles of tradition before setting up as innovators. Here we have a sound piece of workmanship, showing clear traces of Bach's influence; the middle movement, founded on a national air, being very original in its development, but kept strictly within classical form.

Faced with the prospect of service in a country garrison, Moussorgsky left the army in 1859, and accepted a small post in a Government office which soon proved just as irksome as regimental life. I pass over the compositions of the next year or two as having little connection with the broad lines of his subsequent development. In 1866 he fell ill, and rusticated for a couple of years on a remote estate belonging to his brother. During this period of rest he seems to have found himself as a creative artist. After working for a time upon an opera based on Flaubert's novel 'Salammbo,' he turned his attention to song, and between 1864 and his return to Petersburg in 1868, produced a number of his wonderful reflections of Russian life in its pathetic and humorous aspects; a series of human documents which are worthy to live side by side with the works of Gogol, Dostoievsky, and Tolstoy. The analysis of these songs stands outside the scope of this article; but they contain the essence of Moussorgsky's genius.

His next operatic essay took the form which he described as 'opéra-dialogué.' The subject—Gogol's prose comedy 'The match-maker'—was admirably suited to him, but after completing the first Act he abandoned the work because he was becoming absorbed in a more thrilling design. The idea of basing a music-drama on Poushkin's tragedy 'Boris Godounov' was suggested by Prof. Nikolsky, and from September, 1868, to June, 1870, Moussorgsky was engaged upon this work. Each Act as it was finished was tried in a small circle of musical friends, the composer singing all the male rôles in turn, while Madame Alexandra Pourgold (afterwards the sister-in-law of Rimsky-Korsakov) created the women's parts. Dargomijsky, who heard a portion of it before his death in 1869, declared that Moussorgsky had entirely surpassed him in his own sphere.

'Boris Godounov' was rejected by the Direction of the Imperial Opera on the ground that it gave too little chance to the soloists. The unusual form of the opera, the bold treatment of a dramatic, but unpopular, episode in national history, and the democratic sentiment displayed in making the People the protagonist of the work, were probably still stronger reasons for the attitude of disapproval always shown by 'the powers-that-be' towards 'Boris Godounov.' Very unwillingly, yielding only to the entreaties of his friends, the composer consented to make some important changes in his work. The original plan of the opera consisted of the following scenes: The crowd awaiting the election of Boris, and his Coronation; Pimen in his cell; scene in the Inn on the Lithuanian frontier; Boris and his children, and the interview with Shouisky; scene in the Duma, and the death of Boris; the peasant revolt, and the entry of the Pretender. It will be seen that the feminine element was curiously neglected. The additional scenes, composed on the advice of Stassov and the distinguished Russian architect V. Hartmann, were partially designed to rectify this omission. They include the scenes in the house of the Polish grandee Mnishek; the song of the Hostess of the inn; portions of the first scene of Act 1; the episodes of the chiming clock and the parakeet; and some fine passages in the scene between Pimen and Gregory (Scene 1, Act 2). Portions of 'Boris' were given at

Kondratiev's benefit at the Maryinski Theatre in February, 1873, but the production of the opera in its entirety was delayed until January 24, 1874. How often has Stassov described to me the excitement of the days that followed! The old-fashioned subscribers to the Opera sulked at this interruption to its routine; the pedants of the Conservatoire raged; the critics—Moussorgsky had already satirized them in 'The Peep Show'—baffled, and consequently infuriated, 'foamed at the mouth.' So stupid were the intrigues organized against 'Boris,' that some wreaths sent by groups of young people and bearing messages of enthusiastic homage to the composer, were intercepted at the doors of the opera house and sent to Moussorgsky's private residence, in order to suppress a public recognition of his obnoxious genius. For it was the young generation that took 'Boris' straight to their hearts, and in spite of all organized opposition the work had twenty performances, the house being always crowded; while students sang the choruses from the opera as they went home through the streets at midnight.

While this controversy was raging, Moussorgsky was already occupied with a new music-drama upon a historical subject, suggested to him by Stassov, dealing with the tragic story of the Princes Khovansky and the rising of the old archers-of-the-guard—the Streltsy. He was full of confidence in his project, and just before the first performance of 'Boris' in 1873, wrote to Stassov in the following characteristic strain: 'Now for judgment! It is jolly to feel that we are actually thinking of and living for "Khovanstchina" while we are being tried for "Boris." Joyfully and daringly we look to the distant musical horizon that lures us onward, and are not afraid of the verdict. They will say: "You are violating all laws, human and divine"; and we shall reply, "Yes," thinking to ourselves, "so we shall again." They will warn us, "You will soon be forgotten for ever and a day"; and we shall answer, "Non non, et non, Madame."' This triumphant moment in Moussorgsky's life was fleeting. 'Boris Godounov' was not suffered to become a repertory opera, but was thrust aside for long periods. Its subsequent revivals were usually due to some star artist who liked the title-rôle and insisted on choosing the work for his benefit night.

In 1871 Moussorgsky shared rooms with Rimsky-Korsakov until the marriage of the latter in 1873. Then he took up his abode with the gifted poet Count Golenishtiev-Koutouzov, whose idealistic and mystical tendencies were not without influence on the champion of realism; as may be seen from the two song-cycles, 'Without sunshine' and 'Songs and dances of death,' composed to his verses. 'The Nursery,' a series of children's songs, the 'Pictures from an exhibition,' inspired by Hartmann's drawings, and the orchestral piece, 'Night on the bare mountain,' date from this period; also portions of a new opera on a Malo-Russian subject, Gogol's humorous tale, 'The Fair at Sorochinsk.' Meanwhile the stress of poverty and the growing distaste for his means of livelihood—a singularly unsuitable official appointment—were telling on his health. Feeling, perhaps, that his time on earth was short, he worked with feverish energy. Finally, some friction with the authorities ended in his resigning his post in 1879, and undertaking a tour in South Russia with the singer, Madame Leonora. The appreciation shown to him during this journey afforded him some moments of happiness; but his constitution was hopelessly shattered, and in 1880 he was obliged to rest completely. A series of terrible nervous attacks compelled him at last to take refuge in the Nicholas Military Hospital, where he died on his forty-second birthday, March 16/28, of paralysis of the heart and the spinal marrow.

Moussorgsky left four operas in various stages of completeness, but I can only deal at length with the two in which the British public are most interested at the present time, 'Boris Godounov' and 'Khovanstchina.'

The historical drama 'Boris Godounov' was one of the fruits of the poet Poushkin's exile at Mikhailovsky in 1824. Virtually imprisoned on his father's estate to repent at leisure some youthful delinquencies, moral and political, Poushkin occupied his time with the study of Karamzin's History of Russia and Shakespeare's plays. 'Boris Godounov' marks a transition from the extreme influence of Byron to that of the creator of 'Macbeth.' Ambition coupled with remorse is the moving passion of the tragedy. The insane cruelty of Ivan the Terrible deprived Russia of almost every strong and independent spirit with the exception of the sagacious and cautious Boyard, Boris Godounov, the descendant of a Tatar family. Brother-in-law and regent of Ivan's weak-witted heir, Feodor, Boris was already, to all intents and purposes, ruler of Russia before ambition whispered that he might actually wear the crown. Only the Tsarevich Dmitri, a child of six, stood between him and the fulfilment of his secret desire. In 1581, Dmitri was murdered, and suspicion fell upon Boris, who cleverly exculpated himself, and in due course was chosen to succeed Feodor. He reigned wisely and with authority; but his Nemesis finally appeared in the person of the monk Gregory, the false Demetrius, whose pretentions were eagerly supported by the Poles. Boris, unhinged by the secret workings of conscience, was brought to the verge of madness just at the moment when the people—who had never quite resigned themselves to a ruler of Tatar origin—wavered in their allegiance. Urged by Rome, the Poles took advantage of the situation to advance upon Moscow. At this critical juncture Boris was seized with a fatal illness. The Tsars, as we know, may appoint their own successors; Boris with his last breath nominated his son (also a Feodor), and died in his fifty-sixth year, in April, 1605.

The intellectual power and fine workmanship which Poushkin displayed in 'Boris Godounov' entitle this drama to rank as a classic in Russian literature. It contains moments of forcible eloquence, and those portions of the play which

deal with the populace are undoubtedly the strongest. Here Pouskin disencumbers himself of all theatrical conventions, and shows not only accurate knowledge of the national temperament but profound observation of human nature as a whole.* Such a subject accorded well with Moussorgsky's genius, which was eminently democratic. He has expressed this tendency very clearly in a letter to Stassov, dated 1872. 'To seek assiduously,' he says, 'the most delicate and subtle features of the human crowd, to follow them into unknown regions, to make them our own; this seems to me the true vocation of the artist.' And again: 'In the human mass, as in the individual, there are always some subtle, impalpable features which have been overlooked; unobserved, untouched, by anyone. To mark these and study them, by reading, by direct observation, by conjecture—in other words, to feed upon humanity as a healthy diet which has been neglected—there lies the whole problem of art.'

By the time this article appears, 'Boris Godounov' will have been played for the first time in England, and the English translation of the libretto—some copies of which have unfortunately been published without my having had an opportunity for revising the proof—may be in the hands of all who are curious on the subject of this opera. I need not therefore analyse it scene by scene. Moussorgsky arranged his own text, retaining Poushkin's words intact wherever that was practicable, and simplifying, remodelling, or adding to the original material when necessary. The result is a series of living pictures from Russian history, somewhat disconnected if taken apart from the music, which is the coagulating element of the work. The welding of these widely contrasting scenes is effected partially by the use of recurrent leading motives, but chiefly by a remarkable homogeneity of musical style. Moussorgsky, as may be proved from his correspondence, was consciously concerned to find appropriate musical phrases with which to accompany certain ideas in the course of opera. But he does not use leading motives with the persistency of Wagner. No person or thing is labelled in 'Boris Godounov,' and we need no thematic guide to thread our way through the psychological maze of the work. There is one motive that plays several parts in the music-drama. Where it occurs on page 49 of the pianoforte score of 1908 (just after Pimen's words to Gregory: 'He would be now your age, and should be Tsar to-day'), it evokes the memory of the murdered Tsarevich Feodor; but it also enters very subtly into the soul-states of the impostor who impersonates him, and of the remorseful Boris. There are other characteristic phrases for Boris, suggesting his tenderness for his children and his ruthless ambition.

The opera opens with a Prologue in which the people are gathered in the courtyard of the many-towered monastery of Novo-Dievichy at Moscow, whither Boris had withdrawn after the assassination of the Tsarevich. The crowd moves to and fro in a listless fashion; it hardly knows why it is there, but hopes vaguely that the election of a new ruler may bring some amelioration of its sad lot. Meanwhile the astute Boris shows no unseemly haste to snatch at the fruit of his crime. The simplicity and economy of means with which Moussorgsky produces precisely the right musical atmosphere is very striking. The constable enters, and with threats and blows galvanizes the weary and indifferent throng into supplications addressed to Boris. The secretary of the Duma appears, and announces that Boris refuses the crown; the crowd renews its entreaties. When the pilgrims enter, the people wake to real life, pressing round them and showing that their enthusiasm is for spiritual rather than temporal things. In the second scene, which shows the coronation procession across the Red Square in the Kremlin, the song of praise (Slavsia) is sung with infinitely greater heartiness, for now the Tsar comes into personal contact with his people. The scenes of the Prologue and the coronation move steadily on, just as they would do in real life; there is scarcely a superfluous bar of musical accompaniment, and the ordinary operatic conventions being practically non-existent, we are completely convinced by the realism of the spectacle and the strangely new, undisciplined character of the music. The truth is forcibly brought home to us of M. Camille Bellaigue's assertion that every collective thought, or passion, needs not only words, but music, if we are to become completely sensible of it.

The text of the opening scene of Act 1 is taken almost intact from Poushkin's drama. Played as it now usually is between the strenuous animation of the Prologue and the brilliant Coronation scene, its pervading atmosphere of dignity and monastic calm affords a welcome interlude of repose. Moussorgsky handles his ecclesiastical themes with sure knowledge. In early days Stassov tells us that he learnt from the chaplain of the Military Academy 'the very essence of old Church music, Greek and Catholic.' The scene in the inn where Gregory and the vagabond monks, Varlaam and Missail, halt on their flight into Lithuania is often cut out of the acting version. It contains, however, two characteristic and popular solos: a lively folk-song for the Hostess, and a rollicking drinking-song for Varlaam (bass); besides frequent touches of the rough-hewn, sardonic humour which is a distinguishing quality of Moussorgsky's genius. Nevertheless the determination to drop this scene from the opera is perhaps wise, for it is doubtful whether its unabashed 'naturalism' might not displease an audience which has travelled much farther from the homely ribaldry of Elizabethan days than had the simple-minded 'big public' of Russia to whom Moussorgsky's work was designed to appeal a generation ago.

With the opening of Act 2 we feel at once that Moussorgsky is treading on alien ground. This portion of the opera—for which he was his own librettist—was added in order that some conventional love interest might be given to the work. The glamour of romance is a borrowed quality in

* *See* 'Progress and Poetry in Russia,' by Rosa Newmarch. John Lane, the Bodley Head.

Moussorgsky's art. In spite of the charm of the scenic surroundings, and some moments of sincere passion, the weakness of the music proclaims the fact. He who penetrates so deeply into the psychology of his own people, finds no better characterization of the Polish temperament than the use of the polacca or mazurka rhythms. True that he may intend by these dance measures to emphasise the boastful vanity of the Polish nobles and the light, cold nature of Marina Mnichek; but the method becomes monotonous. Marina's solo takes this form, and again in the duet by the fountain we are pursued by the eternal mazurka rhythm.

The second scene of Act 2 is packed full of varied interest, and in every episode Moussorgsky is himself again. The lively dancing-songs for the young Tsarevich and the Nurse are interrupted by the sudden entry of Boris. In the scene which follows, where the Tsar forgets for a moment the cares of State and the sting of conscience, and gives himself whole-heartedly to his children, there is some exquisitely tender music, and we begin for the first time to feel profound pity for the usurper. The Tsarevich's recital of the incident of the parakeet, reproducing with the utmost accuracy and deep simplicity the varied inflections of the child's voice, as he relates his tale without a trace of self-consciousness, is equal to anything of the kind which Moussorgsky has achieved in 'The Nursery' song-cycle. This delightful interlude of comedy gives place on the entrance of Shouisky to the first shadows of approaching tragedy. Darker and darker grows the mind of the Tsar, until the scene ends in an almost intolerable crisis of madness and despair. From the moment of Boris's terrible monologue the whole atmosphere of the work becomes vibrant with terror and pity. But realistic as the treatment may be, it is a realism—like that of Shakespeare or Webster—that is exalted and vivified by a fervent and forceful imagination.

In the opening scene of Act 3, enacted amid a winter landscape in the desolate forest of Kromy, Moussorgsky has concentrated all his powers for the creation of a host of national types who move before our eyes in a dazzling kaleidoscopic display. They are not attractive, these revolted and revolting peasants, revenging themselves upon the wretched aristocrat who has fallen into their hands; for Moussorgsky, though he raises the Folk to the dignity of a protagonist, never idealises it, or sets it on a pedestal. But our pulses beat with the emotions of this crowd, and its profound groan of anguish finds an echo in our hearts. It is a living and terrible force, and beside it all other stage crowds seem mechanical puppets. In the foreground of this shifting mass is seen the village idiot, 'God's fool'; teased by the thoughtless children, half-reverenced, half-pitied by the men and women. After the false Demetrius has passed through the forest, drawing the crowd in his wake, the idiot is left sitting alone in the falling snow. He sings his heart-breaking ditty: 'Night and darkness are at hand. Woe to Russia!' and the curtain falls to the sound of his bitter, paroxysmal weeping.

The last scene is pregnant with the 'horror that awaits on princes.' The climax is built up step by step. After the lurking insanity of Boris, barely curbed by the presence of the Council; after his interview with Pimen, who destroys his last furtive hope that the young Tsar may not have been murdered after all; after his access of mental and physical agony, and his parting with his beloved son—it is with a feeling of relief that we see death put an end to his unbearable sufferings.

Although 'Khovanstchina' may in some ways approach more nearly to conventional ideas of opera, yet foreigners, I think, will find it more difficult to understand than 'Boris Godounov.' To begin with it lacks the tragic dominant figure, swayed by such universal passions as ambition, remorse, and paternal tenderness, which gives a psychological unity to the earlier work. Here the dramatic interest is more widely scattered; it is as though Moussorgsky sought to crowd into this series of historical pictures as many different types of 17th century Russia as possible; and these types are peculiarly national. Except that it breaks through the rigid traditions of Byzantine art, the figures being full of vitality, 'Khovanstchina' reminds us of those early ikons, belonging to the period when the transport of pictures through the forests, bogs, and wildernesses of Russia so restricted their distribution, that the religious painter resorted to the expedient of representing on one canvas as many Saints as could be packed into it.

Stassov originated the idea of utilising the dramatic conflict between old and new Russia at the close of the 17th century, as the subject of a music-drama. It was his intention to bring into relief a group of representative figures of the period: Dositheus, head of the sect known as the Rasskolniki, or Old Believers *, a man of lofty character and prophetic insight; Ivan Khovansky, typical of fanatical, half-Oriental and conservative Russia; Galitsin, the westernised aristocrat, who dreams of a new Russia, reformed on European lines; two contrasting types of womanhood, both belonging to the Old Believers—the passionate, mystical Martha, falling and redeeming herself through the power of love, and Susan, in whom fanaticism has dried up the well-springs of tenderness and sympathy; the dissolute young Andrew Khovansky, ardently attracted by the pure, sweet young German girl, Emma; the egotistical Scrivener, who has his humorous side; the fierce Streltsy, and the oppressed and suffering populace — 'all these elements,' says Stassov, 'seemed to suggest characters and situations which promised to be intensely stirring.' It was also part of his original

* In the reign of Alexis the revision of the Bible carried out by the Patriarch Nicon (1655) resulted in a great schism in the Orthodox Church, a number of people clinging to the old version of the Scriptures in spite of the errors it contained. Thus was formed the sect of the Old Believers which still exists in Russia.

design to bring upon the scene the young Tsar Peter the Great, and the Regent, the Tsarevna Sophia. But much of Stassov's original scenarium had perforce to be dropped; partly because it would have resulted in the building up of a work on an unpractically colossal scale, but also because Moussorgsky's failing health spurred him on to complete the drama at all costs. Had he lived a few years longer, he would probably have made of 'Khovanstchina' a far better balanced and more polished work.

From the musical point of view there is undoubtedly more symmetry and restraint in 'Khovanstchina' than in 'Boris.' We are often impressed by the almost classic simplicity of the music. A great deal of the thematic material is drawn from ecclesiastical sources.

'Khovanstchina' opens with an orchestral Prelude descriptive of daybreak over Moscow, than which nothing in Russian music is more intensely or touchingly national in feeling. The curtain rises upon the Red Square in the Kremlin, just as the rising sun catches the domes of the churches, and the bells ring for early matins. A group of Streltsy relate the havoc they have worked during the preceding night. The Scrivener, a quaint type of the period, appears on the scene and is roughly chaffed. When the Streltsy depart, the Boyard Shaklovity enters and bribes the Scrivener to write down his denunciation of the Khovanskys. No sooner is this done than the elder Khovansky and his suite arrive, attended by the Streltsy and the populace. In virtue of his office as captain of the Old Guard, the arrogant nobleman assumes the airs of a sovereign, and issues autocratic commands, while the people, impressed by his grandeur, sing him a song of flattery. When the crowd has departed, the Lutheran girl, Emma, runs in pursued by the younger Khovansky. She tries in vain to rid herself of his hateful attentions. At the climax of this scene, Martha, the young Rasskolnik whom Prince Andrew has already loved and betrayed, comes silently upon the stage and saves Emma from his embraces. Martha reproaches Andrew, who tries to stab her; but she parries the blow, and in one of her ecstatic moods prophesies his ultimate fate. The elder Khovansky and his followers now return, and the Prince inquires into the cause of the disturbance. Prince Ivan admires Emma and orders the Streltsy to arrest her; but Andrew, mad with jealousy, declares she shall not be taken alive. At this juncture Dositheus enters, rebukes the young man's violence, and restores peace.

Act 2 shows us Prince Galitsin reading a letter from the Tsarevna Sophia, with whom he has formerly had a love-intrigue. In spite of his western education Galitsin is superstitious. The scene which follows, in which Martha, gazing into a bowl of water, as into a crystal, foretells his downfall and banishment, is one of the most impressive moments in the work.* Galitsin, infuriated by her predictions, orders his servants to drown Martha on her homeward way. A long scene devoted to a dispute between Galitsin and Khovansky, is rather dry. Dositheus again acts as peacemaker.

Act 3 takes place in the quarter of Moscow inhabited by the Streltsy. Martha, seated near the house of Andrew Khovansky, recalls her passion for him in a plaintive folk-song. The song closes with one of her prophetic allusions to the burning of the Old Believers. Susan, the old fanatic, overhears Martha and reproves her for singing 'shameless songs of love.' She threatens to have her brought before the Brethren and tried as a witch; but Dositheus intervenes and sends Susan away terrified at the idea that she is the prey of evil spirits. Night falls, and the stage is empty. Enter Shaklovity, who sings of the sorrows of his country in an aria that is quite one of the most beautiful things in the music-drama. The next scene is concerned with the Streltsy, who march in to a drinking song. They encounter their women-folk, who, unlike the terrified populace of Moscow, have no hesitation in falling upon them and giving them a piece of their mind. Undoubtedly the Streltsy were not ideal in their domestic relations. While they are quarrelling, the Scrivener comes in breathless, and announces the arrival of foreign troopers and Peter the Great's bodyguard, 'the Petrovtsy.' The cause of Old Russia is lost. Sobered and fearful, the Streltsy put up a prayer to Heaven, for the religious instinct lurks in every type of the Russian people.

In Act 4 the curtain rises upon a hall in Prince Ivan Khovansky's country house, where he is taking his ease, diverted by the songs of his serving-maids and the dances of his Persian slaves. Shaklovity appears, and summons him to attend the Tsarevna's Council. As Khovansky in his robes of ceremony is crossing the threshold, he is stabbed, and falls with a great cry. The servants disperse in terror, but Shaklovity lingers a moment to mock the corpse of his enemy. The scene now changes to the open space in front of the fantastic church of Vassily Blajeny, and Galitsin is seen on his way to exile, escorted by a troop of cavalry. When he has gone by, Dositheus soliloquises on the state of Russia. Martha comes in and tells him that the foreign mercenaries have orders to surround the Old Believers in their place of assemblage and put them all to death. Dositheus declares that they will sooner perish in self-ignited flames, willing martyrs for their faith. He enjoins Martha to bring Prince Andrew among them. During the meeting between Martha and Andrew, the young Prince implores her to bring back Emma, and learning that the girl is safely married to her lover, he curses Martha for a witch, and summons his Streltsy to put her to death. In vain the Prince blows his horn, his only reply is the hollow knelling of the bell called Ivan Veliky. Presently the Streltsy enter, carrying axes and blocks for their own execution. At the last moment a herald proclaims that Peter has pardoned them, and they may return to their homes.

In the 5th and last Act the Old Believers are assembled by moonlight at their hermitage in the

* This aria was first sung in England by the late Mrs. Henry J. Wood at several of my lectures on Russian music in 1902.

woods near Moscow. Dositheus encourages his followers to remain true to their vows. Martha prays that she may save Andrew's soul by the power of her love for him. Presently she hears him singing an old love song which echoes strangely amid all this spiritual tension. By sheer force of passion she induces him to mount the pyre which the Brethren, clothed in their white festal robes, have built up close at hand. The trumpets of the troopers are heard drawing nearer, and Martha sets alight to the pyre. The Old Believers sing a solemn chant until they are overpowered by the flames. When the soldiers appear upon the scene, they fall back in horror before this spectacle of self-immolation; while the trumpets ring out arrogantly, as though proclaiming the passing of the old faith and ideals and the dawning of a new Russia.

Such are the two music-dramas which Moussorgsky launched forth to make their way 'towards new coasts, regardless of storm, gales or sunken rocks; towards life, no matter what it has to show; towards the truth, no matter how cruel it may be.' In France they seem to have found permanent anchorage; whether they will sail into the haven of our affections and remain there, is a question that the next few weeks will decide one way or the other.

THE APPRAISEMENT OF PROGRAMME-MUSIC.

By M.-D. CALVOCORESSI.

The theory upheld by the Hanslick-Riemann school of æstheticians, that the very spirit of descriptive or programme-music is antagonistic to the essence of musical art, is indefensible except if the proof comes forth that descriptive or programme-music is foredoomed to remain subject to other and less propitious conditions than those governing music pure and simple.

Now it stands to reason that the part played by material suggestion in the much abused imitative or descriptive music—and likewise by each single dramatic suggestion of 'emotionally associated' music, by each abstract analogy in 'conventionally associated' music,*—is far less than theorists aver: it affords, in Mr. Newman's words, but 'the raw material out of which programme-music is made.' It acts as a stimulus to the composer's creative imagination, and not, as one would have the student believe, as a check.

Take, for example, the familiar and convenient instance of chimes. Any given effect of chimes may be turned, for musical purposes, into a motive which will be good or bad, which will be suggestive and pregnant in proportion as the composer is endowed with the poetic faculty.

With the suggestion of a motive ends the part of the *primum mobile*, whether material or immaterial—form being suggested, one must remember, only by an actual programme consisting of at least two distinct elements. On the other hand, a fact on which theory does not insist sufficiently is that the pattern, length, and tone of any motive predetermines its working-out. The motive of Beethoven's fifth Symphony calls, inside the general pattern of a classical first movement, for other methods of working out than those which suit the motive of Beethoven's sixth (as to modern music, an illuminative comparison may be made between the first sections of Borodin's second and third—unfinished—Symphonies respectively). Creative faculty is displayed alike in inventing a theme and in working it out, possibly even more in the working-out. An inferior composer will expose himself as thoroughly through his treatment of a 'pure, abstract' motive as in a piece of 'materially descriptive' music, despite the semblance of style that he may achieve by closely adhering to standard rules.

The limitations of purely descriptive or imitative music are obvious as soon as one overlooks the part played in it—and freely played—by creative imagination; but that is begging the question, and it still remains to demonstrate that, for instance, M. Ravel's 'Jeux l'eau,' although founded on nothing but imitative motives, do not afford as elaborate a display of purely musical imagination as one can wish for.

Reverting to the case of motives derived from chimes, the student will notice that they may supply the whole material of short pieces like Greig's 'Wedding-bells' and Moussorgsky's prelude to the coronation scene in 'Boris Godounov'; that they may be used in conjunction with another element, and with equal rights, as in M. Ravel's 'Vallée des cloches' or in M. Florent Schmitt's 'Glas'—the other element being, in the former case, the suggestion of the calm of a valley bathed in evening mist, and in the latter a funereal dirge—or appear as a mere episode, as occurs in countless specimens of really programmatic music: in short, play any of the parts that it is the composer's custom to ascribe to motives.

This method of investigation applies to any instance of imitative or descriptive music, and should suffice to convince. However, one can also resort to the reverse test, with similar results, *i.e.*, study the several appliances of any given musical effect in programme-music and in pure respectively.

Let us select the simple and typical one of the holding note. In the prelude to Wagner's 'Rheingold,' it may be considered as descriptive according to our classification. But certainly the composer has kept in view the emotional appeal and the colour of the deep, steady, even E flat, and not specially the apology for more accurate material description. Whichever the case, however, his purpose is poetical and not 'abstractedly' musical.

In the case already quoted of Borodin's 'Steppes of Central Asia' it may, although we cannot neglect the unmistakable expression of the shrill protracted E, be considered as directly suggested by the long even line of the plains. In the 'Wooden-horse' variation of Dr. Strauss's 'Don Quixote' it intervenes, by virtue of what we have

* *See* foregoing article, *Musical Times*, June, 1913, p. 373.

called conventional association, to show that the hero has not left the ground, borrowing its justification from 'an analogy founded on a third term.'

But in 'pure' music a variation or any part of a work may as well as not be under- or overlaid by a holding note. In the classical fugue, indeed, the holding note appears—in view of a merely abstract musical effect—to assert the return to the original tonality and emphasise the conclusion. Again, in M. Ravel's 'Le Gibet'—which is poetic music, but neither descriptive nor programmatic—a holding note obtains from beginning to end, its obvious purpose being to produce an effect of harping dreariness and obsession.

Very few such comparisons will suffice to show the student that when he is told that materially descriptive music is music of the lowest sort, he is asked blindly to endorse some dogmatic principle, some postulate which no amount of quibbling has reduced as yet; and that if a closer study of the matter proves anything, the proofs adduced are in favour of the principle of poetic music.

The stimulus afforded by suggestions, material or immaterial, has intervened in more cases than we are aware of. For instance, we are told that Beethoven imagined the motive of the Scherzo of the ninth Symphony whilst watching from afar the lamp-lights of Vienna flare up one by one through the mist; and be the anecdote true or not, we find as little reason for accepting it as for rejecting it.

If it is true, the one instance suffices to show how useful a material suggestion in the hands of a composer of genius may become, even to the ends of 'pure' music. But one should likewise note that, contrary to a current belief, the more abstract data, even if 'loftier,' are not the most useful to the composer of poetic music. Many are inclined to think that a high-sounding philosophic or symbolic scheme must suit the purposes of musical art better than the ripple of a brook or (*exceptis excipiendis*) the lighting of rows of lamps. And this leads again to the everlasting confusion between mind and feeling. Music expresses emotion through the mediums of sound and of rhythm. Any of the material starting-points of imitative or descriptive music suggest musical elements that are good in proportion as they are themselves intrinsically beautiful and apt to convey emotion. But an abstract notion in itself suggests neither sound nor rhythm; and the more abstract it is, the less emotional. It does not properly appeal, therefore, as a stimulus to the composer's imagination, but only in indirect and less profitable wise. The holding-note in Dr. Strauss's 'Don Quixote' is a mere freak, as puerile as the material imitation of the bleating of sheep in another section of the same work. But it still remains permitted to judge either from the musical point of view pure and simple.

Another case in point is afforded by 'Gideon's doubts' in Kuhnau's Bible Sonata.* There can be no emotional interest in the fact that the entries in seconds aim at reproducing 'the fashion of timorous singers.' But for all that, the effect is excellent; and had Kuhnau attempted straightforwardly to express Gideon's anguish, one may question whether he would have achieved better than the harsh, tremulous seconds—a most daring effect at that time, and one that has long ago passed into the sphere of pure music.

Again we find all separate questions we have to deal with 'crossing and recrossing into each other's territory.' But keeping them apart has at least enabled us to study each point in turn and to suppress many causes of ambiguity.

So much has been written on the one remaining point (that of the actual programme controlling 'the order in which phrases appear and the way in which they are played off against each other), from Wagner's 'Letter on the tone-poems of Franz Liszt' to Mr. Newman's essay on 'Programme-music,' that a few words of summing-up may well suffice.

Briefly, then, as imitative, descriptive and other poetic or dramatic elements suggest motives that may be more pregnant and more novel than merely formal, abstract motives, so does a programme suggest new plastic forms. The more gifted the composer, the more satisfactory the forms that he derives from his programmes. These forms may stand in close relationship with the 'regular' forms—a combination of two into one, or the use of one with certain deviations being no uncommon occurrence—or have nothing to do with any acknowledged type.

Now the perennity of any law of construction is as great a superstition as any of the other dogmatic principles against which our student has been more than once cautioned. Among the many abstract, general definitions of artistic beauty that have been offered, none seems more to the point than Diderot's. The sense of Beauty, the French philosopher said, originates in the notion of relationship—a work of art being an independent whole, that has a purport of its own, and whose several parts stand in obvious and satisfactory connection; and artistic pleasure consisting of a perfect apprehension of those connections and of their purport.

A predetermined scheme like that of the classical symphony, therefore, is a great help to the hearer. On the other hand, it does not contain the sum-total of possible relationships, nor preclude other satisfactory schemes. Artistic education consists in acquiring the capacity of apprehending the relationship between parts of a work so as to understand the message conveyed by that work. Why do so many people blindly adhere to the tenets of the past? Simply because they are incapable of doing that much, exactly as many writers of music are incapable of going beyond the routine of fixed methods and preordained schemes.

Diderot's definition helps to explain why many art judges believe pure music to stand on a higher level than poetic music. But after having seen how absolutely independent even materially descriptive or strictly programme-music remains,

* See *Musical Times*, May, 1913, 'The Problem of Discord.'

one cannot doubt any longer that it fulfils all the conditions required, according to that definition, from the true work of art.

It also affords an argument in favour of the opinion that programme-music, &c., should be judged exactly as pure music, and by the same standards. If a work does not contain its own message wholly and unconditionally, if the connections between all its parts are not independent and satisfactory in themselves, that work remains imperfect, and nothing can mend it. If it is satisfactory, any other pleasure derived from it can no more be considered as correlative to the artistic pleasure proper than can be added; for instance, an inch and an ounce: they are altogether different and incompatible things.

To conclude in Wagner's own words, music has been fertilized by poetry, which gave it a new stimulus after the exhaustion of the resources afforded by formal symmetries derived from 'dance and march.' And it is only as stimuli that programmatic elements should be taken into account. It is vain to seek in what measure the descriptive themes in Liszt's or M. Ravel's 'Jeux d'eau' help the hearers to evoke the actual play of waters, or the sequence of episodes in Balakirev's 'Tamara,' the story of the beautiful and wanton Caucasian queen. Once the music is written, the programme has served its turn; if the hearer feels in need of it, the fault lies with him, or with the composer, but certainly not with the principle of poetic music.

MORE HARMONIES OF SCRIABINE.

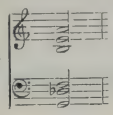
By G. H. CLUTSAM.

In my article on 'The harmonies of Scriabine,' in the March number of the *Musical Times*, which was particularly concerned with the contents of his symphonic-poem, 'Prometheus,' I endeavoured to show how the composer had drawn all his material from the series of notes that are formed from the vibratory impulse of any fundamental tone. Theoretically, of course, in this series we have been presented with a natural scale that has had several of its rough edges refined in the process of making it practical and pleasant to the ear. The value of its intervals has been proportioned to something approaching an equable distribution for harmonic purposes, and it would be preferable, in a rough glance at the latest harmonic innovations offered by Scriabine in his recent Pianoforte sonatas (the sixth and seventh, Opp. 62 and 64), to accept this distribution with its recognized variants as a basis for analysis, rather than become involved in the complexities attached to the consideration of an awkward scale succession.

In any case, this scale succession inevitably produces a chord with dominant tendencies, comprehending variants of the accepted ninth, eleventh, and thirteenth combinations, and Scriabine's most recent innovations can easily be understood as an explanation of its cumulative possibilities.

The essential difference between the harmonies on which 'Prometheus' is founded and the sixth Sonata is slight. In the first case, the basic chord is:

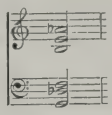
Ex. 1.



a chord of the dominant thirteenth with major ninth and flattened fifth.

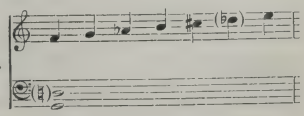
In the other:

Ex. 2.



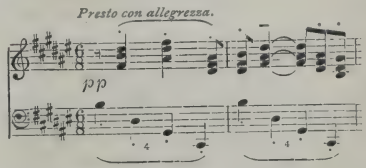
—the same chord, with minor ninth; and the scale on which the melodic line is constructed, with the same fundamental, is:

Ex. 3.



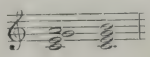
the difference between this and an ordinary diatonic scale being, of course, that all the intervals can, like the whole-tone scale, be assimilated in a complete chord, dominant in all its tendencies. In Scriabine's fifth Sonata, Op. 53, there are many tentative examples of the interesting harmonies that provide not only the foundation but the entire structure of his two later works in the same form, and although from beginning to end there is no definite assertion of a tonic chord (the nearest approach is in the principal subject):

Ex. 4.



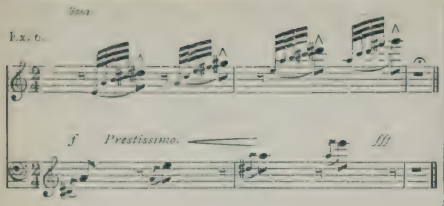
there is always the suggestion of a decided tonality. It might be here pointed out that throughout this experimental work, all chords that might serve as points of rest, *i.e.*, exercising the functions of the ordinary tonic triad, take that recognised form with the addition of an added sixth or seventh:

Ex. 5.



The quasi-cadenza in the introduction, with which the work also concludes, emphasises the idea in no uncertain fashion:

Ex. 6.



But in the works that I propose to consider, even this slight offering to a convention that has been the essential of all music that has counted in the past is deliberately withheld. It is not difficult to appreciate the fact that a definite tonality is always present, but it is asserted entirely by the aid of the extended dominant, unresolved.

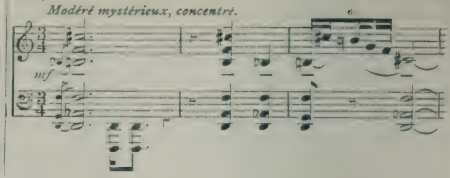
The old text-books are generally emphatic in the statement that, above all, the functions of the dominant chord, seventh, ninth, thirteenth, or whatever shape or form it took, were primarily concerned in the establishment of a tonality, but for plausible æsthetic considerations, insisted on its resolution. It is logical to presume that if the influence of the dominant alone is sufficiently potent in its suggestion to fix a tonality on the mind, a resolution proper is actually superfluous. Many composers have recognised the æsthetic import of leaving the resolution in the air, and the earliest to carry it into practice, with elaborate significance that brought upon him the derision of his academic and theoretical contemporaries, was Wagner.

The opening of the 'Tristan' Prelude might be cited as an example of a sequence that suggests a peaceful wandering through half-a-dozen tonalities by means of dominants for twenty bars, when one, in a half-hearted fashion enough, ultimately decides to acknowledge its family. Much water has run down the musical Thames, of course, since Wagner ventured on his innovations in this respect, and his experiments have already entered the regions of the primitive.

If familiarity has justified Wagner, there is every reason to suppose that the passage of time will justify Scriabine, who has many other qualities, besides his curious harmonic methods, to recommend him to the public. Briefly, although they are not concerned with the subject of this article, they convey a superb sense of form, a fine rhythmical force, and a magnificent power of finding in his slender material all those contrasting moods and emotions that go to the making-up of a satisfactory work of art. His technical expression is so sure, that there can be no question of his experiments existing for themselves alone. He undoubtedly thinks in his medium, and his thought is of such fine quality that the little trouble involved in understanding his language is soon and amply repaid.

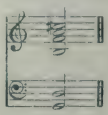
The sixth Sonata is a little less emphatic in its harmonic foundation than the seventh. Its opening subject, for instance:

Ex. 7.



although definitely built on the harmonies evolved from the scale (Ex. 3), plays with lengthened appoggiatura (concerned with the insistence of the B and A flat), while the second essential of the double pedal, G-D, provides a curious foundation. It might be stated at once that the flattened fifth in this chord of the thirteenth (the actual thirteenth is absent, of course, in this opening) is frequently to be found in association with the natural fifth which, theoretically, it should displace. This effect is to be found frequently in modern French music, *i.e.*:

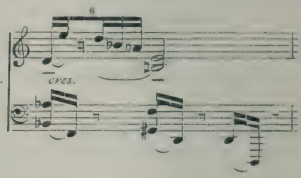
Ex. 8.



The C sharp, of course, is D flat, and the notation is only for convenience.

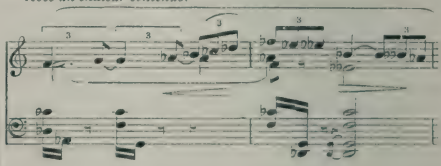
The idea of Ex. 7 is persisted in for eight bars, when a brief transposition:

Ex. 9.



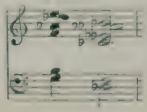
leads immediately to a melodic motto-phrase, which, with many varieties of treatment, recurs insistently with a curious exotic charm throughout the work:

Ex. 10.



It will be noticed how two distinct dominants, G and D♭, control this phrase: the melody itself is built on the scale, Ex. 3, and in the second bar the essence of the harmonic construction of the seventh Sonata receives a timid statement in the chords:

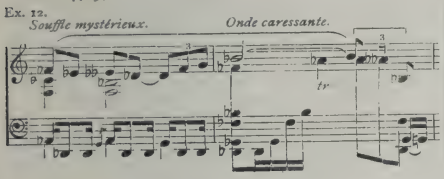
Ex. 11.



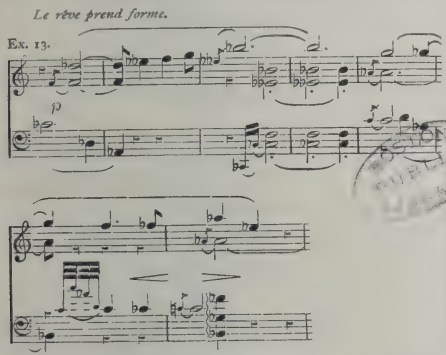
both thirteenths; and it might be here pointed out that Scriabine, as in these examples, always omits the eleventh. Its close approximation to the third and flattened fifth, even in distribution, would in its use certainly result in some trying tests to the ear. The effect of the seventh and thirteenth together is probably sufficient for the composer at the moment, but logically he is entitled to hold the other up his sleeve for some future occasion.

Exx. 7, 9, and 10, with an appendix to 10:

Ex. 12.

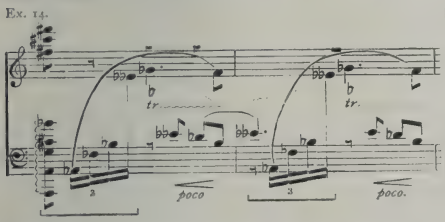


and the following clear and significant melody:



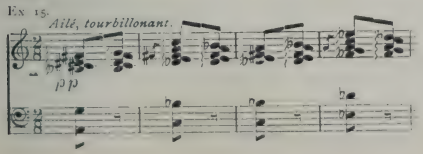
followed by the undulating figure in Ex. 12, with an inner part of which, later on, significant use is made:

Ex. 14.



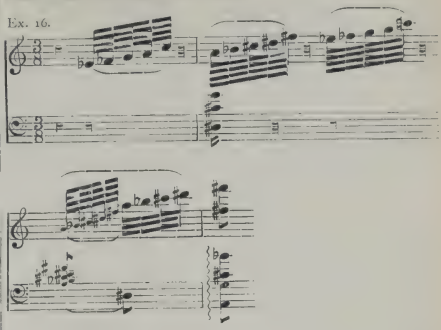
provide the material of the principal subject of the Sonata. A movement that might be taken as a second subject is, in its harmonic contents, a consistent and persistent exposition of the scale, Ex. 3:

Ex. 15.



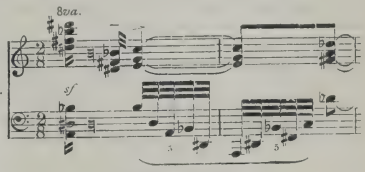
prepared by the following scintillating passages based on the final five notes:

Ex. 16.



Shortly after, a moment arrives when a new arrangement of its constituents appears to relieve the chord entirely of its dominant character:

Ex. 17.



(To be continued.)

Occasional Notes.

The ancient controversy as to the proper solmisation of the minor mode has been recently revived. Should the minor tonic and all its other scale-degree relations be sol-faed just as they are in the major key, or should they be named as a mode of a key, and, therefore, from the **lah**, or sixth of the major key? That is, should the nomenclature be—

Major:	doh	ray	me	fah	soh	lah	te	doh'
Minor:	doh	ray	ma	fah	soh	la	te	doh'

or,

Minor:	lah,	te,	doh	ray	me	fah	se	lah

Musicians not concerned in elementary teaching and doctrine will no doubt be disposed to exclaim:

'Why should all this difference be
'Twixt tweedledum and tweedledee?'

But to many thousands of school teachers in English speaking countries the question is a really important one. It is not a matter of choice between tonic sol-fa notation and staff notation. It affects all the 'Movable Dohists' who apply the sol-fa syllables to the staff. As to the tonic sol-fa notation itself the rigorous adoption of the 'Doh minor' plan would practically rule it out of existence. We cannot here enter into the full details of the arguments on both sides. They are all to be found in pamphlets issued years ago. It may be admitted that all the logic appears to be (but is not

really) on the Doh minor side, and that the immense mass of evidence of practical teachers is on the other side. Much is made by Doh minor advocates of what appears to be the necessity of major and minor tonics and dominants, &c., being named alike. This on the unwarranted assumption that the mental effect of a scale degree is wholly derived from its function, if we may so describe it. But surely the interval surroundings of a given scale degree are by far a stronger factor in mental effect? It is absurd to contend that doh makes precisely the same appeal to the mind when it has an over-minor third and an under-major third as when its environment is totally different.

If the Doh-minorists are right the Lah-minorists ought to find the minor mode impossible. Yet there is the glaring fact that movable Dohists all over the world sing the greatest music, minor and major, quite freely. They follow instinct and the line of least resistance. The Doh minor plan is largely academic. Before they invite tonic sol-faists to commit suicide the consistent advocates of the Doh minor plan should exact a revision of staff notation key-signatures that will reflect their views, although, at the same time, it will add one more considerable difficulty to the staff notation. Further, we suggest that they should sacrifice time in getting into touch with some of the slum singing classes, the Bands of Hope and, above all, the elementary schools. This kind of spade work need not be, as it is at present, the monopoly of the thousands of humble teachers who find the existing practice adequate for their purpose.

Dr. R. R. Terry has announced that with the co-operation of the Society of Women Musicians he at last sees the realisation of a long-cherished desire—to give a continuous series of performances of the lesser-known works of Bach at popular prices, the conditions being such as the music was designed for (*i.e.*, there will be a small choir and a complete orchestra). Familiar works will be avoided, in recognition of the work of other Bach conductors. It is proposed to give cantatas, chamber-music, concertos, and other orchestral works, preference being given to those least known in England. The choir will be that of Westminster Cathedral and the orchestra that of the Society of Women Musicians. The concerts, of which the first was arranged for June 24, take place at Westminster Cathedral Hall, Ambrosden Avenue, S.W. We hope that the ready public support upon which the continuance of this useful series of concerts depends, will be forthcoming. As Dr. Terry says, it only needs wider opportunities of hearing Bach for the general public to learn that there is no more human composer than—we had almost written 'The Leipsic Cantor'; but never at these concerts, says Dr. Terry, shall this alias be used, either in print or by word of mouth. In this he shows proper respect for Handel's great contemporary. The famous organist of the Thomasschule bears a name that cannot be too much honoured by repetition. The Alexander of counterpoint soars above the rules of modern journalese. None need avoid the baptismal name of the father of modern music.

One would imagine the life of an operatic impresario on tour with a repertory of modern works to be one of the least enviable on earth; yet there are some that seem to hanker after it. The indefatigable Mr. Ernst Denhof intends once more to inundate the provinces with up-to-date opera in English. The following is probably the most ambitious list of operas ever undertaken by a touring company: 'Rhinegold,' 'The Valkyrie,' 'Siegfried,' 'The dusk of the gods,' 'Tristan and Isolde,' 'The Mastersingers,' 'The Flying Dutchman,' 'Tannhaüser,' 'The magic flute,' 'Orpheus,' 'Elektra,' 'The Rose-cavalier.' We know, however, that Mr. Denhof makes good his word. The tour—of fourteen weeks' duration, from September 15—covers the following towns: Birmingham (two weeks), Manchester (two weeks), Sheffield, Leeds, Liverpool (two weeks), Newcastle, Edinburgh (two weeks), Aberdeen, Glasgow (two weeks).

An interesting ceremony was performed at Reading Abbey on June 18, when a monument was dedicated to what is in itself a monument—our earliest piece of English vocal music, 'Sumer is icumen in.' A tablet presented by Dr. Jamieson B. Hurry as a memorial of the song was unveiled by Dr. H. P. Allen, Choragus of the University of Oxford. The tablet, measuring 7 ft. by 4 ft., designed by Mr. W. Ravenscroft, F.S.A., and executed by Mr. W. S. Frith, has a central panel on which a facsimile of the British Museum MS. is carved. The Choral Society of University College, Reading, sang 'Sumer is icumen in,' and the following programme:

The Agincourt song, 'Deo Gracias Anglia,' 1415.
'Pastime with good company' ... *King Henry VIII.*
'Now Robin lend to me thy bow' } *Temp.* Henry VIII.
'By a bank as I lay' ... ... }
'All creatures now are merry-minded' ... *Benet.*

An amusing story, for the truth of which we can vouch, comes to us from Toronto. An organist had drawn up the order of a Sunday service, and it was in type ready for printing, when the death of an important personage made a change necessary. The organist telephoned to the printer, and instructed him to change the Postlude to 'Funeral march by Chopin.' This is what he found at the end of the list when he arrived at the church:

'A few remarks by Chopin.'

The printed sheet is before us as we write.

'*How dreadful is this place.* This melodious, thoroughly diatonic little piece . . . is specially adapted for the dedication of a church.'—*Musical Times.*

This is a hard saying. *Punch.*

Yes, very hard, inasmuch as it did not appear in the *Musical Times.*

THE REVIVAL OF 'BENVENUTO CELLINI' IN PARIS.

By M. MONTAGU-NATHAN.

Writing in the Paris *Temps* of November 22, 1910, Mr. Pierre Lalo, the eminent French critic, son of the composer of that name, asked in tones of challenge: 'We have three Lyric Theatres in Paris; which of them will be prevailed upon to render a belated tribute to the greatest of French composers by mounting "Benvenuto Cellini"?'

The appearance of this invitation in the programme of Mr. Astruc's theatre seems to suggest by implication that his decision to provide modern Parisians with an opportunity of weighing the merits of Berlioz's opera for themselves was inspired thereby. Whether or no, let it be noted that since the disastrous performance in 1838—which event is held not only to have cast a shadow over the rest of the composer's life, but considerably to have impeded the progress of music

in France—'Benvenuto Cellini,' in spite of favours received in over twenty Continental centres, never received another performance in that country until this revival.

Paris has every reason to be thankful for Mr. Astruc's enterprise in providing it with this Théâtre des Champs-Elysées. He has endeavoured in designing it (to use his own words) to combine French taste with Anglo-Saxon comfort. But he has completely transcended the limits of this ideal by a rigid elimination of the superfluous in the matters both of taste and comfort. The expression of French taste by means of the gilded plaster of the Opéra-Comique is conspicuous by its absence, for the theatre is built and decorated on Greek lines—with such success indeed that the presence of black-coated men and osprey-plumed women in its chaste marble vestibule is a striking incongruity. As to comfort, in avoiding a superfluity of over-obsequious and cringing attendants, in designing seats which are scientifically comfortable, and in arranging lights so that one's score is rendered readable during the progress of the piece without in any degree endangering the stage effects, the management has achieved something more than the fulfilment of either French or Anglo-Saxon ideals.

There is something in a sense laconic about the method. There is no suspicion of swagger; those responsible for the creation of the Théâtre des Champs-Elysées appear to have been quite satisfied with perfection, irrespective of the capacity of the public to recognise perfection, and there has been no sort of compromise.

And after an expatriation extending over nearly seventy-five years it is here that 'Benvenuto Cellini' has at length been suitably housed in the city of its original production.

In Cellini's memoirs, written (in Mr. Birrell's opinion) 'after a fashion that ought to have brought posthumous justice upon him, and made them a literary gibbet on which he should swing, a creaking horror, for all time,' we read of a statue of Perseus, the casting in bronze of which caused no little misgiving to the Duke of Florence, then the immortal artificer's patron. In 1831, Berlioz recorded in his memoirs that before leaving Florence for Genoa, he took a farewell glance at the statue of Perseus.

In December, 1835, he wrote to Humbert Ferrand acquainting him of the re-publication in Italian of a life of Cellini, advising him to 'read it, if you are not already familiar with the autobiography of that bandit of genius.' He mentioned also that the Paris Opéra Committee had accepted this subject as libretto for an opera, that the music had not yet been begun, but that the book was in the hands of Auguste Barbier and Alfred de Vigny. It seems, however, that Barbier's collaborator was Leon de Wailly, and that de Vigny, the author of 'Chatterton' and, according to Mr. Gosse, 'a convinced Anglophil' (he married the daughter of Sir Edward Bunbury), was merely responsible for its subsequent revision.

From this time until 1838 Berlioz worked upon the opera, and the principal figure in the drama, which was both long and oppressive, was the statue of Perseus, round which the plot really centres. He also included the part taken by Cellini in the siege of Rome, where the adventurer is supposed to have shot the Constable of Bourbon.

In May, 1833, writing to Ferrand, he speaks of representations made by the Paris Opéra authorities with regard to the composition of a work on the subject of Hamlet, but concludes by noting his intention to proceed with 'Cellini,' whose life he remarks has made such an impression upon him. In a further letter, written in the August following, Berlioz tells that he, Barbier, and Wailly presented themselves, 'like three simpletons,' to Crosnier, an official of the Opéra-Comique, that the work was read before them all, and *refused*. 'We imagine,' he says, 'in spite of Crosnier's protestations to the contrary, that I am the real cause of this refusal. They look upon me as a sort of sapper who wants to undermine the national style, and consequently they have refused the words so as safely to rid themselves of the music of a madman. I have nevertheless written the music for the first scene—the Song of the Florentine Sculptors—everybody is infatuated with it, and it will be given at one of my concerts.'

In April, 1835, came a change of plan. Duponchal, the new Director at the Opéra, entered into negotiations with Berlioz, and made a stipulation that certain changes should be made in the libretto, and in December he again wrote to Ferrand acquainting him that the matter of the book had been agreed upon, but that he could not yet get to work upon the music for lack of funds. 'Like my hero,' he says, 'I am in need of *metal*.' It was his friend, Ernest Legouvé, who came to his financial assistance with the loan of two thousand francs, and thus procured for him the necessary freedom of which he assiduously availed himself, and by the beginning of October, 1836, he was able to tell Ferrand that he had received a written assurance from the Director of the Opéra that his work would be mounted in a short time—the delay being caused by the prior claims of three other works. On March 13, 1838, he wrote to his father that the opera was in rehearsal, and preparations continued throughout the Spring. Finally, after postponement for a week, it was actually performed on September 10 at the Opéra.*

The full house was surging with excitement. Postponements, articles, advertisements, polemical agitations resulting from Berlioz's critical writings in the *Débats*, and the propaganda of Bertin, his protector at the Opéra, the composer's recent nomination by a minister as director of the Italian Opéra, and the opposition of the Chamber thereto—all this contributed to the feverish anxiety with which the performance was awaited by the huge audience. A caricature by Benjamin was published in one of the papers depicting Berlioz as a 'one-man band,' seated on top of a puppet-show on the front of which was written 'Grand and extraordinary performance of "Malvenuto Cellini"† with literary pasquinades and musical harlequinades . . . . . At the end of the show a big statue will be cast‡ . . . . . also the author.'

This hearing of the work has been likened to a life and death contest between a single man and an (artistically) irresponsible horde. It was clear that Berlioz would secure either a complete triumph or an overwhelming defeat.

The overture was very heartily applauded, a circumstance attributed to the fact that Berlioz was already a symphonist of repute. When the curtain rose on the first Act, the scenery was of so drab a kind as to give the impression that the management, anticipating failure, had been making economies in this department. Thus early, from all accounts, we are led to believe that the opera was already pronounced a failure. People began to leave. Teresa's solo in the approved Italian style, according to M. Adolphe Boschot, served but as a temporary

* Grove's Dictionary gives the Académie Royale de Musique as the venue, and September 3 as the date.

† The pun was cribbed from Cellini's memoirs, in which it is recorded that the joke was made by the Duke of Florence in pointed reference to Benvenuto's unpunctuality.

‡ The word *coulée* has the double meaning of 'cast' and 'cast out.

check to the departing crowds. The Parisian audience professed itself disgusted with the libretto, and reserving to itself the long-established prerogative of ignoring serious music, found a ready pretext for condemning Berlioz's score. The performance was punctuated by hisses, cat-calls, farmyard noises—a hideous concatenation. The opera was given two more representations, and removed from the bill.

Upon a man of Berlioz's temper, the effect of this as the reward of fifteen years of struggle may easily be imagined. He was utterly crushed and humiliated. The period of inertia inaugurated by this defeat lasted several years, during which the composer cut himself off from all contact with the theatre—a calamity which, as has been said, has been the means of retarding operatic development in France.

Writing in 1850, Berlioz says, 'Never shall I forget the misery of those rehearsals. The indifference of the actors, riding for a fall, Habeneck's* bad temper, the vague rumours I heard on all sides, all betrayed a general hostility against which I was powerless. The orchestra . . . were cold and reserved with me. . . . Gradually the larger part of the orchestra came over to my side, and several declared that this was the most original score they had ever played. . . . . Still some malcontents remained, and two were found one night playing "J'ai du bon tabac" instead of their parts. . . . It is fourteen years since I was thus pilloried at the Opéra, and I have just read over my poor score, carefully and impartially. I cannot help thinking that it shows an originality, a raciness and a brilliancy that I shall, probably, never have again, and which deserve a better fate.' Conspicuous among the revivals, by the way, is that at Covent Garden in 1853, where, according to Berlioz, the work was hissed from beginning to end 'by a crew of Italians.'

We are thus supplied with the judgment of the Paris public of 1838, and with the composer's opinion expressed after a lapse of years. It is now incumbent upon us to record the impression conveyed by the performance in 1913. In order to facilitate reference, the argument may be briefly sketched.

The scene is laid in Rome during the Shrove-tide Carnival of the year 1532. The first Act takes place in the Salon of Balducci, the Pope's treasurer, who, having been called by his Pontifical master, takes the precaution of forbidding his daughter, Teresa, to show herself at the window during his absence. She disregards the parental injunction, and whilst at the window a bouquet is thrown to her by Cellini, who announces by means of a note hidden therein that he intends to secure a clandestine interview with her that very evening. Benvenuto duly arrives, but during the subsequent love-passages, Fieramosca, a rival both as sculptor and suitor, and a sort of Beckmesser, enters unobserved, secretes himself, and overhears the arrangement of an assignation for the following (Shrove) Tuesday evening in the Piazza di Colonna, the chief centre of gaiety. Suddenly Balducci returns. Cellini escapes without having been perceived by him, but Fieramosca is discovered, and the furious parent, deaf to explanations, calls his servants, and they with sundry neighbours armed with brooms, sticks, pokers, and tongs, fall on Fieramosca, who gets a thorough trouncing.

The second Act is divided into two scenes: the first is that of a corner of the Piazza di Colonna, showing the frontage of a tavern. Shrove Tuesday. Cellini is presently joined by his companions and fellow craftsmen. They call for wine, but the tavern keeper refuses to serve them until his long-due score has been paid. To them, in their thirsty dismay, enters Ascanio, Cellini's apprentice, who brings from the Pope a bag of gold for his master, but calls upon him to observe the stipulation that the statue of Perseus, which has been so long awaiting completion, shall be cast on the morrow. Benvenuto carelessly promises, pays the innkeeper, and having plied his companions with the required refreshment, sets about plotting with them the abduction of Teresa. She is expected with her father to attend an *al fresco* theatrical performance, during which Cellini proposes to 'rag' Balducci, and reckons that this will have the effect upon him of causing him momentarily to neglect his daughter. Then Benvenuto and Ascanio, disguised as a white monk and a black friar, profiting by the extinguishing of lights which, according to law, follows the firing of a gun in the adjacent fortress, will carry off Teresa. But the plot has been overheard by Fieramosca and Pompeo, a hired ruffian. They resolve on the plan of assuming the same disguises, and hope to frustrate Cellini's design to their own advantage.

The second scene is in another part of the Piazza, in front of the theatre. The Carnival is at its height. Balducci and his daughter enter, and soon after are followed by the disguised Cellini and Ascanio. Placards announce the performance of a burlesque called 'King Midas,' which now begins. The mountebanks, who are friends of Cellini, have 'made up' Midas to resemble Balducci, whose infuriation is increased by the addition of donkeys' ears to his prototype. The maddened original throws himself on the mimes, and with the intention of profiting by the opportunity, the two pairs of monks and friars approach Teresa, who is mystified by the duplication. The rivals engage in combat, and Pompeo is mortally wounded. Just as his assailant is being arrested by the horrified crowd, the cannon is heard. The carnival is at an end, and in the absolute darkness Benvenuto escapes, and Ascanio carries off Teresa.

The first scene in the last Act, which, like the second, is divided, is the workshop of Cellini—the time, Ash Wednesday. In the background is the foundry, and the middle of the stage is occupied by the Perseus. Ascanio and Teresa are consumed with fears for Benvenuto's safety. Eventually he arrives still wearing his disguise, and recounts his adventures. Presently Balducci and Fieramosca enter in search of the ravishers. There is an affray which is interrupted by the appearance of a cardinal, who comes to represent the Pope at the casting of the statue. The cardinal, disregarding the complaints of the outraged father, thinks only of his mission, and having upbraided the sculptor, informs him that if the statue is successfully cast before nightfall, he may marry Teresa; if not, he will be hanged.

The second and last scene shows the foundry, where everything is ready for the casting. Suddenly a workman interrupts Cellini's reveries with the news that there is not sufficient metal. Cellini, thoroughly roused, seizes all the metal ornaments, statuettes, gold and silver vessels which adorn his workshop, and hurls them into the furnace. His statue is saved. He breaks the mould, and the Perseus emerges triumphant. The cardinal gives his blessing to the lovers, and the opera ends with a chorus in glorification of the sculptor's craft.

It should not be difficult to perceive from this recital that the libretto of 'Benvenuto Cellini' is not too well devised for its purpose. It is derived from a chronicle which embraces a whole catalogue of *liaisons* and misdemeanours both social and criminal, and is based upon an incident which its creators have attempted to invest with a sufficient importance by introducing the element of finality. But it contains a certain amount of realistic material which, for different

* Habeneck was the conductor.

reasons, was inimical to its success at the epoch of its production, and is now accounted a defect on its revival. In 1838 the introduction of realism into music-drama was looked upon unkindly, as savouring of revolt against the prevalent Italian mode, which was cherished by a public prone to take its pleasures lightly. In 1838 the realistic in 'Benvenuto Cellini' was regarded as an intrusion. But since that time the representation of life on the stage has been accorded a considerable amount of attention. In no direction is this more noticeable, for instance, than in the management of stage crowds. The crowd in the 'Meistersinger' has its obligations, and as examples of crowds on the later 19th and early 20th centuries stage, which have assisted in demonstrating the feasibility of securing an approach to *vraisemblance*, those of Ibsen's 'Enemy of the People,' Barrie's 'What every woman knows,' Charpentier's 'Louise,' and Galsworthy's 'Strife,' may be cited as shining specimens. In parenthesis it should be noted that whereas the carnival scene in 'Benvenuto Cellini' is a decided success, the hustling of Fieramosca in the first Act is quite unconvincing, and in the matter of 'punishment' (in the idiom of fisticuffs) Fieramosca gets off very lightly.

As to the music, judged from the present-day standpoint, while recognising its value as a historical document it is difficult for the sophisticated opera-goer of our time to arrive at anything like a positive enjoyment of it. The student of opera will recognise certain devices in orchestration which must have been novelties in 1838, but the later works of Berlioz have been instrumental in stamping these innovations as mannerisms of that composer. The cavatinas, arias, and concerted vocal numbers, which were really included as a sop to the contemporary public, have none of the brilliancy of the Italian specimens to which that public was accustomed; in introducing an alloy of refinement, Berlioz has achieved dullness. The choruses are, however, of quite a different order of merit, and this is probably due to the fact that a well-written chorus can hold its own in a state of detachment from the dramatic context. Here, therefore, finding himself in a domain of which he is master, Berlioz secures an easy triumph. (On the occasion of the visit under notice, owing to a misunderstanding, the *finale* of the Carnival chorus petered out in dismal silence—the escape of Benvenuto was made in a blaze of light instead of in darkness, and the conductor, losing touch with the distracted chorus and the bewildered orchestra, had perforce to ring the curtain down. What should have been a triumphant choral and orchestral climax was converted into an ignominious failure.)

The quality of the instrumental music, as commentary upon the action or dramatic interest, is decidedly weak. In certain remarkable instances the accompaniment makes little attempt at description—the hustling of the innkeeper in the first scene of Act 2, for example. Then there are the interminable monologue of Teresa in the first Act, and the dialogue of Ascanio and Teresa in the first tableau of the last Act—in both of which the last degree of tedium is reached.

On the whole, it must be confessed that it is as an opportunity for the student that this revival of 'Benvenuto Cellini' is best justified: the possibilities of its achieving a popular success in the 20th century seem thoroughly remote.

Gade's Trio in F (Op. 42) was played before a meeting of the I.S.M. at Broadwood's on June 14 by Miss Eveline Rudkin (violin), Mr. J. E. Hambleton (violoncello), and Mr. Herbert Hodge (pianoforte).

GEORGE HOLMES.

By W. H. CUMMINGS.

George Holmes, composer and organist, has received but scant notice at the hands of musical historians. Grove's Dictionary devotes eighteen lines to him. Burney does not mention him, and Hawkins briefly records his name. That he was an accomplished musician is proved by manuscript compositions of his still in existence. He was born in 1681, but his birthplace and parentage are uncertain. His father may have been the *Thomas* Holmes who contributed ten secular Catches and two sacred Canons to Hilton's 'Catch that Catch can,' published in 1652, now a very rare book. It may be well to notice that Grove wrongly gives the name George instead of Thomas Holmes. The youth became a pupil of Dr. John Blow when he entered the choir of the King's Chapel Royal, probably about 1688-89; the date of his leaving the Chapel would perhaps be 1697-98; certainly not later, for in the latter year he was under the protection, and in the employ, of the Bishop of Durham (Lord Crewe). This fact is proved by a manuscript volume now in the British Museum, which contains some twenty-seven pieces for the organ by Purcell, Blow, and Holmes, transcribed by the last-named 'in 1698 in the Bishop of Durham's Palace.'

An interesting volume, in the possession of the present writer, contains several autograph compositions by Holmes, notably 'A Song on the Birth Day of ye Right Honble. The Lady Crewe, 1702.' This piece is scored for harpsichord and string accompaniments with soprano solos and chorus commencing with the words, 'Bring on Thou glorious Sun the day.' One of the solos, according to the fashion of the age, is written on a ground bass. Other compositions by Holmes in the volume are 'Appear yee nymphs, yee rural swains,' a song for voice and harpsichord with obbligato flute accompaniment; 'Love in her eyes triumphant reigns'; and 'Gentle shepherd, leave your flocks,' a soprano solo followed by a duet for soprano and bass, which exhibits the prevailing custom of the time of frequent repetition of some unimportant word, the whole concluding with a four-part chorus.

Lord Crewe, Bishop of Durham, the patron of George Holmes, was a distinguished and wealthy musical amateur, who, during his residence at Oxford, became an active member of the 'Musical Society.' Amongst his fellow-members was Ken, afterwards Bishop, remembered for his musical and poetical gifts, and for his Morning and Evening Hymns written for the Wykehamist scholars. Crewe took his part in the various concertos and ensemble pieces, playing on the Viol di Gamba. He was made Bishop of Oxford in 1671, and of Durham in 1674. He took a very prominent part in the troublous political movements of the day; performed the marriage ceremony, at Portsmouth, which united Catherine of Braganza to Charles the Second, supported Queen Anne at her coronation in Westminster Abbey, and died in 1721, leaving vast estates and Bamborough Castle for charitable purposes; the annual income derivable therefrom a few years ago was over eight thousand pounds.

Holmes doubtless led a pleasant life whilst residing in the Bishop of Durham's palace, and it is probable that through the influence of his patron he obtained the appointment of organist of Lincoln Cathedral in 1705, on the death of the previous holder of that appointment, Thomas Allison. That Holmes gave satisfaction to the authorities is shown by his admission to a Junior Vicar's place on November 17, 1707. This appointment was a welcome addition to

his stipend, but involved the duty of singing in the choir; and as it was not possible for him to do this whilst officiating at the organ, he was permitted to have a deputy vocalist in the person of John Hales. During his tenure of office at Lincoln he composed several anthems, amongst them 'Arise, shine, O daughter of Zion,' produced in 1706, to commemorate the Union of England and Scotland. This composition was possibly primarily intended for performance at Lincoln, and presents some interesting features: beginning with a quartet for two tenors and two basses, then a trio for two tenors and bass, followed by a bass solo, then a duet for basses, a duet for tenors, a quartet for tenors and basses, and in conclusion a short four-part chorus with trebles. We naturally infer that the Lincoln Cathedral choir at that time could not boast of its counter-tenors and trebles.

The opening sentences of the Burial Service, 'I am the Resurrection and the Life,' were set by Holmes in such an admirable manner that they have been in continuous use from the time of their first production until now, being much preferred to the setting by Dr. Croft. It is very desirable that this composition should be published and made available for general use; at present it is only to be found in the Lincoln Cathedral books.

We come now to consider Holmes's 'Ode for St. Cecilia's Day.' Husk, in his 'Account of the musical celebrations on St. Cecilia's Day,' prints the words of the Ode with a note that they are by an unknown author; the libretto he gives is incomplete, wanting some six concluding lines. The autograph music of the Ode at one time formed a part of the extensive music-library of the Rev. John Parker, and is now in possession of the present writer. No evidence is forthcoming of the time and place of its first production. Probably about 1708-9 it may have been privately performed in the Bishop of Durham's palace. The music-score shows that Holmes was an apt scholar of Dr. Blow, and was accustomed to compose for voices and instruments. The opening overture, written for strings, commences with (1) a Largo, then follows (2) Presto, remarkable for the profuse indications of *piano* and *forte*, (3) Adagio, and (4) Allegro, a very sprightly and effective movement. The vocal parts include solos for soprano, alto, and bass, and several choruses—eighteen numbers in all. The instrumental accompaniments, written with considerable freedom, are chiefly for strings, but there are obbligati parts for one and for two flutes.

'A verse on St. Cecilia's Day, composed by Mr. Holmes Organist of Lincoln' was printed about 1709 on a two-paged sheet. It is a bright solo for a soprano, in the key of F, commencing 'See the god of wine appears to grace Cecilia's day,' but it formed no part of the Ode.

The composer died young (aged forty) in 1721, and was buried in the precincts of Lincoln Cathedral, where his gravestone still exhibits the inscription: 'Here lyeth the Body of George Holms, late organist of this Church, who died A° Dni 1720.' It must be remembered that the year, according to the old style of computation, ended on March 24, and each New Year commenced on March 25. The successor to Holmes was Charles Murgatroyd, who was appointed on July 21, 1721.

The London Sunday School Choir held their forty-first Annual Choral Festival at the Crystal Palace on June 18. The junior choir of 5,000, under J. Wellard Matthews, and the adult choir, under Mr. W. Whiteman, performed in the centre transept; and a choral competition was also held.

Church and Organ Music.

THE ORGANS OF CHARTRES CATHEDRAL.

By ERNEST E. ADCOCK.

France, without a doubt, is of all countries the richest in the possession of the largest number of fine old organ-cases. Examples of these are to be found in the cathedrals of Chartres, Le Mans, St. Brieuc, Perpignan, and Comminges, and in the churches of St. Maclou at Rouen, St. Germain at Argentan, Gonesse, Hombleux, and La Ferté Bernard. Chief among princes, however, stands the organ in Chartres Cathedral, the case of which is perhaps only excelled by those of St. Jan, Hertogenbosch, and Tarragona Cathedral. It is difficult to do justice to this magnificent organ-case in a mere verbal description, for to realise its beauty it is necessary to see it 'in the flesh' as it were, or to look at a picture of it.

Mr. H. J. L. J. Massé, author of 'The City of Chartres, its Cathedral and Churches,' in Bell's 'Cathedral Series,' says 'certainly it breaks the lines of the view of the nave, but for the effects produced by the sound of the instrument it would be hard to find a better place.' It occupies the upper part of the two easternmost bays of the south side of the nave, and thus blocks out the greater part of two windows. Its entire width is about forty feet and its height about fifty feet, the numerous turrets crowning the main portions of the case rising up in front of the clerestory windows almost to the roof.

Having said so much by way of preface, let us go back to the beginning of things. It is believed that Chartres Cathedral possessed an organ as early as the time of St. Fulbert, Bishop of Chartres 1006-28, and that it perished in the fire of 1194. Be that as it may, there is no doubt that one existed in the 13th century, for St. Louis commanded the Chapter to raise an interdict which had been hanging over the place, and to restore, amongst other things, the organ. This was in 1269, when St. Louis was contemplating a pilgrimage to Chartres before setting out on the Second Crusade. That he was obeyed is certain, for after his visit he wrote in praise of both organ and organist. In 1349 a new and, of course, still *small* organ was built and paid for out of a legacy left by one Etienne Belot, augmented by* £100 from the Chapter funds and £10 and £20 given by two enthusiastic canons.

One authority (M. Clerval) believes that this instrument occupied the same place that the present one does, and seemingly he bases his belief upon the following note in the Chapter Archives: 'Die Veneris [post Purificationem 1357, N.S. 1358] capitulum voluit quod provisiores fabrice possint ordinare prout sibi placuerit, de parvis organis ponendis et custodiensis in illo loco ubi expediencius viderint deponenda . . .' This, of course, is merely a resolution to place the organ in a position which the persons responsible should deem most suitable.

The first restoration known of this organ was in 1462, when Jean Bourdon de Laons received the considerable sum of twenty golden crowns for his work.

In 1475 it was found necessary to order a new organ and case, and the records inform us that it was decided to put it in the same position which the old

* £, in all instances, must be taken to signify *livre*, which may be worth either (*a*) 9*d*. or 10*d*. (*i.e.*, livre Tournois), (*b*) one shilling (*i.e.*, Paris livre) or (*c*) 20 shillings=25 francs. Having in view the much greater purchasing power of money in early times, it would probably be correct to base calculations upon the lower values. According to the Encyclopædia Britannica the purchasing power of money declined in France at about the same rate as in this country. Thus £100=roughly £5 English money of the period.

THE ORGAN AT CHARTRES CATHEDRAL.

[*Photo. by Aubert, Chartres.*]

one occupied. Now most authorities agree that ever since 1475 the organ has stood in its present position, and as no record apparently exists of any removal or alteration of situation between 1357 and 1475, it is just possible that we may be right in supposing that each succeeding organ from 1357 has stood in the same place as the present one.

The order for this 1475 instrument was placed with Gombault Rogerie, a member of the Order of Preaching Friars, of the town of Pons, in Saintonge, and it was the ambition of the Cathedral authorities to possess an organ which should surpass in splendour that in the Church of St. Pierre at Poitiers, both in a musical and an architectural sense. Indeed, they even went further and expressed the wish that it should be 'le tout aussi bel ou plus que menuiserie d'orgue qui soit en ce royaulme.'

Unfortunately, the documents which tell us of this transaction, although so very clear upon the points just mentioned, say next to nothing of the stops which this organ possessed. They merely mention '12 trompes, 50 tuyaulx de fourniture sur chaque marche, 16 soufflets'; and moreover, the organ of St. Pierre at Poitiers, which might have served as a means of comparison, has long since disappeared.

Some authorities think that Rogerie's organ case is the one now existing, because certain features mentioned in the contract are still to be found, but on the other hand others are missing. We will examine the truth or otherwise of this supposition later.

The sum which Rogerie received for his work was 550 'livres Tournois.' *

In October, 1481, Gaultier Le Marays was commissioned to do work upon both the grand and small organs. To the former he appears to have added a clavier and 210 pipes. Chief interest, however, in this contract, is centred upon the 'petites orgues de lutrin,' for, from a later contract undertaken in 1504 by Jehan Papavayne, a priest-organ-builder, of Vauvray, in the diocese of Evreux, we learn that this instrument possessed a case with two towers with certain ornaments thereon, and these towers were ordered to accommodate certain new pipes which he was to add. We are also informed that this organ was placed upon or below the jubé, for it is referred to as 'les petites orgues du pulpitre.' This seems to point to the fact that this small organ hung down from the jubé, and was perhaps placed behind the player after the well-known fashion.

A few years after this the Chapter seem to have become dissatisfied with the effect of the organ, and considered that it not only wanted repairing, but that it ought to be placed in a better position. Want of funds for the undertaking, however, seems to have stopped them from carrying their ideas into effect.

But in 1519, Wastin des Feugerays, a rich sub-chanter of the Cathedral, who had already given of his wealth to beautify and adorn the edifice, conceived the idea of removing the organ to an immense arcade at the west end, between the two towers. Having obtained the consent of the canons he made a contract with Jean de Beauce (the architect who designed the north tower and choir screen) to erect this gallery. The Chapter, however, forbade the use of any intermediary pillars to support the structure, which was to cost 500 'livres Tournois.'

Curiously enough the contract mentions nothing of the organ, but merely says the gallery was to be erected and Beauce was to place images upon it similar to the first two he had designed and carried out upon the choir screen. In his (*i.e.*, Feugerays's) will, dated April 30, 1521, however, he directed his belongings to be sold, and the proceeds to be given for the completion of the structure 'pour mectre les grosses orgues d'icelle église.' The residue was to be given to charitable objects.

For some reason or another the work never got any further than a mere commencement. Why was this? Some appear to think that Beauce could get no further on account of the restrictions imposed by the Chapter. But is it at all likely that an architect of his undoubted experience and ability should begin a thing which he had not well thought out? A more feasible explanation seems to be that the worthy sub-chanter's estate was insufficient to bring the work to completion. Traces of this commenced gallery are still to be found.

From the foregoing it would appear that Mr. A. G. Hill, in Series I. of his 'Organ Cases and Organs of the Middle Ages and Renaissance,' is in error when he says that before certain alterations in the case took place the instrument stood over the west door. The scheme never got any further than has been mentioned.

The west end scheme definitely abandoned, the Chapter in 1542 proceeded to carry out an entire rebuilding of the organ, both as to the case and its contents.

Robert Filleul was the builder concerned, and the contract specified that the Cathedral authorities were to supply him with necessary materials and to pay him 1,300 'livres Tournois' and two measures of corn. Space forbids giving full details of the work done, but it is interesting to note that one item was eight pipes of 32-ft. pitch ('huit tuyaulx en bas de trente-deux pieds en pédalle').

The case-work, designed by Filleul, was entrusted to two inhabitants of Chartres—Roulland Foubert and Jacques Bely, or Beley. The problem is, did they utilise Rogerie's case, which has already been referred to? There are a few features which might have come from that source, but on the whole this contract seems to point to the almost entire disappearance of the Rogerie fabric, and to fix the date of the greater part of the present case as 1542-51, at which latter date Filleul completed his work. The case cost only £20!

In 1581 Guillaume Lefebvre received 100 crowns for work done to the organ, and in 1598 Roch Dangillières, of Paris, also effected repairs which cost £50.

In February, 1615, Crespin Carlier received from the Chapter £300 'pour le nouveau buffet des orgues, and in June of the same year was also paid the fabulous sum of £4,000 (!!). † Unfortunately no details of his work are to be found, and it is thought that perhaps two eagles—mentioned as existing on the case before this time—were removed to make room for additions such as are mentioned in 1635.

Again, in 1635 Robert Gouet, of Rouen, received £1,600 for reconstructing the organ, and twelve years later £200 for adding a third clavier of three stops (Cromorne, Voix humaine, and Echo cornet).

Authorities agree that it was about this time when the portions of the case which overhang the jubé on either side were added to accommodate the growing volume of pipe work; they are plainly of later date than the rest of the case, and were most probably added in 1615.

Jean de Heman and Pierre des Enclos, of Paris, were next engaged to do necessary repairs, and mention is made of a fourth clavier ('et faire mouvoir et égaler les 4 claviers'). This in 1649.

In 1689, 1736, and 1742, restorations and reconstructions were carried out, and it is of great interest

* *See* foot-note, page 448.

† Comparing this amount with those given in the context, it would seem that this affords an instance where a compiler of records has added a cipher too many.

to note that there still exists evidence of the 1736 work in a pipe which did duty in the organ up till March, 1911. It bears the inscription 'Mis en harmonie par Charles Ven Schneider j'ai été fait par Moulat en 1846. Ceux que j'ai remplacés avaient été faicts in 1737. Amedée de Viaf.'

Luckily the Chartres organ escaped damage in the Revolution, but there seem to have been times during that period when it was either silent or the organists had to wait a long time for their salaries. Then in 1836 a destructive fire did much damage to the instrument, which was thereby unusable for more than ten years. In 1844, however, M. Gadault, organ-builder, of Paris, was paid 27,000 francs for rebuilding the instrument. His organ possessed fourteen stops on the Grand clavier, thirteen on the Positif, and four on the Pedal.

The next organ-builder to be employed was M. Deceunynck, of Chartres, who in 1868 received 8,320 francs for adding 170 new pipes and bringing the action up to date.

MM. Abbey Frères, of Paris, in 1881, brought the organ thoroughly up to modern standards, and when they left it, it possessed three manuals, pedal, thirty-eight stops, and 2,002 pipes.

Thirty-one years of work, however, told their tale, and in 1912, M. J. Gutschenritter (successor to Merklin & Co.), of Paris, was commissioned to make good the ravages of time. New wind-chests were supplied for the Grand and Récit organs, and a new swell-box was provided for the latter. The compass of the manuals was extended from fifty-four notes to fifty-six, and that of the pedals from twenty-four to thirty notes. Slight alterations were also made in the positions and arrangements of some of the pipes, and by means of pneumatic tubes the large pipes in the façade were made to speak more promptly. The bellows and wind-trunks also received careful attention.

With regard to the pipe-work, the show-pipes (of which there are 185) were strengthened and consolidated so as to emit a more powerful tone, as also, of course, were those in the interior of the organ. The reeds have been modernized, and with the exception of the Voix humaine and Cromorne, all were fitted with new tongues. There are now thirty-nine speaking stops and 2,270 pipes. Needless to say, the whole of the pipe-work was re-voiced to suit modern requirements, and now Chartres Cathedral can boast of an instrument which can take rank with the very best in France. The specification is subjoined:

CLAVIER I. (GRAND ORGUE).

	Feet.
Montre	16
Bourdon	16
Flûte harmonique	8
Bourdon	8
Montre	8
Prestant	4
Gambe ou Violoncelle	8
Bombarde	16
Trompette	8
Gemshorn	8
Clairon	4
Grand cornet (5 ranks)	—

CLAVIER II. (POSITIF).

	Feet.
Montre	8
Bourdon	8
Flûte harmonique	8
Salicional	8
Prestant	4
Flûte octaviante	4
Doublette	2
Plein jeu (3 ranks)	—
Trompette harm.	8
Clairon	4
Cromorne	8
Cor anglais	8

CLAVIER III. (RÉCIT EXPRESSIF).

	Feet.
Gambe	8
Voix céleste	8
Flûte harmonique	8
Cor de nuit	8
Keraulophon	8

	Feet.
Octavin	2
Flûte octaviante	4
Trompette	8
Hautbois	8
Voix humaine	8

CLAVIER IV. (PÉDALES).

	Feet.
Montre	16
Soubasse (by transmission)	16
Montre	8

	Feet.
Trompette	8
Bombarde	16

ACCESSORIES (BY PEDALS).

1. Thunder.
2. Clavier I. to pedal.
3. " II. "
4. " III. "
5. Pedal to draw the stops of Clavier I. on the 'pneumatic machine.'
6. Clavier II. to I.
7. " III. to I.
8. " III. to I. sub.
9. Clavier III. to II.
10. Swell pedal.
11. Forte general.
12. Pedal to bring on Clavier I. reeds.
13. " " Ped. reeds.
14. " " Pos. reeds
15. " " Récit reeds.
16. Tremolo.

As is usual in French cathedrals, there is a small 'orgue de chœur,' which at Chartres is hidden away at the back of the stalls on the north side of the choir. Its specification is here given:

	Feet.
Bourdon	16
Bourdon	8
Salicional	8
Flute	8
Diapason	4

	Feet.
Principal	2
Trumpet	8
Hautboy	8
Clairon	4

Grateful acknowledgment for help in preparing this article is due to an exceedingly well-compiled brochure 'Les Orgues de la Cathédrale de Chartres,' by M. l'Abbé Ch. Metais, of Chartres, issued on the occasion of the opening of the organ after its recent rebuilding. Thanks in a lesser degree are also due to Mr. Massé's book already mentioned.

The Leytonstone Church Choir Association assisted at Evensong on Monday, June 9, at St. Columba Church, Wanstead Slip, on the occasion of the Patronal feast, the Bishop of Colchester being the preacher. The music included Smart's setting in F of the Canticles, 'Praise the Lord, O my soul,' by Goss, and Handel's 'Let their celestial concerts all unite.' The choir numbered about 120 voices, representing the four churches in the Association, which is now in its third year of being.

At Upper Tooting Wesleyan Church, Handel's 'Samson' was given by an augmented choir on Wednesday, May 21, The soloists were Miss Florence Richardson, Miss Daisy Lambourn, Madame Beatrice Goddard, Dr. McIntyre, Mr. W. Harding, and Mr. S. Clarke. Miss Agnes Fennings presided at the pianoforte, and Mr. Allan Brown at the organ. Mr. W. Fuller Clarke was the conductor.

Mendelssohn's 'Hymn of Praise' was given at the Addiscombe Congregational Church on June 9 by the Church choir and members of the Addiscombe Choral Union. The organist was Mr. Allan Brown, and Mr. Claude P. Landi the conductor. The solo parts were taken by Madame Beryl Benham, Mrs. Harry Burgess, and Mr. Ernst Stefan, and a string orchestra assisted.

A Bach organ recital given by Dr. Cyril Rootham at St. John's College Chapel, Cambridge, attracted a large audience, many being turned away. The programme consisted of the Sonata (No. 3) in D minor, Fantasia in G major, Toccata and Fugue in D minor, three Chorale Preludes, and Fantasia and Fugue in G minor.

ORGAN RECITALS.

Mr. W. J. Lightman, Twickenham Congregational Church—Sonata No. 2, *Mendelssohn.*

Mr. D. Colley, Ashley Parish Church—Offertoire in D flat, *Salomé.*

Mr. F. W. Searle, St. Paul's Church, Penzance—Largo from the 'New World' Symphony, *Dvořák.*

Mr. Arthur Shirley, St. Saviour's Church, Riga—Sonata Pastorale No. 3, *Lemmens.*

Mr. Oswald T. Hitchings, Emmanuel Church, Bridlington—Allegro moderato in A, *E. J. Hopkins.*

Mr. W. Greenhouse Allt, Palm Court, Selfridge's—'Harmonies du Soir,' *Karg-Elert.*

Mr. Herbert Hodge, Palm Court, Selfridge's—Toccata in E minor, *Tombelle.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Pastoral Sonata, *Rheinberger.*
Mr. T. W. Hanforth, Sheffield Parish Church—Concert Fantasia, *Sir R. P. Stewart.*
Dr. Caradog Roberts, United Methodist Church, Buckley—'Harmonies du Soir,' *Karg-Elert.*
Mr. Fred Gostelow, St. Stephen's, Walbrook—Sonata in A, *Borowski.*
Mr. Sydney L. K. Crookes, Newlands U. F. Church, Glasgow—Sonata No. 1, *J. S. Bach.*
Mr. C. E. Blyton Dobson, Nottinghom Central Mission—Allegretto grazioso, *Hollins.*
Mr. F. Kitchener, St. Mary's Church, Kasr-el-Doubara, Cairo—Toccata and Fugue in D minor, *J. S. Bach.*
Mr. F. Gauntlett Haskins, St. Philip's Church, Dalston—Sonata No. 2, *Mendelssohn.*
Mr. F. A. Mouré, Convocation Hall, University of Toronto—Sonata in D minor, No. 11, *Rheinberger.*
Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—Pastorale, Recitativo et Corale, *Karg-Elert.*
Mr. Roland Diggle, St. John's Cathedral, Quincy, Illinois—Festival Prelude 'Ein' feste Burg,' *Wm. Faulkes.*
Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Legend in D minor, *Harvey Grace.*
Mr. Wilfred Arlom, Norwood Baptist Church, Adelaide—Prelude and Fugue in B minor, *J. S. Bach.*
Dr. J. E. Borland, St. Botolph's, Bishopsgate—'St. Anne's' Fugue, *J. S. Bach.*
Mr. Allan Brown, Victoria Park Wesleyan Church—Fugue in C minor, from Sonata descriptive of 94th Psalm, *Reubke.*
Mr. Bertram Weller, St. Mary's, Battle—Toccata and Fugue in D, *Eberlin.*
Mr. Frederick W. Sykes, Selby Abbey—Dithyramb, *Harwood.*
Mr. John Camidge, Beverley Minster—Concerto in G minor, *Matthew Camidge* (1790).

APPOINTMENTS.

Mr. Bernard F. Page, city organist, Wellington, New Zealand.
Mr. C. Morton Bailey, organist and choirmaster, St. Paul's Church, Colwyn Bay.
Mr. Allan Brown, organist and choirmaster, Regent Square Presbyterian Church, E.C.
Dr. H. Kitson, organist, Christ Church Cathedral, Dublin.
Mr. Henry W. Radford, organist and choirmaster, Parish Church (St. Cuthbert's), Haydon Bridge.

Reviews.

Critical and Historical Essays. By Edward MacDowell. Edited by W. J. Baltzell.

[Leipsic: Arthur P. Schmidt. London: Elkin & Co.]

The thoughts of a musician on music are always interesting and to be sought after if the musician is a composer of high standing. If, as in the case of MacDowell, he is also a man of deep perception and exceptional literary gifts, one turns with eagerness to a volume of his writings. MacDowell's 'Critical and historical essays' will repay the perusal of the learned musician and the close attention of the student, for in their æsthetic penetration, grace of manner, fertility of idea, and intelligible presentation of facts and tendencies they form a valuable commentary and text-book on the development of musical art. The essays are a series of lectures delivered by MacDowell in his capacity of Professor of Music at Columbia University.

The first five form an account—we remember none more readable, instructive, and concise—of the chief ascertained facts of barbarous music. The ensuing essay on the music of Greece is quite a fascinating study of its purposes, its lore, and its science. In dealing with the period of the early Church, the later reformers, and the troubadours, the author clearly reveals the changing spirit of music, how it first developed a psychology of its own. To the student these chapters are to be recommended for the excellent perspective they give of the work of such men as Ambrose, Gregory, Hucbald, Guido d'Arezzo, and Franco of Cologne. We confess that the writer has filled in some gaps in our comprehension of the development of the scale and of notation. Folk-song and the progress of musical instruments are discussed, and the author approaches the threshold of modern music. His essay on early instrumental forms is good to read and useful to refer to. The merging of the suite into the sonata, and the development of pianoforte music, are then traced, and the next three essays deal with mystery and miracle plays, the course of opera, and the lives and art-principles of some representative composers of the 17th and 18th centuries. MacDowell then turns to some general discussions, which his clear, penetrating vision and luminosity of expression combine to make a valuable contribution to musical æsthetics. The subject of 'musical declamation' naturally introduces the name of Wagner, of whose art MacDowell takes the following view:

> Music can invariably heighten the poignancy of mere spoken words (which mean nothing in themselves), but words can but rarely, in fact I doubt whether they can ever, heighten the effect of musical declamation. To my mind, listening to Wagner's operas may be likened to watching a circus with three rings. That containing the music should have our closest attention, for it offers the most wonderful sounds ever imagined by any man. At the same time it is impossible for any human being not to have his attention often lured away to the other rings, in one of which Fricke's rams vie with the bird and the dragon; or where the phantom ship seems as firmly fixed as the practical rainbow, which so closely betrays the carpenter. In the other ring you can actually hear the dull jokes of Mimi and the Wanderer, or hear Walther explain that he has passed a comfortable night and slept well.
>
> The music to these remarkable scenes, however, does not deign to stoop so low, but soars in wonderful poetry by itself, thus rejecting a union which, to speak in the jargon of our day, is one of the convincing symptoms of decadence; in other words, it springs from the same impulse as that which has produced the circus with three rings.

The final essay is devoted to 'Suggestion in music,' a wide field of which his seeing and inquiring mind has examined every corner. Whatever subject MacDowell approaches he illuminates. His style is one of discursiveness that is usually well to the point. The book shows where music stood in his thoughts, for he insistently dwells upon its emotional and poetic basis. He says, 'music is not an art but a psychological utterance.'

Invocation. For violin and pianoforte. By Alexander C. Mackenzie.

[Novello & Co., Ltd.]

Sir Alexander Mackenzie can always be relied upon for reputable and individual music, and in this Invocation he has lived up to expectations. It is high-sounding music, often effectively rhetorical. A flow of dignified melody marks the composer of the 'Benedictus,' and the energy of thought in the climaxes points to his resourcefulness. The accompaniment draws some new ideas from the harmonic system of the past; its invention is up-to-date without any futurism, and much strength is gained thereby.

The Organists of Chester Cathedral. By Joseph C. Bridge. Organist of Chester Cathedral, Professor of Music in the University of Durham.

[Chester: G. R. Griffith, Ltd.]

Prof. J. C. Bridge has with meticulous research pieced together the biographies of the organists of Chester Cathedral from 1541 to 1877, at which latter date he himself took over the direction of the music, bringing it up to the highest standard of efficiency. Commencing with John Byrcheley (1541-50), we get a kaleidoscopic view of his successors to the present day. Robert White, Mus.B. (1567-70), must be regarded as the chief glory of the past at Chester, of whom is written the following distich, dated 1581, in a set of part-books of Latin motets and services at Christ Church, Oxford:

> 'Maxima musarum nostrarum gloria White,
> Tu peris, aeternum sed tua musa manet.'

Another famous Chester organist was Thomas Bateson, Mus.B. (1599-1608), best known as a madrigal composer, who died, as organist of Christ Church Cathedral, Dublin, in March, 1630. Thomas Jones, Mus.B. (1614-37), also attained considerable fame, as did his immediate successor, Randolph Jewitt (1642-46), whose pedigree is carefully recorded. Edward Orme (1765-77) organized a Grand Musical Festival, when the 'Messiah,' 'Samson,' and 'Judas Maccabæus' were performed, on June 16, 18 and 19, 1772, the three days' Festival taking place in the Cathedral. A photograph of an oil-painting of Orme serves as frontispiece to the book, while there is also given an admirable photo of the late Mr. Frederick Gunton, who was organist from 1841 to 1877, and who died in 1888. Prof. Bridge is to be congratulated on his research, and it is to be hoped that he will ere long give us his promised work on 'The organs of Chester Cathedral.'

Cedan L'Antiche ('*Yield up your ancient fame*'). Madrigal for S.S.A.A.T.B. Composed by Luca Marenzio. The Oriana Series.

[Novello & Co., Ltd.]

This is one of the longest and finest madrigals published in this ever-growing series. The original Italian words are given, and a very skilful English translation by Mr. W. Barclay Squire is added. The whole work has been edited by Mr. Lionel H. Benson. The madrigal is one of Marenzio's most successful compositions in this style. The two alto parts are rather high for this voice, or at least we should say that they do not utilise the low and rich notes. There is ample variety of design in the madrigal, and it works up to an imposing climax. No doubt the numerous choirs that in recent years have discovered the value and beauty of this type of composition will be glad to make the acquaintance of so fine a specimen. It is, we understand, chosen as one of the chief choral tests to be sung at the Blackpool Competitive Festival next October.

BOOKS RECEIVED.

The Church Music Society's Chant-Book. A collection of Anglican chants set to the Canticles and the Psalms, compiled from original and authentic sources. Pp. 96. Price 1*s.* 6*d.* (London: Humphrey Milford, Oxford University Press.)

Rivista Musicale Italiana. (Twentieth year, Part II.) Pp. 210. (Turin: Fratelli Bocca.)

The successful Music-Teacher. By Herbert Antcliffe. Pp. 36. Price 1*s.* (London: Augener Ltd.)

Transcendent speculations on apparent design in the Fate of the Individual. Translated from Schopenhauer by David Irvine. (In memoriam Richard Wagner.) Pp. 56. Price 2*s.* 6*d.* (London: Watts & Co.)

The master-works of Richard Wagner. By George Dunning Gribble. Pp. 316. (London: Everett & Co., Ltd.)

Classified list of music and the literature of music in the Buckingham Palace Road Library. Pp. 29. Price 1*d.* (Public Libraries Committee of the Westminster City Council.)

Some aspects of gipsy music. By D. C. Parker. Pp. 61. Price 1*s.* (London: William Reeves.)

Chamber music: A treatise for students. By Thomas F. Dunhill. Pp. 311. Price 10*s.* 6*d.* (London: Macmillan & Co., 'The Musician's Library.)

Introduction to the study of Indian music. By E. Clements. Pp. 104. Price 6*s.* (London: Longmans, Green & Co.)

On October 13 occurs the hundredth anniversary of the birth of Verdi. The village of Busseto, where he first went to school, will celebrate the centenary by the erection of a bronze monument and by performances of 'La Traviata' and 'Falstaff' at the Municipal Theatre, under Signor Toscanini. The ceremonies of the occasion will include visits to Roncole, Verdi's birthplace, and to the villa of St. Agathe, where he died.

Correspondence.

CHARGE FOR CONVEYANCE OF VIOLONCELLOS BY RAIL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Those of your readers who play the 'cello have no doubt discovered during the current year, much to their annoyance, that a charge is made at bicycle rates for the conveyance of their instrument in a light bag which takes up no room whatever in the compartment; it lies quite lightly on the rack, and, if held upright on the knees, does not interfere in the slightest degree with the seating of five passengers each side. This manifestly unfair imposition on 'cellists will no doubt do much harm to the musical profession in keeping out people from learning an instrument much needed for the progress of the art, and the trade in 'cellos must likewise suffer. I have mentioned this matter to certain leading 'cellists, who endorse my opinion, and have lodged a complaint against the Great Western Railway Company, on whose system I have recently been made to pay for carriage in the manner described. I should like to suggest that a petition be drawn up by leading authorities in this important branch of the profession, which could be signed by 'cellists from all parts of the country, and presented, if necessary, before the Board of Trade.—Yours faithfully,

FREDERICK FELLOWES.

Clarence House,
Connaught Road, Reading.
May 27, 1913.

'NOTES ON ORGANS AT WINDSOR CASTLE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am afraid Dr. Grattan Flood has misunderstood my query as to the Windsor organs. I was inquiring concerning the fate of two organs, one by Gray & Davison and the other by Hill, the immediate predecessors of the present Willis instrument in the Private Chapel. The whereabouts of the Green organ, said to be 'a favourite instrument of His Majesty George the Third,' was never in doubt. It was incorporated in the organ which was built by Gray & Davison in 1842 for the Music Room at Windsor Castle, and when this instrument was split into two portions in the following year, formed part of that portion which was removed to Buckingham Palace, where, I believe, it still is. By this it will be seen that it cannot possibly have any connection with the organ (also by Green) which had been erected in Downpatrick Cathedral in 1817.

Is Dr. Flood quite certain that the Downpatrick organ really came from Windsor? I only know of it through a brief reference to it in the 'Dictionary of Organs and Organists,' and from an illustrated pamphlet kindly sent me by Messrs. Harrison & Harrison. These accounts do not quite tally with each other nor with the version given by Dr. Flood, the pamphlet stating that 'there is a tradition that it was first erected in one of the royal palaces in London to the order of King George III.' (I take it that the organ was built *circa* 1795 and not set up at Downpatrick until 1817.)

George III. was a warm admirer of Green's handiwork, and had several organs built for his own delectation by that master. Amongst them was the one at Kew Church, referred to on page 307 of the May issue of the *Musical Times.* This was originally built for the New Palace at Kew, and was presented to the parish by George IV. about the year 1823.—Yours faithfully,

ANDREW FREEMAN.

57, Buckleigh Road,
Streatham.
June 12, 1913.

Obituary.

We regret to have to report the following deaths:

Benjamin Agutter, Mus. Doc., F.R.C.O., at the age of sixty-nine. Dr. Agutter was organist of St. Peter's, Leigham Court Road, Streatham, from 1868 to 1905. He was a native of St. Alban's, and attended the Grammar School there. In 1870, at the age of twenty-five, he obtained the degree of Bachelor of Music at Oxford. Besides his ability as an organist and personal influence as a musician, Dr. Agutter had a claim to high respect as a composer. His Mass in B flat obtained wide acceptance.

Madame Susanna Cole (Mrs. Offord), on June 18, at the Home for Invalids, Holy Innocents' Road, Hornsey. A sketch of her career was given in our issue for October, 1912.

Thomas Popplewell Royle, M.A., Mus. Bac. Oxon., organist of the Chapel Royal, Savoy.

THE IMPERIAL CHOIR AT GHENT.

The visit of 2,000 members of the Imperial Choir of London to Ghent Exhibition was a unique and noteworthy event. Never before had so large a choir left these shores to perform as one unit in a foreign land. It was a bold enterprise even for Dr. Harriss to undertake, and it was conceived in a fine spirit. It is a pleasure to record that notwithstanding contretemps for which no one on this side was responsible, it was achieved with credit to all concerned. To transport two thousand singers from London to Ghent, and board and lodge them, and give three highly-successful concerts, and bring the whole party back safely, was no mean feat of organization. Special trains and boats were requisitioned, and the hotel accommodation was generally excellent. About seven hundred stayed at the handsome new Hotel Flandria, which can accommodate about two thousand guests. I was billeted with this group, and can bear testimony to the excellent management of the establishment. The commissariat department, so far as it was catered for outside the hotels, was not satisfactory. But being very well fed myself, I thought it was almost providential that the singers had to bear something in order to bring out the Christian fortitude they were able to display after justifiable grumbling had found expressive vent.

The great majority of the Choir travelled on Friday night (May 30). The crossing viâ Dover and Ostend was quiet.

Arrived at Ghent at about six o'clock, the various hotels were visited, and the whole party assembled in a large apartment in the Exhibition for breakfast. This meal was somewhat of a failure. Then the Choir assembled at 10 a.m. in the Palais des Fêtes for a rehearsal with the band—a splendid orchestra of 110 performers, imported from Brussels. After that the visitors were free to rove over the beautiful Exhibition. At 8 p.m., the first concert was given in the Palais des Fêtes. This is a substantial building of no architectural pretence, but admirably adapted for large gatherings. It was brilliantly lighted, and had a very cheerful appearance. It affords seating and standing accommodation for about 10,000 persons. The large orchestral platform used on this occasion held the huge choir and the band quite comfortably, and the graduation of the rise brought everyone under the eye of the conductor.

The audience at this concert was a good one, but it did not fill the hall. It was, however, a very generously enthusiastic audience. Although by a regrettable omission the programme merely gave the names of the pieces to be performed, and not a scrap of information as to what they were about, an astonishing amount of interest was displayed. The appeal was to absolute music, *Lieder ohne Worte;* and presumably it would have been as effective to them if the singers had not troubled about words. The concert opened with the Belgian National Anthem, which had been arranged for the occasion by Sir Alexander Mackenzie. This was sung in French, and it says something for Londoners' acquisitiveness that the words of this piece at least were recognised. Foreigners are well known to be merciful in this matter. Of course the whole audience was standing, and the military attendants were all saluting. At the conclusion there was a remarkable demonstration. The singers had been provided with little flags attached to sticks, and immediately after the anthem had been sung these flags were waved excitedly, and the Choir shouted cheers for the King of the Belgians. A striking moment! The Choir and the audience were now on good terms. Now came our own 'God save the King' (Elgar's fine arrangement). This was followed by more frantic flag-wagging, more cheers and counter-cheers from every part of the building, and then all settled down for the concert proper. It was soon evident that the huge choir was well under control. The tone was pure and sweet, and the attack was remarkably good; not once was there anything approaching a failure, every piece being performed so steadily. I heard 'O Gladsome Light' from the far end of the hall, and was arrested by the excellence of the blend. This piece caught the fancy of the audience, and it was loudly encored. Coleridge-Taylor's picturesque chorus from 'Kubla Khan' was sung with much effective colour. Elgar's 'Lullaby' was another successful item, the tone and refined execution of the contraltos making a strong appeal. The 'Marksman' needed more dash and rhythmic grip than it obtained from these greatly spread-out resources. Finally came Dr. Harriss's 'Pan' (the briefest title on record?). This is an elaborate work for choir, orchestra, and four soloists. It presents the composer at his best, the orchestration especially being effective. A modern idiom is employed, and there are numerous bold rhythmic and tonal effects—sometimes rhapsodic in nature—that present considerable difficulty. I should not like to vouch for the correction of the choral performance (a full orchestra bountifully employed covers a multitude of choral sins), but it is satisfactory to record that there were splendid moments in the choral climaxes and that there was some delicate part-singing, especially by the female voices. All the soloists were of course efficient. I wondered whether ever before these distinguished singers had sung standing on a not very capacious table. All fear as to its strength was happily disposed of when Mr. Ben Davies climbed down after his first solo. At the conclusion of the concert there was again a great deal of applause, and then the tired choralists sought well-earned repose.

Sunday (June 1) was a misery. It rained and blew pitilessly from morn till eve. It was distressing to see the thousands of men, women, and children in gay attire arriving at the station and trudging drenched through the streets and the sodden and muddy Exhibition roads. It was a fête-day, and amongst the allurements were the Imperial Choir concert and another event of transcendent importance—the prize-fight between Bombardier Wells and Carpentier. The Exhibition grounds were a sorry sight. People were huddled up in search of shelter from the merciless downpour. The numerous cafés did a roaring trade. At least they were warm, and they provided for that odd desire for inward wetting that comes of an outward soaking. It was significant that comparatively few sought consolation and shelter in the splendid picture galleries with their soothing, soft drapery—their sometimes bizarre wall-paper that seemed to kill the colour-schemes of the pictures—and their soft, noiseless floor covering. In the grounds there were numerous notice-boards which indicated where what were called the 'attractions' (water-chutes and the fun of the fair generally) were to be found. But picture galleries and exhibits did not come in this category. The Exhibition buildings have splendid features. The approach from the principal entrance gates presents an imposing view. There is a grand sweep in the great design which combines strength and simplicity, and yet details are full of interest. For all those whose taste lies in the direction of exhibitions there is much to be studied with profit and interest. The city itself has attractive features, but these are soon exhausted.

The possible effect of the weather on the spirits of the Choir and upon the hoped-for large audience was a depressing thought. During the early evening thousands of visitors were disconsolately leaving the town. But notwithstanding all the signs and portents, the Choir assembled cheerily, and an audience of a few thousand persons was there to welcome them. The programme presented was a miscellaneous one, many of the items of the previous night's programme being repeated. It was a sort

of recognition of Sunday that shopkeepers who open on that day adopt when they put one shutter up. John E. West's anthem, 'Light's glittering morn,' was a very successful number, the orchestra affording much support. Elgar's chorus, 'It comes from the misty ages,' was another selection that brought out the tone and execution of the Choir with splendid effect. As at the former concert, the two National Anthems were performed, and again excited great enthusiasm.

Thus ended the musical demonstration so far as the great bulk of the Choir was concerned. Some went home that night, but the majority left next day or the following night.

On Monday (June 2) the special event was a 'command' performance given by about 300 members of the Choir (assisted by about 40 members of the orchestra) before the King of the Belgians at his Palace at Laeken, near Brussels. This was a memorable occasion for all who took part. The select choir left Ghent in the morning, and arrived at Brussels about noon. Here an excellent luncheon was provided, and then the whole party was taken by specially reserved tram-cars to the gates of the Palace. After being conducted through about a quarter of a mile of conservatories the Choir were ushered into a domed orangery, also part of the conservatories, where arrangements had been made for the concert to be held. His Majesty had been unavoidably detained owing to an accident on the railway on which he was travelling, and the concert was therefore somewhat delayed. When he appeared Dr. Harriss, who was attired in the gorgeous panoply of his Doctor's robes, was presented, and soon after this ceremony the concert commenced. The choral programme, which was surely much too long for such an occasion, consisted of the items starred in the complete selection of the Choir subjoined. It was listened to with exemplary patience. At its close His Majesty spoke to Dr. Harriss about the work of the Imperial Choir, and the company was led to another large apartment in which an ample refection was supplied. The King himself attended this function, and talked genially in English to the various persons presented to him. This kindly recognition and welcome by the greatest personage in the country visited was a highly satisfactory rounding-off of the whole scheme of the visit.

If this new idea of organizing visits of the Imperial Choir to foreign countries is to be further developed, the question of the programmes to be presented will call for serious consideration. Is it the mission of the Choir to help to cement the union of nations solely by British music? If so, I fear the cement will not hold. At Ghent one yearned for an immense uplifting and profound effect such as might be obtained by the performance of a Bach Chorale—'Ein' feste burg'—or, say, the 'Sanctus' from the B minor Mass. The bond sought for must be created by music with a cosmopolitan appeal.

The following are translations of Belgian newspaper criticisms on the singing of the Choir:

The Journal de Gand.—It will astonish no one to read that yesterday's concert was a success. The Imperial Choir, the largest in the world, was preceded by a brilliant reputation, which on the whole it well deserved. We base our judgment principally on the executive powers of the Choir. Never before has it been our privilege to admire such discipline, such unity, and such balance in a choral body comprising no less than 2,000 singers. Effects of remarkable unity were drawn from the singers by Dr. Charles Harriss's baton. This was well exemplified in Sullivan's evening hymn ('O Gladsome Light'), which, however, does not bristle with difficulties. In this connection Stanford's 'The Old Superb' gave a better proof. The interplay of vocal parts was more restless and was not, as in the majority of the choruses, a continual battery. . . . . One last remark, Why not distribute texts and analytical notes on such works as 'Pan'? The works themselves would gain, and we would then know precisely what they were all about.

La Flandre Libérale.—It was to the largest choir in the world, the 'Imperial Choir' of London, conducted by Dr. Charles Harriss, that the Musical Committee of the Exposition entrusted the mission of making known the condition of contemporary British music. The first concert of this Choir took place yesterday evening in the large Hall of the Palais des Fêtes, with the assistance of the Ysaye Orchestra from Brussels. . . . .

The Imperial Choir comprises no less than 2,000 singers, and we will not deny that we had certain apprehensions as to the cohesion and the pliability of so large a choral body, for there is, of course, a limit to the intimacy attainable between a conductor and his singers, and we wondered whether with 2,000 the limit would be exceeded. . . . .

As soon as the Choir had sung the 'Brabanconne' our fears vanished. And when the fine National Anthem 'God save the King' was given we were seized with emotion—it was wonderful. What we regretted at this moment was that the programme did not contain the Triumphal chorus from 'Judas Maccabæus,' or the 'Hallelujah' from the 'Messiah.' How impressively the Imperial Choir would have sung them! . . .

The singers are admirably disciplined. They obey the baton of their conductor as an organ responds to the finger of the organist. At a sign from Dr. Harriss the 2,000 voices begin together, cease together, make their *nuances,* and vary their sonority as if they were but one powerful instrument. And what a superb instrument! How fine the tone which filled the vast hall yesterday. It is to its impeccable accuracy that the Imperial Choir owes its fine tonal effects.

W. G. McN.

PROGRAMME.

*The Belgian National Anthem.
*The British National Anthem ... ... *Arr. Elgar*
*Chorus, 'Forward, through the glimmering darkness' ('War and Peace') ... ... *Parry*
*Air, 'Onaway, awake, beloved.' *Coleridge-Taylor*
*Evening hymn; 'O Gladsome Light' ('Golden Legend') ... ... *Sullivan*
Overture, 'Britannia' ... ... *Mackenzie*
*Chorus, 'The dome of pleasure' ('Kubla Khan') ... ... *Coleridge-Taylor*
Songs with choruses ... ... *Stanford*
(*a*) 'Drake's drum.' (*b*) 'The Old Superb.'
Scenes from 'The Bavarian Highlands' ... *Elgar*
* (*a*) 'Lullaby' (*b*) 'The Marksman.'
*A Symphonic Choric Idyll, 'Pan' ... ... *Harriss*
Chorus, 'Lord of Life' ('Jubilee Ode') *Mackenzie*
Chorus, 'The March triumphal thunders' ('Caractacus') ... ... *Elgar*
Air, 'Were there not reeds enough' ('Pan') *Harriss*
Chorus, 'For Empire and for King' ... *Fletcher*
Easter song, 'Light's glittering morn' *John E. West*
Duet, 'How sweet the moonlight sleeps' ('Kenilworth') ... ... *Sullivan*
Chorus, 'God sent His messenger' ('The Golden Legend') ... ... *Sullivan*
*Song with chorus, 'Land of Hope and Glory' *Elgar*
Chorus, 'It comes from the misty ages' ('The Banner of St. George') ... ... *Elgar*

The Choir comprised contingents from the following:

Alexandra Palace Choral Society.
Barking Choral Society.
Bermondsey Settlement Choral Society.
Bexley Heath Choral Society.
Brixton Oratorio Choir.
Bromley Choral Society.
Buckhurst Hill Choral Society.
Mr. William Carter's Choir.
Central London Choral Society.
Chingford Choral Society.
Chiswick and Gunnersbury Philharmonic Society.
City of London College Choir.
'Dulwich' section, Imperial Choir.
Ealing Choral Society.
Ealing Philharmonic Society.
East Ham Choral Society.
Edward Mason Choir.
Hither Green Choral Society.
Ilford Choral Society.
Lavender Hill Choral Society.
Lewisham Choral Society.
London Gleemen.
London Sunday School Choir.
The Novello Choir.
Penge and Beckenham Choral Society.

* Sung at the Royal Command Concert.

People's Palace Choral Society.
Polytechnic Choral Society.
Royal Choral Society.
South London Choral Association.
South-West Choral Society.
Streatham Hill Choral Society.
St. John's Musical Society.
St. Peter's (Brockley) Choral Society.
St. Saviour's (Denmark Hill) Choral Society.
St. Saviour's (Highbury) Male-Voice Choir.
St. Stephen's (Paddington) Choral Society.
Teddington Philharmonic Society.
Walthamstow Choral Union.
West Norwood Choral Society.
Willesden Green and Harrow Choral Society.

The soloists were Miss Esta d'Argo, Miss Gertrude Lonsdale, Mr. Ben Davies, and Mr. Wilfrid Douthitt. Dr. Charles Harriss conducted all the concerts.

ROYAL OPERA, COVENT GARDEN.

Without achieving anything of any very great note, the season at the Royal Opera has pursued its course to date. Signor Caruso has put in a large number of the special performances he was engaged for. He will not reach the original figure proposed, for he has announced himself as being in need of a holiday, and will therefore cut short his visit. That visit has been pleasant enough, but the Syndicate has made the mistake of charging double prices. It is not all quite so wonderful as that. Moreover, the tendency of operatic prices should be to lower, not raise themselves, if anything like permanent public support is to be secured. High prices, coupled with the fact that if Signor Caruso is greater than ever as an actor there is also some falling off on the vocal side, do not match. Consequently all the two-guinea stalls have not always been occupied. In the matter of characters he has not ventured out of the well-beaten track. Radames ('Aïda'), Rodolfo ('La Bohème') and Cavaradossi ('La Tosca') have proved sufficient, crowned by a 'command' performance of 'La Bohème' with Madame Melba as Mimi. This brings us to that admirable woman. She has not feared to acknowledge to five and twenty years at Covent Garden, and has duly celebrated the occasion. The public took their share in it—the opera was 'La Bohème'—and overwhelmed her with floral tributes until she herself was overwhelmed in tears and was moved to make a graceful speech. Moreover, she has made further concession by appearing once again as Marguerite in Gounod's 'Faust.' Then there has been the special celebration of the Saint-Saëns Festival. The operatic side of that undertaking proved the more popular. The public were much interested to see *in propriâ personâ* the composer who has charmed them with his music, and they cheered lustily when he came on the stage between the Acts to receive wreaths, one of them bigger than himself. It was a great occasion, and a very good performance. Madame Kirkby Lunn was there to repeat her fine delineation of the undoer of Samson, and as Samson, M. Paul Franz made his first appearance this season, singing and acting with even more effect than before, and showing on the vocal side at least unquestionable development in his art. M. Dinh Gilly (High Priest), M. Crabbé (Abimelech), and M. Huberdeau (Hebrew Elder) were the chief participants in this event. Signor Polacco, the new conductor, directed, and provided an entirely new and decidedly good reading of the score. M. Debussy's 'Pelléas et Mélisande' has come into the field again after being shut out for a year, and Madame Edvina and M. Maguenat (a new-comer) as the two chief characters, provided a due proportion of the nebulousness typical of the work; M. André Caplet (his first appearance) and the orchestra did the rest, not forgetting the clever scene-painters. Last year's novelty, Wolf-Ferrari's 'Jewels of the Madonna,' has been played, and 'Madama Butterfly' has shown that she retains her hold on the public. Miss Alice Neilsen was a sprightly exponent, and then Madame Destinn with Mr. John McCormack, and then Signor Martinelli as the forgetful lieutenant, with both M. Gilly and Signor Sammarco as the Consul in turn have given its music. M. Charpentier's 'Louise' has once more shown itself to be firmly established in popular esteem, especially with the help of Madame Edvina and M. Franz. M. Aquistapace, who is a new and promising member of the company, appeared as the Father, and did so in a new and promising fashion. Madame Bérat as the Mother, and the well-managed stage pictures, were as telling as ever. Again there was an individual reading from Signor Polacco. The list concludes with one solitary performance of 'La Traviata,' for the sake of Madame Melba, who seems to be the only living singer with the true faith as regards Verdi's music. In the conducting of 'Faust' and of other operas, Signor Panizza has had a helpful and sympathetic share.

FRANCIS E. BARRETT.

'ARIADNE IN NAXOS.'

Richard Strauss's latest opera, which was produced with much éclat at Stuttgart last October, was brought to a hearing in this country by the commendable joint-enterprise of Sir Herbert Tree and Mr. Thomas Beecham. Eight performances were given at His Majesty's Theatre, the first on May 27 and the last on June 7.

When Molière in his 'Le Bourgeois Gentilhomme' allowed the pupil of the music-master to compose music for the entertainment of M. Jourdain's guests, he did not dream that the incident would be amplified into a full-blown opera by the collaboration of such a dramatist as Hugo Von Hofmannstal and a world-famous musician. In the original play the dancing-master was also expected to contribute an item to the entertainment, and in the modern version this grows into a fantastic, impossible 'Nachspiel,' the plot of which revolves around the inconstant amours of Zerbinetta, who is pursued by four lovers. The musician's work is in quite another vein. Ariadne, in an uncomfortable cave on a desert island, weeps copiously over the desertion of Theseus, but in the end is easily consoled by Bacchus. Then, besides the two pieces, there are to be fireworks for the amusement of the guests. Finding the time-table impracticable, and resolving to have everything he has paid for, the egregious M. Jourdain settles that the two pieces must be performed simultaneously. Dismay for author and composer and chaos for performers! But it is a case of that or nothing, and a sorry compromise has to be hurriedly arranged. So we have here Hofmannsthal's play, a strange medley, quaint as a child's fairy-story, casual and inconsequent. This concoction is performed to M. Jourdain's guests, who intersperse occasional criticisms.

An adaptation of Molière's original comedy precedes the opera. For the English presentation this version has been adapted by Mr. Somerset Maugham under the title of 'The Perfect Gentleman.' It may be well to mention in this connection that a very readable translation of the German libretto of the opera, by Mr. Alfred Kalisch, has been issued. For the play, Strauss provides incidental music of very attractive quality. In fact for our part we enjoyed it rather more than we did the music to the opera: it is full of charm and daintiness. The music to the opera has many strong emotional appeals. The earlier part is especially flowing and melodious, and aptly fitted to the curiously fantastic situations that arise out of the mixed ideas of the concurrent plays. As the opera draws to a close, the love-making of Bacchus and Ariadne becomes tedious, and the Finale generally does not leave a wholly satisfactory feeling. The orchestration is peculiar. It calls for thirty-seven players, and among the instruments employed are a harmonium, a celeste, and a pianoforte (played by Mr. Vernon Warner).

The cast of the play included Sir Herbert Tree (M. Jourdain), and Miss Phyllis Neilson-Terry (Dorimene), and was generally very efficient. In the opera, Madame Eva von der Osten appeared as Ariadne in the earlier representations, and Madame Theo Drill-Orridge on later occasions. Madame Hermine Bosetti was an admirable Zerbinetta, and Herr Otto Marak was a fine Bacchus. He appeared only in the first performance, the part later being taken by Mr. Robert Hutt. Mr. Thomas Beecham conducted with his usual spirit and zeal. Sometimes he could not get the singers to agree with his *tempi*, but generally the performances were smooth. The opera was performed in German.

And God said, while the earth remaineth.

HARVEST ANTHEM.

Genesis viii. 22; Psalm lxv. 9, 12, 14;
Acts iv. 24; Psalm civ. 24.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante e maestoso.
BASSES.
mf
And God said, while the earth . . re - main - eth,
Andante e maestoso. ♩=76.
mf Gt.
Ped.

cres.
seed - time and har - vest, cold and heat, sum - mer and
win - ter, day and night shall not cease.
rall.
f

Andante con moto.
SOPRANO SOLO.
mp
Thou vis - it - est the earth, and bless - - est
Andante con moto. ♩=84.
p Sw.
Man.

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it, Thou vis - it - est the earth, and bless - - est

it, Thou ma - kest it ve - ry plen - teous, Thou vis - it - est the

Solo. *p*

Thou vis - it - est the

Solo. *p*

Thou vis - it - est the

Solo. *p*

Thou vis - it - est the

earth, and bless - - est it, Thou vis - it - est the

earth, and bless - est it, Thou vis - it - est the

earth, . . and bless - est it, Thou vis - it - est the

earth, and bless - est it, Thou vis - it - est the

Ch. 8 ft. Flute.

p

pp Sw.

Man. *Ped.*

earth, and bless - - est it, Thou ma - kest it ve - ry

earth, and bless - est it, Thou ma - kest it ve - ry

earth, and bless - - est it, Thou ma - kest it ve - ry

earth, and bless - - est it, Thou ma - kest it ve - ry

Ch.

Sw.

Man. *Ped.*

mf *cres.*

plenteous. Thou crown - est the year with Thy good - - - ness, and Thy

plenteous.

plenteous.

plenteous.

Sw. 8 & 4 ft. *cres.*

Man.

mf

clouds drop fat - ness, Thy clouds drop fat - ness. Thou vis - it - est the

mf

Thou vis - it - est the

mf

Thou vis - it - est the

mf

Thou vis - it - est the

f *rall.*

earth, and bless - est it, Thou vis - it - est the earth, and

f *rall.*

earth, . . and bless - est it, Thou vis - it - est the earth, and

f *rall.*

earth, . . and bless - est it, Thou . . vis - it - est the earth, . . and

f *rall.*

earth, . . and bless - est it, Thou vis - it - est the earth, . . and

rall.

Man.

a tempo.

bless - - est it.

a tempo.

bless - - est it.

a tempo.

bless - est it.

a tempo.

bless - est it.

Ch. *Su.*

pp Sw. *p* *a tempo.* *rall.*

Ped.

Allegro moderato. ♩=96.

pp *Gt.* *f* *cres.*

FULL. *f* Lord, Thou art

FULL. *f* Lord, Thou art

FULL. *f* Lord, Thou art

FULL. *f* Lord, Thou art

ff *f*

God, . . . which hast made heaven, and earth, and the sea, ... and all that

God, . . . which hast made heaven, and earth, and the sea, ... and all that

God, . . . which hast made heaven, and earth, and the sea, ... and all that

God, . . . which hast made heaven, and earth, and the sea, ... and all that

in them is, Lord, Thou art God, Lord, Thou art

in them is, Lord, Thou art God, Lord, Thou art

in them is, Lord, Thou art God, Lord, Thou art

in them is, Lord, Thou art God, Lord, Thou art

Sw. *Gt.* *Sw.*

Man. *Ped.* *Man.*

God, ... which hast made heaven, and earth, and the sea, and

God, which hast made heaven, and earth, and the sea, and

God, ... which hast made heaven, . and earth, and the sea, and

God, which hast made heaven, and earth, and the sea, and

Gt.

Ped.

all that in them is. *mf* How man - i - fold are Thy

all that in them is. *mf* How man - i - fold

all that in them is. *mf* How man - i - fold are Thy works, are Thy

all that in them is. *mf* How man - i - fold are Thy works, how

mf

Man.

works, are Thy . . works, how man - i - fold are Thy works, in *p*

are Thy works, are Thy . . works, . . . are Thy . . works, in *p*

works, . . . how man - i - fold are Thy works, are Thy works, in *p*

man - i - fold are Thy works, how . . man - i - fold are Thy works, in *p*

p Full Sw.

Ped.

cres. *f*

wis - dom hast Thou made them all, hast Thou made them all.

cres. *f*

wis - dom hast Thou made them all, hast Thou made them all.

cres. *f*

wis - dom hast Thou made them all, hast Thou made them all.

cres. *f*

wis - dom hast Thou made them all, hast thou made them all.

cres. *Full Gt.* *ff*

ff

Lord, Thou art God, Lord, Thou art

ff

Lord, Thou art God, Lord, Thou art God, which

ff

Lord, Thou art God, Lord, Thou art

ff

Lord, Thou art God, Lord, Thou art God, which

Ped.

God, which hast made heaven, and earth, . . . and all that

hast made heaven, and earth, and the sea, and all that

God, which hast made heaven, and earth, and all that

hast made heaven, and earth, and the sea, and all that

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rall. *a tempo.* *rall.*

in . . them is. A - - men, A - - -

rall. *a tempo.* *rall.*

in . . them is. A - - men, A - - -

rall. *a tempo.* *rall.*

in . . . them is. A - - men, A - - - -

rall. *a tempo.* *rall.*

in . . . them is. A - - men, A - - - -

rall. *fff a tempo.* *rall.*

a tempo.

men.

a tempo.

men.

a tempo.

men.

a tempo.

men.

a tempo.

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'SUOMEN LAULU': THE FINNISH CHOIR.

Choral practice is a prominent feature of the social life of the Finns. Mixed-voice and male-voice choirs abound. Of all the choral organizations in the country, the one known as 'Suomen Laulu' (the Song of Finland) by general consent holds the highest place. It was originally a male-voice choir, and later became a mixed-voice body. Under its very able conductor, Dr. Heikki Klemetti, the Choir has done much to raise the standard of choral performances in Finland and to widen repertories. The visit to this country was insufficiently made known, or at least in those circles to which the performance of a celebrated choir would appeal. The audiences that attended the three concerts given at Queen's Hall on June 13, 18, and 20 were not large, but they were warmly appreciative. The repertory of the Choir as presented in their London programmes consisted mainly of compositions by native composers, and so far as we heard it was wholly *a cappella*. Naturally, compositions of Sibelius and Järnefelt—to mention the names best known to us—were included. There were others of considerable merit by the conductor, and the skilful accompanist of the songs, Mr. Selim Palmgren. Dr. Klemetti is an admirer of the English madrigalian school, and has brought forward at his concerts many compositions of the Elizabethan period. In the London programmes Thomas Morley was represented by 'My charming love' ('My bonny lass').

The modern Finnish music heard at these concerts had often a winning appeal. Its idiom sounds new to our ears, and a certain pensive sadness seems to prevail fairly often. The words to which the music is set invite this melancholy. But there were moments of joy and vivacity that were very welcome. The Choir consisted of about sixty singers, the ladies, and especially the sopranos, predominating. More bass would have been an advantage. The sopranos have a timbre that is bright and clear, and when urged to climax, penetrating rather than full. The contraltos seemed to have what we should call second soprano quality, the low notes, although always musical, not displaying that rich sonority that is associated with true contralto quality. The tenors had a blendful tone that was never intrusive or strident, and the basses were distinguished by the perfect unity of their tone-colour rather than by depth and profundity. The speciality of the singing, however, was not so much by way of splendid tone-quality as it was beautiful execution. The obvious point was the complete unity of the whole body. They were perfectly plastic in obeying all the demands of their conductor who, it should be noted, secured all the effects, climaxes included, without demonstration. In fact, one was hardly aware of his presence. Another point of their technique was its almost perfect intonation. As to rhythmic attack they were perfectly compact, but in the matter of tonal attack were not so perfect, for it was possible to detect occasional curved approaches, in both soprano and bass parts, the centre of the pitch not being at once reached. But when all is said regarding the equipment and technique of the Choir the greater matter was the artistry of the execution and the moodiness of the interpretations. All sang from memory—in fact, they did not bring any music copies, and were therefore able to fix their whole attention on the conductor and to sing with self-expression.

'SUOMEN LAULU.'

The composers represented in the programmes were Arcadelt, Bruckner, Corsi (by a fine motet, 'Adoramus Te'), Hassler, Madetoja, Klemetti, Merikanto, Kuula (by a long and very impressive piece, 'The Appletrees'), Lotti, Thos. Morley, Palestrina, Palmgren, Tchaikovsky, Sibelius (by his fine 'Boat song'). Madame Maikki Järnefelt, one of the most justly famous singers in Finland, sang numerous songs by some of the composers named above. She is an artist of high rank, using a beautiful voice in displaying her alluring temperament. As we have said, the audience was enthusiastic, and it was curious to note that at the concert given on June 18, at least, this warm appreciation was taken as a desire for encores, which were readily conceded, nearly every piece in the programme being performed twice.

It was regrettable that during their stay here the Finnish Choir had no opportunity of hearing our best *a cappella* choirs. We feel sure that had they been able to hear them there would have been mutual appreciation. For our part we offer Dr. Klemetti and his Choir the homage of our deepest respect for their admirable achievements, and we trust they will be encouraged to come to us again very soon.

THE ORIGIN OF TUNES MENTIONED BY DICKENS.

The review of Mr. J. T. Lightwood's delightful little book, 'Charles Dickens and Music,' in the February number of the *Musical Times*, raises questions which go beyond the work or its review. 'Nationalism' in music is a subject lately come more to the front, and with it greater need for accuracy in dealing with points of evidence. In this connection I venture to make some remarks upon the review in question. The reviewer accuses Mr. Lightwood of being inaccurate as to the origin of 'Jim Crow' and 'Yankee Doodle.' Mr. Lightwood tells us that 'Jim Crow' was introduced into England by the negro impersonator Rice, who sang it in a sketch at the Surrey Theatre in 1836, and that 'Yankee Doodle' has been traced to Aird's selection, *cir.* 1775 or 1776. There is no disputing these statements. Regarding 'Buffalo Gals,' Mr. Lightwood says that it was sung by the 'Original Female American Serenaders' about 1845. The reviewer states that it is 'not a Christy Minstrel song; it was composed by Henry Russell.'

Mr. Lightwood does not claim for it a Christy Minstrel origin, though he would have been correct if he had said it was sung by them. As a matter of fact it was sung by many troupes of 'serenaders' before the advent of the Christy Minstrels, and in an early copy of it, now before me, in 'Twelve Ethiopian Songs sung by the Serenaders,' a footnote tells the reader that 'The tune of "Buffalo Gals" is taken from an old air by Gluck.' Without entering into this question, it may be distinctly stated that it is not by Russell.

The reviewer says that Captain Cuttle's song, 'Lovely Peg' is 'almost certain' to be 'Lovely Peg,' 'Arne's well-known song to Garrick's words in praise of Peg Woffington.' A glance at chapter ix. of 'Dombey' will show that both Mr. Lightwood and his reviewer are at fault; for Dickens tells us that this song, which the captain had selected from many others which had been fluttering on a dead wall in the Commercial Road, 'set forth the courtship and nuptials of a promising young coal-whipper with a certain "Lovely Peg" the accomplished daughter of the master and part-owner of a Newcastle collier.'

The reviewer asserts that 'Believe me if all those endearing young charms' 'is certainly Irish, while "Oft in the stilly night" was as certainly composed by Stevenson.' Regarding the former melody, Mr. Lightwood very properly says authorities differ, and that the balance of opinion is in favour of its English origin. Until more is known regarding the history of this air, he is justified in this conclusion.

'Oft in the stilly night' is also a matter of uncertainty. It was published with Stevenson's harmonies in Moore's 'National Airs' (1818), as 'Scottish'; also it may be mentioned that the poet, in a letter dated November 5, 1816, says that it was done with other songs 'during his (Stevenson's) last moments at Mayfield Cottage.' This does not imply composition of melody, and it is certainly not clear whether Moore or Stevenson worked up this air from some Scottish source.

The reviewer tells us that '"My heart's in the Highlands" is really an Irish air known as "The strong walls of Derry," which was printed in 1740.' The fact is this air was printed by James Oswald in his 'Curious Collection of Scots tunes' in 1740, and at a later date in his 'Caledonian Pocket Companion' under the Gaelic title 'Failte na miosg,' which may be translated as 'The salute of the musket.' There is no publication of the air as 'The strong walls of Derry' until much more recent times.

Frank Kidson.

CHORAL PRELUDES.

On June 17 Mr. Charles Macpherson was the lecturer at the Musical Association meeting, choosing for his subject 'Choral preludes, ancient and modern.' He alluded to the great interest which was now taken in this form of composition, so that it would be possible for a recitalist to give a whole programme consisting of choral preludes alone without incurring the charge of sameness, there being so wide a variety of styles. After referring to the origin of the words of the chorale in Germany, Mr. Macpherson showed how much the development of the music was owing to Martin Luther, who successfully established a type of tune giving the lead to hundreds of others from many sources, including old Church melodies, secular tunes, and love-songs.

Owing to the early cumbrous construction of organs, they were unsuited to accompany the choir, and so the instrument was used to give the tone to the priest or choir, and to play between the verses sung by the choir. Frescobaldi, who was noted for his interlude playing, probably owed much to Sweelinck, whom he heard at Antwerp. The choral prelude as an independent art-form began to assert itself when the custom of playing the organ between the verses died out. Sweelinck and Samuel Scheidt, his pupil, paved the way for Buxtehude, Pachelbel, and Böhm. Buxtehude either treated the melody simply, with occasional embellishments, or used fragments of it in the various parts,—according as his fancy suggested; Pachelbel's practice was rather to anticipate each line of the tune by a fugal exposition formed from the notes on that line which appeared in longer notes at its end; and Böhm paraphrased the melody which he accompanied simply but with plenty of interesting movement. He also used the *basso ostinato*. Buxtehude's method might be called brilliant and instrumental, Pachelbel's dignified and voice-like, and Böhm's consistently developed.

Many later composers led up to J. S. Bach, who exhibited in a coherently vitalised form the style of his predecessors. He adopted, however, a fresh standpoint. Instead of taking the melody, as they did, as the sole source of inspiration, he always looked to the words for guidance in his treatment.

The general term 'choral prelude' covered a wide variety of forms. In his sixty-six pieces in Op. 65, Karg-Elert, under the title of 'Choral Improvisations,' included phantasies, preludes, postludes, symphonic pieces, trios, and toccatas. This composer and Max Reger had reproduced the texture and polyphony of Bach in modern idiom, but the former was less angular than the latter, and seemed to show more spiritual insight.

In this country several composers, particularly Sir Hubert Parry, Sir Charles Stanford, Dr. Charles Wood, and Dr. C. H. Kitson, were producing excellent specimens of this form of composition, and we might well be proud of their products.

After the lecture, Mr. Macpherson played in masterly style on the organ at St. George's, Hanover Square, choral preludes by Scheidt (1587-1654), Buxtehude (1637-1707), Pachelbel (1653-1706), Böhm (1661-1733), Walther (1684-1748), Bach, Claussnitzer, Brahms, Ravanello, C. Wood, C. H. Kitson, Stanford, Reger, Karg-Elert, and C. H. H. Parry.

BACH LITERATURE.

The Bach-Jahrbuch for 1912, just issued, contains several remarkable articles. Prof. Werner Wolffheim describes the early MS. (about 1708) he has recently acquired, which contains two unknown pieces by Bach, and many other interesting compositions. One piece is in Bach's autograph. The new works of Bach are given in an appendix. One is a Prelude to the Fugue in A major (Bach-Ges. vol. xxxvi.). It is of little interest, and probably a boyish attempt. The other, also an early but far more important work, is a 'Preludium e Partita del Tuono Terzo di J. S. B.' It consists of an Andante (fugato), Allemande, Courante, Sarabande (with Double), and Air; all the pieces are fresh and melodious, suggesting the Handelian spirit. 'Tuono Terzo' here means F major. In all, the MS. contains eleven pieces by Bach, ten by Böhm, and thirty by other composers.

Of other articles, a disquisition on Bach's motets, by B. F. Richter, deserves special mention. Besides an argument for their intention as funeral music, there is an account of the performances at the Saturday afternoon motets at St. Thomas's Church, Leipsic. Unfortunately, no records remain until the newspaper announcements of September, 1811; since then the *Leipziger Tageblatt* every Saturday has regularly announced the Sunday 'church music' (that is, with orchestra) and the Saturday afternoon motets. In 1812 there were eight performances of Bach's motets, and this seems about the average number. 'Sing to the Lord a new-made song' and 'The Spirit also helpeth us' have been

performed much oftener than the others; 'Come, Jesus, come,' the hardest, is least often selected. It should be explained that the motet performances are the affair of the four choir-prefects in rotation; the Cantor has nothing to do with them, either in selection or execution. They are first mentioned in 1694, in terms which show they had long existed even then. In Bach's time accompaniments were used, as Kirnberger has described; afterwards the fashion of unaccompanied singing began, and the difficulty of Bach's motets was much increased. Still, when Mozart visited Leipsic in 1789, the Thomaner were ready to perform 'Sing to the Lord a new-made song.' The famous choir is now so skilled that when a distinguished personage visited the school he was asked which of Bach's motets he would like to hear: the choir without preparation could give any of them. The Jahrbuch contains a list of recent performances of Bach's works; as regards England and France it is strangely deficient.

H. DAVEY.

ROYAL COLLEGE OF ORGANISTS' ANNUAL DINNER.

The Annual Dinner of this well-established institution always draws a distinguished gathering of the profession. This year the function was held on June 5 at the Frascati Restaurant, Dr. C. Harford Lloyd, the president of the College, taking the chair. The speeches, which occupied a large portion of the evening, were pleasantly mitigated by the excellent banquet provided by the caterers. A letter from Dr. Saint-Saëns was read, in which he expressed his regret that he could not be present. Sir Walter Parratt bore testimony to the great educative influence of the College. He spoke on the perennial question of the quality of Church music, and incidentally stated his opinion that while the Church Music Society did some good, it also did a considerable amount of harm. The Society seemed to think that anything that was 300 years old must be good. He advised organists to be catholic in their tastes. He alluded to the attempts being made to get rid of Anglican chants. He was in favour of the partial use of Plainsong, but he did not intend to sacrifice his heritage of beautiful Anglican chants, the product of over 300 years. Sir Frederick Bridge made, as usual, a humorous speech, in which he supported Sir Walter Parratt in his attitude towards Anglican music. Prof. J. C. Buck made some thoughtful remarks in which he said that in these days they should be glad of anything that kept a link with the past, provided it was the right link. Dr. F. G. Shinn, Dr. Alcock, the Dean of Christ Church, Oxford, Sir George Martin, the President, the Rev. Childs Clarke, Mrs. J. S. Curwen, Dr. Harding (hon. secretary), Dr. C. W. Pearce, and Mr. T. Spindler also spoke. There was no music, unless an inadequate attempt to sing the National Anthem may come under that category.

BRITISH MUSIC TRADES CONVENTION.

The annual Conference of this body was held at Buxton on May 23-26. About three hundred members were present. The commodious Empire Hotel was requisitioned for the occasion. The President, Mr. William Rushworth, said that British manufactures of pianofortes had progressed enormously during the last few years. He remarked that one evil they must set themselves to abolish was the stencilling of cheap foreign pianofortes with names that enabled agents to derive an extortionate profit.

Many subjects of interest to the trade were discussed, and Dr. C. W. Pearce read a paper on 'Music as an essential factor in modern education.' Dr. McNaught was to have spoken on 'State aid to music,' but he was unable to attend. On the concluding day Mr. Herbert Brinsmead, the popular secretary, was the recipient of a presentation. It was generally recognised that the success of the Convention was mainly owing to his assiduity and skill.

The townsfolk extended a hearty welcome to the visitors.

THE SAINT-SAËNS CELEBRATION.

As an artistic tribute to a distinguished man, and as an example of his worthiness to receive it, the concert given in honour of Dr. Camille Saint-Saëns at Queen's Hall on June 2 left nothing wanting. Readers of the *Musical Times* know how the esteem in which M. Saint-Saëns is held by English musicians thus found universal expression. At the completion of seventy-five years of musical life he is still doing good service to the Art. The admiration of the musical world on this side of the Channel was ready to find voice, and the active impulse was given by the energies of M. Saint-Saëns's old friend, Mr. Hermann Klein. The response was immediate, a committee of great influence was soon formed, and an invitation was sent to M. Saint-Saëns to attend an orchestral concert that should fully represent him as composer and pianist, and to lend his presence to a special performance of his opera 'Samson et Dalila' at Covent Garden (described in another column). The orchestra engaged for the concert was that of Mr. Thomas Beecham, who conducted. The programme was as follows:

Overture in G to an Unfinished Comedy	*Saint-Saëns*
Symphony in C minor	*Saint-Saëns*
Pianoforte concerto in B flat ...	*Mozart*
'Serenade'	*Saint-Saëns*
Scherzo from Pianoforte concerto in G minor	*Saint-Saëns*
Finale from Pianoforte concerto in F	*Saint-Saëns*
Fantasia, 'Africa'	*Saint-Saëns*

'The Overture to a comedy,' which was new to us, dates from 1854. It is fresh in inspiration, neatly turned and neatly scored. In many ways M. Saint-Saëns is the French Mozart. The remainder of the music in the programme was familiar, and does not call for exhaustive comment. It gave a comprehensive view of M. Saint-Saëns's instrumental style, which combines the French spirit, dignity of thought, force of expression, and a respect for classical form. His universality could scarcely have been better exemplified. As a pianist he claimed our wonder. The grace of style, technical finish, and youthful ardour of his playing were nothing less than extraordinary in a man of seventy-eight years. Full recognition of his genius was made by the audience, and utmost enthusiasm prevailed throughout.

In the interval, Sir Alexander Mackenzie made a short speech and read the following address:

TO CAMILLE SAINT-SAËNS.

We, the undersigned, desire to offer you our sincere and cordial congratulations on attaining the seventy-fifth anniversary of the commencement of your distinguished career, reckoned from the date when, at the age of two-and-a-half years, you received your first lesson in pianoforte-playing.

It is a source of especial gratification to us that the public celebration of this interesting event should be held in England. Your artistic association with this country has now endured more than forty years, and your presence here at regular intervals, whilst ever enhancing our appreciation of your supreme gifts, both as a composer and an executant, has helped not a little to strengthen the musical 'entente' between your great land and our own.

Moreover, your fame during that period has become universal. Amid the varied developments of modern music, you have worthily upheld the highest traditions of your national Art: you have been the champion of its cause and carried its classic banner from triumph to triumph. With 'progress' for your watchword and with unique versatility, you led the advance of French music in every branch, and you are justly acknowledged to-day to be its most gifted and most exalted representative.

We share in ample measure the satisfaction which you must feel in being still able to take an active part in the execution of an exacting concert programme on the occasion of this remarkable Jubilee; and we trust that you may yet be spared for many years to crown with further successes your long and brilliant career.

The composer was then presented with a magnificent laurel-wreath, and responded with a few words spoken in French.

London Concerts.

A GERMAN CHOIR CONCERT.

At Queen's Hall, on May 29, an interesting concert was given on behalf of the Kaiser's Jubilee Fund for the relief of Germans living in Great Britain and Ireland. Attention was centred upon the singing, *en masse*, of the four chief German choirs of London—the 'Liedertafel,' the 'Liederkranz,' the 'Freundschaft,' and the West London Choir, numbering in all about 200 voices. The conductors were Herr Schröder and Dr. Kern, Prof. Max Laistner being unfortunately prevented from sharing these duties by indisposition. The choir was well-balanced, and sang with good tone and enunciation, and a vigorous style. Except for some jerkiness and roughness in the climaxes the singing was of a high order. At times, however, one missed that wonderful resonance, smoothness, and delicacy of tone so long associated with our best English male choirs. Herr Schröder secured a delightful performance of Goldmark's 'Frühlingsnetz,' a well-written piece for male choir, pianoforte, strings, and four horns. In Brahms's 'Wiegenlied' and the old German folk-song 'Untreue' (unaccompanied) the choir sang with great charm and delicacy. The soloists of the concert were Miss Elena Gerhardt, who again upheld her great reputation, Madame Sobrino, Herr Karl Mott, and Herr Bronislaw Hubermann (violinist). Pieces for string orchestra were conducted by Herr Schröder, and the concert concluded with a performance of Kremser's 'Alfriederländisches Dankgebet' for choir and organ, a favourite piece with the Kaiser.

LONDON SYMPHONY ORCHESTRA.

The recent concerts of the series given by the London Symphony Orchestra have been of exceptional interest. On May 26, for instance, Strauss's 'Also sprach Zaruthustra' was performed under Herr Mengelberg, with the full brilliance and glowing warmth that we have learnt to expect from his Strauss interpretations, especially with these players. Under his direction, Tchaikovsky's B flat minor Pianoforte concerto was made more dignified and less flashy and sentimental than it usually appears. M. Josef Lhevinne's pianoforte-playing contributed to this flattery of the music. It was broad, majestic, full of proud spirit, and of course a fine specimen of technical power. Weber's 'Der Freischütz' Overture and Beethoven's fifth Symphony completed the programme.

At the concert on June 2, Herr Mengelberg gave us his reading of Tchaikovsky's fifth Symphony, in which he employed all his individuality, his sense of climax, and his art of bringing out musical design. The ably-written Pianoforte concerto by Mr. Haydn Wood (produced at a recent Patron's Fund Concert) was played with skill and enthusiasm by Miss Tina Lerner. The 'Meistersinger' Overture and a Concerto Grosso of Handel added further to the enjoyment of the evening.

On June 9 we had the privilege of one of those choral incursions from Yorkshire that periodically remind us of our deficiencies in the South. The Leeds Philharmonic Chorus co-operated with the Orchestra in the performance of Elgar's 'The Music-Makers' and Beethoven's Choral Symphony. The singing in the cantata was highly pointed and shaded, and in this formed a suitable choral background to the high artistry of Miss Muriel Foster as the soloist. The Symphony was given in the manner with which we have become familiar through such occasions, and which needs no description. Herr Nikisch was at his best in the instrumental movements. The solo parts were taken by Miss Carrie Tubb, Miss Alice Lakin, Mr. Alfred Heather, and Mr. Thorpe Bates.

M. Paderewski was doubtless the chief attraction on June 16, when the hall was practically full, but his performance of Beethoven's 'Emperor' Concerto was not ideal. It lacked spontaneity and charm, and it was dominated by the personality of the exponent at the expense of the music. The concert was made memorable, however, by the splendid interpretation of the 'Eroica' Symphony, given under Herr Nikisch's direction.

CHAMBER CONCERTS.

A new Quartet in E minor by Dr. Ethel Smyth was brought forward by the London String Quartet at Bechstein Hall on May 23, and heightened our respect for the composer's virile imagination and resourceful power. The variety and sustained interest of the ideas and the skill of their working-out were remarkable. The performance was excellent.

Mr. James Friskin's Pianoforte quintet in C minor, Op. 1, was played by the Wessely String Quartet at Bechstein Hall on May 24, with Miss Katherine Goodson as pianist.

Smetana's Pianoforte trio in G minor, a work that is well worth an occasional hearing, was played with their accustomed spirit by the London Trio (Mr. Louis Pecskai, Mr. W. E. Whitehouse, and Madame Amina Goodwin) at Æolian Hall on June 4.

Ravel's ever-welcome Quartet in F was played admirably by the English String Quartet at Bechstein Hall on June 11. Mozart's Quartet in G minor and Schumann's in A major made up a well-chosen and a well-performed programme. At the second concert given by these players, which took place on June 18, a new String sextet by Mr. Frank Bridge (the viola player of the Quartet) was produced with the co-operation of Mr. Ernest Tomlinson (second viola) and Mr. Felix Salmond (second violoncello). It is a ripe, thoughtful, and effective work, full of inventiveness and skilful writing.

Signor Tamini, the robust tenor, showed a considerable improvement of style at Queen's Hall, on May 21. He sang 'Rachele, allor che iddio,' from Halévy's 'L'Ebrea,' and the love-song of Siegmund from 'Die Walküre,' with some distinction. The accompaniments were played by the London Symphony Orchestra, under the direction of Signor Tullio Serafin, who also conducted spirited performances of Strauss's 'Till Eulenspiegel,' and other works. A 'Nocturne' by Martucci was heard for the first time in England.

The Wagner Centenary Concert on May 22, coming as an anti-climax to the Covent Garden celebrations, did not crowd the Albert Hall, but the audience was large and enthusiasm ran high. A long programme of the familiar Wagner-night type was given by the London Symphony Orchestra, inspired to its best efforts by Herr Mengelberg's admirable conducting. Mr. John Coates sang the 'Preislied' from 'Die Meistersinger' and the two forging-songs from 'Siegfried.' During the interval Mr. Louis N. Parker delivered an address.

An excellent impression was made by the compositions of Mr. Percy Sherwood that were heard at Steinway Hall on May 22, when he and Mr. Hans Neumann (violinist) gave a concert. His Pianoforte trio in F sharp minor, played by the concert-givers and Mr. Percy Such (violoncellist), revealed considerable individuality of manner and a useful technique. A Barcarolle for pianoforte, and several songs given by Mr. Joseph Ireland, were also in the programme. Mr. Sherwood is a professor at the Dresden Conservatoire of Music.

Miss Isolde Menges again played with rare skill and beauty of expression at Queen's Hall on May 23, when she gave a concert with the London Symphony Orchestra under Herr Mengelberg. Many passages in Brahms's Violin concerto were interpreted to absolute perfection.

The fertile, but scarcely deep, imagination of Mr. Henry Hadley, the American composer, has found vent in a number of orchestral works, some of which were introduced to London on May 23, at Queen's Hall. The largest of these was a symphony, 'The seasons,' in four indeterminate, but often poetic and picturesque movements. Other new works were an overture, 'In Bohemia,' and a Symphonic Fantasia in E flat. The London Symphony Orchestra played, and Mr. Hadley conducted. Miss Tina Lerner played Grieg's Pianoforte concerto admirably.

Mr. Wladimir Rozing, a tenor from Russia, showed outstanding powers at the Albert Hall on Sunday, May 25. Mr. Mischa Elman and Miss Alice Verlet appeared at the same concert.

Another of their unequalled Trio concerts was given by MM. Thibaud, Casals, and Bauer at Queen's Hall on May 26. The programme consisted of the Trios of Brahms in C minor (Op. 101), Saint-Saëns in F major (Op. 18), and Tchaikovsky in A minor.

The cult of the Madrigal is not widespread in London, but there are corners where that hardy plant flourishes. One is tended by the Oriana Madrigal Society, under the conductorship of Mr. Charles Kennedy Scott. On May 27 a concert, in which 'madrigals, ayres, roundes,' &c., played the chief part, was given by this organization at Westminster Cathedral Hall. Ellis Gibbons's 'Long live fair Oriana,' Pilkington's 'The messenger of the delightful Spring,' di Lasso's 'O let me look on thee,' and 'Matona, lovely maiden' were among the many delightful specimens of the old school that were presented, and modern choral writing was represented by Parry's 'Come, pretty wag, and sing' and 'How sweet the answer,' Elgar's 'Evening scene' and 'Weary wind of the West,' and other examples. The singing was characterized by its excellence of tone, its unity, and expressive power.

The 'Prize' Symphony of Richard Wuerst was made the chief number in the programme of the concert given at Queen's Hall on May 28 by the Royal Engineers' String Band under the direction of Mr. Neville Flux.

The concerts of the Folk-song Quartet are always interesting and refreshing. That given at Æolian Hall on May 29 was additionally so on account of five new works by Dr. Walford Davies that were given for the first time. The carols 'The seven virgins' (unaccompanied) and 'Magdalen at Michael's gate' admirably displayed his fancifulness and ingenuity of idea and his peculiar aptitude for expressing religious faith in simple and almost light musical terms. The other pieces were 'Come live with me,' 'Come, my children,' and 'Love's tranquillity.' Interesting Preludes by Debussy, some from the recently-issued 'second book,' were played with fascinating effect by Dr. Ernest Walker.

Dr. Plewka-Plewczynski's Oratorium Symphonicum 'Res Ultimae Quattuor,' heard under his direction at Queen's Hall on May 30, proved to be such simple-minded music that it is difficult to consider it in relation to its text. Its invention was fluent, as also was the composer's use of prolonged melodic sequences. The exponents were the Smallwood-Metcalfe Choir, Madame d'Onyszkiewicz, Mr. Frederick Blamey, Mr. Humphrey Bishop, and the London Symphony Orchestra.

A delightful programme of French *chansons*, and of songs by French composers, was given by M. Gustave Ferrari at Bechstein Hall on June 3. The artists were Mr. Gordon Cleather and a small and clever company of lady vocalists, who sang in costume. The modern compositions included 'Le jet d'eau,' for solo and choir, by Charpentier. M. Louis Fleury, M. Albert Cazabon, and M. Ferrari played an Andante and Scherzo for flute by Henri Rabaud.

Renewed admiration for the playing of the South Hampstead Orchestra and for the high ability of Mrs. Julian Marshall as an instructor and director of orchestral forces was felt at Queen's Hall on June 3, when this organization gave an interesting concert. The performance of Dvorák's 'New World' Symphony gave full effect to its beauty and freshness, and an excellent account was given of Brahms's 'Tragic' Overture and Tchaikovsky's Violin concerto, in which Herr Kreisler was soloist.

'Cleopatra,' a one-act opera by Mr. Julius Harrison, was produced by Miss Florence von Etlinger's School of Opera, at 60, Paddington Street, on June 4.

The third and last of the Song and Sonata Recitals given by Mrs. George Swinton (vocalist), Mr. Paul Kochanski (violinist), and Mr. Hamilton Harty (pianist), took place at Bechstein Hall on June 10. The Sonatas were that of Brahms in A and the 'Kreutzer' of Beethoven. The songs included Lieder and Mr. Harty's 'By the bivouac's fitful flame' (Whitman). As before, everything was admirably performed.

An interesting concert of the Beecham Orchestra at Queen's Hall on June 13 served as the débût of Miss Florence Macbeth, who succeeded in justifying an advance reputation as a *coloratura* singer of exceptional gifts. In Délibes's 'Bell song' she displayed astonishing ease of vocalisation and attractive purity of voice. The orchestra, under Mr. Beecham's direction, played Rimsky-Korsakoff's 'Antar' Suite, Stanford's seventh Symphony (which it was pleasant to hear again), and Debussy's 'Printemps.'

Songs by Ivor Novello occupied a considerable share of the programme of a miscellaneous concert given by Madame Clara Novello Davies at Æolian Hall on June 13.

STUDENT CONCERTS.

It speaks well for the scope and efficacy of the teaching at the Royal College of Music that Debussy's G minor Quartet was not only admitted into the programme of the Chamber Concert on June 5, but played with ready skill by four students. Brahms's C minor Pianoforte trio was also included, and good selections of solo music were given by Miss Ruby Shepherd, Miss Alice Gear, Miss Dora Horner (vocalists), Mr. Geoffrey Leeds (organist), and Mr. Harold Muslin (violoncellist).

The terminal orchestral concert of the Royal Academy of Music took place at Queen's Hall on June 17, under the direction of Sir Alexander Mackenzie. Considerable inventiveness and skill in orchestration were displayed in Mr. Eric Grant's 'Scherzo,' the only novelty in the programme. The soloists who appeared were Miss Harriet Cohen, a clever young pianist, Miss Katherine Dyer, Miss Ivy Holt, Miss Clara Jones, and Mr. Powell Edwards (vocalists), Miss Edith Abraham (violinist), Mr. Horace Perry (organist), and Miss Gwladys G. Lemon (pianist.)

VOCAL RECITALS.

Miss Betty Callish, Æolian Hall, May 21—'Les Cloches' and 'La flûte de Pan,' *Debussy*.

Miss Pattie Hornsby, Bridgewater House, May 22—'The blackbird's song,' *Cyril Scott*.

Miss Maggie Teyte, Queen's Hall, May 22—'La chevelure,' *Debussy*.

Mr. Paul Reimers, Bechstein Hall, May 22—'Was will die einsame Thräne,' *Schumann*.

Miss Gertrude Lonsdale, Æolian Hall, May 22—Songs by Easthope Martin and Julius Harrison.

Mr. Paul Draper, Bechstein Hall, May 22—'Weinachtslied,' 'Komm, süssser Tod,' and 'Frobe Hirten,' *Bach*.

Mr. Thornely Gibson, Bechstein Hall, May 23—'Trépak' and 'La chambre étroite,' *Moussorgsky*.

Herr Manitto Klitgaard, May 23—Danish Songs, *Lembcke* and *Länge-Müller*.

Miss Joyce Douglas, Bechstein Hall, May 27—'Arie der Andromache,' *Max Bruch*.

Miss Helga Petri, Æolian Hall, May 27—'Tarantella Napolitana,' *Rossini*.

Miss Arnolde Stephenson, Bechstein Hall, May 27—'La Procession,' *César Franck*.

Madame Mysz-Gmeiner, Bechstein Hall, May 28—'Kindertodtenlieder,' *Mahler*.

Madame Mackenzie Fairfax, Æolian Hall, May 28—'O don fatale,' from 'Don Carlos,' *Verdi*.

Madame Jerebtzoff-Andreef, Bechstein Hall, May 29—Russian Songs.

Miss Adelina Feria, Bechstein Hall, May 30—'Mon cœur s'ouvre à ta voix,' *Saint-Saëns*.

Mr. Fraser Gange, Bechstein Hall, June 2—'Once at the Angelus,' *Clutsam*.

Mr. Whitney Mockridge, Æolian Hall, June 2—'Der Gärtner,' *Wolf*.

Miss Christine d'Almayne, Æolian Hall, June 3—'Suicidio' from 'La Gioconda,' *Ponchielli*.

Miss Mavis Wingfield, Æolian Hall, June 5—'Der Doppelgänger,' *Schubert*.
Miss Carmen Hill, Miss Agnes Nicholls, and Mr. Campbell McInnes, Bechstein Hall, June 5—Songs by Mr. Graham Peel.
Miss Wilma Sanda, Steinway Hall, June 5—German Folk-songs.
Miss May Sansom and Miss Dorothy Daw, Broadwood's, June 6—'Deh Vieni,' *Mozart*; Waldwanderung, *Grieg*.
Mr. Arthur Alexander, Æolian Hall, June 6—'Dichterliebe,' *Schumann*.
Herr Sven and Fraülein Scholander, Bechstein Hall, June 7—Swedish and German Folk-songs, with lute accompaniment.
Miss Irene St. Clair, Bechstein Hall, June 9—Songs by Auguste Holmes.
Mr. Hugh Peyton, Bechstein Hall, June 9—'Le chevalier Belle-Etoile,' *Augusta Holmes*.
Mr. Robert Chignell, Æolian Hall, June 9—'Liederkreis,' *Schumann*.
Miss Raymond Amy, Æolian Hall, June 10—'Dans les ruines d'une abbaye,' *Fauré*.
Miss Elena Gerhardt, Queen's Hall, June 10—'Rose, softly blooming,' *Spohr*.
Mr. Reginald Dawson, Broadwood's, June 10—Song-cycle, 'An idyll of love,' *Donald McHardy*.
Miss Sara Silvers, Steinway Hall, June 10—'Et in unum deum,' *Bach*.
Miss Ida Drummond, Æolian Hall, June 10—'Rastlose liebe,' *Schubert*.
Miss Paolina Lawrence, 66, Pont Street, June 11—'Memories,' *Hadow*.
Miss Jean Waterston, Æolian Hall, June 12—'Chansons de Bilitis,' *Debussy*.
Mr. Victor Beigel, Bechstein Hall, June 12—'Songs of Sappho,' *Emerson Whithorne*.
Miss Elena Gerhardt and Mr. Paul Reimers, Bechstein Hall, June 13—Duets by *Schumann*, *Dvorák*, and *Brahms*.
Miss Marietta Amstad, Bechstein Hall, June 16—Old French Chansons.
Miss Clarice Howard, Steinway Hall, June 17—'L'ultima canzone,' *Tosti*.
Miss Silvia and Mr. Luigi Parisotti, Bechstein Hall, June 17—'Voi lo sapete,' from 'Cavalleria rusticana,' *Mascagni*; 'Vittoria,' *Carissimi*.
Miss Patricia Plowman, Steinway Hall, June 18—Aria of the Queen of Night, from 'The magic flute,' *Mozart*.
Miss Julia Culp, Bechstein Hall, June 19—'Ständchen,' 'Du bist die Ruh',' and 'Ave Maria,' *Schubert*.
Mr. and Mrs. Dennis Drew, Bechstein Hall, June 19—'Songs of Sir Trystan,' *Elsa Fröbel*.
Miss Christian Keay, Æolian Hall, June 19—'Zigeunerlieder,' *Brahms*.
Miss Ella Pollock, Bechstein Hall, June 20—'Air de Lia,' from 'L'enfant prodigue,' *Debussy*.
Fräulein Augusta Schacht, Bechstein Hall, June 20—'Wie einst' and 'Wie Reigend bist du,' *Marx*.

PIANOFORTE RECITALS.

M. Hans Ebell, Bechstein Hall, May 21—Sonata in F minor, *Brahms*.
Miss Ruby Holland, Bechstein Hall, May 21—Fantaisie in C minor, *Mozart*.
Countess Hélène Morsztyn, Æolian Hall, May 23—'Variations sérieuses,' *Mendelssohn*.
Mr. Edwin Fischer, Bechstein Hall, May 23—Concert-piece in D minor, *Geoffrey Toye*.
Mr. Egon Petri, Æolian Hall, May 24—Chromatic Fantasia and Fugue, *Bach*.
Miss Guiomar Novaes, Bechstein Hall, May 26—Twenty-four Preludes, *Chopin*.
Mr. Wesley Weyman, Steinway Hall, May 27—Rhapsodie, Op. 11, No. 2, *Brahms*.
Mr. Alexander Raab, Queen's Hall, May 29—'Waldstein' Sonata, *Beethoven*.
Mr. Charles Anthony, Æolian Hall, May 29—Preludes, *Debussy*.
Mr. Herbert Fryer, Queen's Hall, May 30—'Moonlight' Sonata, *Beethoven*.
M. Josef Lhevinne, Steinway Hall, May 30—Variations on a theme by Paganini, *Brahms*.
M. de Pachmann, Queen's Hall, May 31—Sonata in F sharp minor, *Schumann*.
Mr. Hans Ebell, Bechstein Hall, May 31—Sonata in B flat minor, *Glazounoff*.
Miss Gertrude Peppercorn, Æolian Hall, June 2—'Etudes symphoniques,' *Schumann*.
Miss Fanny Davies, Æolian Hall, June 3—D minor Concerto, *Bach* (with string orchestra).
Misses Elsa and Cecilia Satz, Bechstein Hall, June 3—Sonata in D for two pianofortes, *Mozart*.
Mr. Louis Edger, Steinway Hall, June 4—Sonata in A major, *Beethoven*.
Mr. Eugen d'Albert, Queen's Hall, June 5—Sonata appassionata, *Beethoven*.
Miss Katherine Goodson, Bechstein Hall, June 5—Sonata in A flat, Op. 110, *Beethoven*.
Mr. Arthur Rubinstein, Bechstein Hall, June 6—'Carneval,' *Schumann*.
Herr Ernst von Dohnànyi, Æolian Hall, June 7—Sonata, Op. 111, *Beethoven*.
Miss Kate Friskin, Æolian Hall, June 11—'Davidsbündler,' *Schumann*.
Mr. Lloyd-Powell, Queen's Hall, June 11—'Emperor' Concerto, *Beethoven* (with the London Symphony Orchestra under M. Safonoff).
M. de Pachmann, Queen's Hall, June 11—A Chopin programme.
Miss Ruby Holland, Bechstein Hall, June 11—'Faschingsschwank,' *Schumann*.
Mr. Walter Morse Rummel, Æolian Hall, June 12—Twelve Preludes (second book), *Debussy*.
Miss Mathilde Verne, Queen's Hall, June 12—Concerto in A minor, *Schumann* (with the Queen's Hall Orchestra under Herr Nikisch).
Miss Ella Mackenzie, Æolian Hall, June 16—Chromatic Fantasia and Fugue, *Bach-Busoni*.
Miss Isolde Menges (violinist), Queen's Hall, June 6—Sonata in D minor, *Brahms*.
Miss Beatrice Harrison (violoncellist) and Mr. Eugen d'Albert (pianist), Bechstein Hall, June 6—Sonatas by *Beethoven* (A major), *Brahms* (E minor), and *Saint-Saëns* (C minor).
Mr. Mischa Elman (violinist), Queen's Hall, June 7—Concerto in F sharp minor, *Ernst*.
Madame Mary Boyer (vocalist)—'Chanson triste,' *Duparc*; M. Jan Ehrhard (pianist) and M. Johannes Wolf (violinist)—Sonata in C major, *A. Duteil d'Ozanne*: Æolian Hall, June 11.
Miss Helen Sealy (violinist), Bechstein Hall, June 12—Sonatas, Op. 12, Op. 96, and the 'Kreutzer,' *Beethoven* (accompanied by M. Safonoff).
Miss Isoline Harvey (violinist and vocalist), Queen's Hall, June 12—Concerto, *Mendelssohn* (with the London Symphony Orchestra under Herr Winderstein).
Mlle. Chaminade and a Pianola, Æolian Hall, June 16—Duo Symphonique, *Chaminade*.
Mr. Charles Anthony, Æolian Hall, June 18.—'Etudes symphoniques,' *Schumann*.
Miss Enid Brandt, Bechstein Hall, June 18.—Sonata in F minor, *Brahms*.
Madame Rose Koenig, Leighton House, June 19.—Wagner transcriptions.
Miss Emma Barnett, Steinway Hall, June 20.—'Musical landscapes,' *John Francis Barnett*.
Mr. Leonard Borwick, Æolian Hall, June 20.—Transcriptions of 'L'après-midi d'un faune' and 'Fêtes,' *Debussy*.

OTHER RECITALS AND CONCERTS.

Miss Alma Moodie (violinist, age fourteen), Sutherland Lodge, May 22—'Symphonie Espagnole,' *Lalo*.
Signor Salvatore Secchi-Sanna (violinist), May 23—Sonata in F major, *Grieg*.
Miss Ethel Maas (vocalist)—'Blackbird's song,' *Cyril Scott*; Mr. Maurice Warner (violinist)—Movements from Suite in E, *Goldmark*; Mr. Victor Buesst (pianist)—'Prelude, Chorale, and Fugue,' *César Franck*: Bechstein Hall, May 26.

Mr. David Levine (pianist)—Sonata No. 3, in C, *Beethoven;* Miss Marguerite Le Mans (vocalist)—'Chansons de Miarka,' *M. A. George;* Mr. Philip Levine (violinist)—Sonata in A, *Brahms;* Æolian Hall, May 27.
Madame Sobrino (vocalist)—'Kling,' *Strauss;* Señor Sobrino (pianist)—Sonata in G minor, *Schumann;* Bechstein Hall, May 28.
Miss Erna Schulz (violinist) and Mr. Louis Edger (pianist), Bechstein Hall, May 28—Sonata in G minor, *Edger.*
Miss Kathleen Purcell (harpist), Æolian Hall, May 28—Concerto in C for flute and harp, *Mozart.*
Miss Helen McGregor (violinist), Æolian Hall, May 30—Sonata in A major, *Fauré.*
Mlle. Renée Feutray (vocalist)—'Frauenlebe und Liebe,' *Schumann;* M. Bonnemain (violinist)—Sonata, *César Franck:* Bechstein Hall, May 30.
The Misses Eyre (instrumentalists and vocalists), Æolian Hall, May 31—Pianoforte Trio in F, *Dvorák;* vocal trios.
Miss Beatrice Formby (violinist) and Miss Marjorie Adam (pianist), Bechstein Hall, June 2—Suite in D minor, *York Bowen.*
Professor G. Wille (violoncellist), Bechstein Hall, June 4—Suite No. 3, *Bach.*
Mr. Boris Hambourg (violoncellist), Æolian Hall, June 4—Concerto in E minor, *Hermann Grädener.*
Mr. Arnold Trowell (violoncellist), Bechstein Hall, June 4—Suite in D minor, *Bach.*
Mr. Alfred Kastner (harpist), Steinway Hall, June 6—'The tear,' *John Thomas.*
Miss Daisy Kennedy (violinist) and Mr. Hans Ebell (pianist), Bechstein Hall, June 13—Sonata, Op. 59, *Cyril Scott.*
Mlle. Valentina Crespi, Bechstein Hall, June 14—Concerto in G minor, *Bruch.*
Miss Myra Jerningham (pianist) and Miss Marjorie Hayward (violinist), Æolian Hall, June 17—Sonata in G major, *Nicholas Gatty.*
Mr. Bronislaw Huberman, Queen's Hall, June 17—Sonata in A major, *Beethoven.*
Mr. David and Madame Clara Mannes (violinist and pianist), Bechstein Hall, June 17—Sonata in A, *César Franck.*

Suburban Concerts.

The string orchestra of the Croydon Conservatoire of Music gave a concert in the large Public Hall on June 13, under the conductorship of Mr. W. H. Reed. The programme included three pieces by Henry Purcell, Handel's Concerto for strings in G minor, Ole Olsen's 'Petite Suite' for pianoforte and strings (the solo part being played by Miss J. M. Fennings), and three movements from Dvorák's Serenade in E, Op. 22. Solos were contributed by various students, and Miss Grace Humphrey acted as accompanist.

St. Chad's (Haggerston) Choral Society gave an interesting concert at St. Margaret's Institute, Leytonstone, on June 5. Dunhill's 'Tubal Cain' was the chief choral number in a programme that included Faning's 'The miller's wooing,' 'Song of the Vikings,' and 'Moonlight,' Lee Williams's 'Song of the Pedlar,' and de Pearsall's 'When Allen-a-Dale went a-hunting.' A number of soloists assisted, and the conductor was Mr. James W. Coleman.

The programme of the choral concert given at City of London College on June 5 consisted of a selection from 'St. Paul,' Dr. Charles Harriss's 'Pan,' and miscellaneous numbers. Excellent results were secured under Mr. G. Day-Winter's conductorship. The principals were Miss Eva Day-Winter, Miss Gladys Day-Winter, Mr. Holden Heywood, and Mr. Walter Rose.

The St. John's Choral Society terminated its season on May 23, with a praiseworthy performance of Coleridge-Taylor's 'A tale of Old Japan,' under the direction of Mr. Harold Jenner. The choral portions were attractively sung, and good work was done by the soloists, Madame Gertrude Henshaw, Miss Palgrave Turner, Mr. George Brierley, and Mr. Frederick Nowell. A miscellaneous programme followed.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The ninth annual series of the Theatre Royal Promenade Concerts, which were inaugurated on June 2 and concluded June 21, helped to prolong our local musical season. These excellent and most interesting orchestral concerts are carried on as hitherto under the direction of Mr. Max Mossel, the conductor being Mr. Landon Ronald. The orchestra of about sixty-five performers is the best equipped yet heard at the promenades, and is principally composed of local professional players, augmented by a contingent of Dutch instrumentalists from the orchestras of Amsterdam and The Hague, the leader being Mr. T. H. Smith, an excellent local violinist, and the accompanist Mr. G. H. Manton. The new works introduced were few and not very important; on the other hand we had again excellent performances of Elgar's second Symphony and the 'Enigma' Variations, never heard here under better conditions. Among the principal artists were many new-comers, whose efforts were greatly appreciated. The list comprised Mesdames Ada Forrest, Elizabeth Munthe-Kaas, Dora Gibson, Rosina Buckman, Bettina Freeman, Leah Felissa, Lillian Stiles-Allen, Violet Oppenshaw, Messrs. Charles Mott, George Baker, Sidney Stoddard, and Reginald Herbert (vocalists); Miss Irene Scharrer, Miss Myrtle Meggy, Messrs. Egon Petri, Theodore Szanto, and Percy Grainger (pianists), Miss Daisy Kennedy, Miss Ilse Veda Duttlinger, Messrs. Daniel Melsa, Adolf Metz; and Max Mossel (violinists), Mr. Boris Hambourg and Mr. W. H. Squire (violoncellists).

Our veteran musician Mr. W. C. Stockley has just issued, in book form, an interesting account of his life in Birmingham, under the title 'Fifty years of music in Birmingham.' A detailed account is given of all the works he conducted both in connection with the Festival Choral Society and his own orchestral concerts. He came to Birmingham as early as 1849, and in 1856 was appointed conductor of the Festival Choral Society as successor to Mr. Stimpson, severing his connection with this Society in 1895. His first orchestral concert he held in the Town Hall, December 11, 1873, and his last, March 11, 1897.

BOURNEMOUTH.

The summer season has opened with considerable éclat and with little abatement of the high-pressure that characterized the winter series of concerts. But the two seasons, despite a certain resemblance, have their points of dissimilarity; for whereas orchestral music largely predominates during the winter months, the present season, on the other hand, brings us a bigger proportion of miscellaneous concerts. These latter, therefore, have first claim upon our notice.

On May 19 those two sterling artists, Kreisler and Backhaus, gave a joint recital which was highly appreciated, albeit the programme was hardly of that commanding interest that would best harmonize with the lofty ideals and uncommon talents of the performers. A few days later a concert was given by Madame Liza Lehmann, Miss Nancy Price, Miss Kathleen Peck, and Mr. Powell Edwards; and on May 31 a recital on somewhat analogous lines to the foregoing was given by Mr. Julius Walther, with whom were associated some lesser-known artists. Much interest was aroused by the announcement of a visit on June 5 from that strongly temperamental violinist, Mr. Mischa Elman, whose playing is so generally admired for its ardent warmth. Another young player, Melsa, who furnishes evidence that in due time he will achieve greatness, was heard to manifest advantage on June 13, when, in conjunction with the orchestra, he played Bach's magnificent Violin concerto in E major with deliciousassurance; his performance of the familiar Max Bruch Concerto in G minor unexpectedly revealed a few signs of immaturity.

When all is said and done, however, the outstanding event of the month was the Wagner Centenary Concert, which took place on the evening of June 10. Mr. Dan Godfrey, with the valuable assistance of Miss Carrie Tubb,

Mr. Frank Foster, and Mr. Thorpe Bates, was enabled to present an unusually fine and enterprising programme, and in the result it proved to be the most successful feature of the current season, so far as this has gone. The entire third scene from the third Act of 'Die Walküre' came as a complete novelty to a Bournemouth audience, and the real magnificence of the orchestral playing—the excellences of which were by no means restricted to this extract alone—coupled with the solid worth of the singing, afforded ample excuses for the unrestrained enthusiasm which the splendid performance evoked. Reference must not be omitted to one of the factors in the success of the concert, namely, the clever programme notes from the pen of that unequalled authority upon matters Wagnerian, Mr. W. Ashton Ellis. Altogether it was an event which will long be remembered in the town.

The summer series of symphony concerts once more pursue the even tenor of their way, and if allowance is made for the fact that the programmes are avowedly popular (in the best sense of the word) and, to a certain extent, unambitious in scope, still there has been much to listen to of a thoroughly enjoyable nature. At one of the concerts Wagner's lovely 'Siegfried Idyll' was played under similar conditions to those at its first performance, that is to say, with an orchestra of seventeen performers—an experiment which was certainly justified by the charm of the result. The instrumental soloists, who, in accordance with the custom at these concerts, are drawn from the orchestral ranks, have performed with marked ability, the following being the names of those who have appeared:—Mr. Montague Birch (Mendelssohn's Capriccio Brillant for pianoforte and orchestra), Mr. F. King-Hall (two movements from Vieuxtemps's Violin concerto No. 4), Mr. Albert Smit (a Violoncello concerto by De Swert), and Mr. Jean Gennin (Concertstück for flute and orchestra by Hofmann). Vocal relief has been supplied by Mr. Arthur Strugnell and Miss Nora Read.

DEVON AND CORNWALL.

THE THREE TOWNS.

Nothing of particular interest claims attention in the Three Towns in a review of the musical life of the past month. The summer season of outdoor entertainment has been inaugurated on the usual standard. Military band performances on the Hoe Promenade — and, if precedent be followed, in the public parks—will engage the resident Army and Navy bands; concerts are given daily in the Pier Pavilion, with weekly band performances. Otherwise musical enterprise is sleeping, and only festival services in the churches carry on the tale in any degree.

The Plymouth Orpheus Male Choir entered the lists at the Bristol Competitive Festival on May 19, and not only won the first prize against two other competing choirs, but were accorded the highest praise by the adjudicator, Dr. Walford Davies. One of the test-pieces, 'A song of the bard,' by Julius Harrison, could only be described as *outré* and exceptionally difficult, but in intonation and accuracy the Plymouth singers, conducted by Mr. David Parkes, were perfect. They gave a beautiful performance of each piece, and are to be encouraged to further efforts.

DEVONSHIRE TOWNS.

The hard-working and high-purposed members of Exmouth Choral Society, led by their hon. conductor, Mr. Raymond Wilmot, sang the 'Hiawatha' trilogy on March 21, assisted by a small band. The choral singing was of beautiful quality, expression and technique both receiving good attention. The principals were Miss Nina Pine Coffin, Mr. Roland Huyshe, and Mr. Walter Belgrove; Miss Ruby Davy led the band.

Crediton Musical Society performed 'The Messiah,' on May 22, conducted by Mr. N. J. Byng Johnson. The choruses were admirably sung, and the soloists were Miss Edith Trew, Miss Amy Holman, Mr. J. Dean Trotter, and Mr. Herbert Tracey. Mr. A. R. Trevithick, of Exeter, presided at the organ.

The Isca Glee Singers (Messrs. W. J. Cotton, A. G. Wills, W. F. Crabb, and W. J. Belgrove) sang at the Ladies' Evening of the Exeter Constitutional Harmonic Society, on May 23. Others who contributed were the Misses R. Trippe and W. Tanner, and Mr. Charles Harvey (songs), Mr. W. E. Mead (violin solos), and Mr. Frank Kerley (at the pianoforte).

On June 11 Mr. de Blois Rowe produced, at Tavistock, his new comic opera 'A Mad Night, or the Nürnberg Doll.' This was the second opera brought out by Mr. Rowe in his native town, and it marked a distinct advance in the standard of the music and general scheme. The first Act was the most important musically, and in the last Act was a beautiful song for the (only) female part. This was sung with good effect by Miss Mary Groser, who sustained the part excellently throughout. The other characters were taken by Mr. T. F. Dunstan, Mr. T. M. Beer, and Mr. S. C. Pearce. A small band assisted, led by Mr. de Blois Rowe at the pianoforte. The chorus, who had unusually little to do, did that little well.

In the Torquay Pavilion, on June 12, Mr. Ernest Goss gave a violin, pianoforte, and song recital, in which assistance was given by Miss Ruby Davy (violin), Miss Eileen Buck, and Mr. George Baker. In the evening of the same day the performers gave a ballad concert, at which Miss Gladys Moger also sang.

The twenty-seventh Festival of the Exeter Diocesan Choral Association, of which Mr. T. Roylands-Smith is the hon. conductor, on June 10, was the most successful event of the kind which has been achieved for many years. In the three-years' rota, the Archdeaconries of Totnes and Exeter were invited to join the Cathedral Choir, and thirty-seven parish choirs responded. The total number of singers was 1,000, with the large proportion of over seven hundred in the processional division. For the first time in the experience of the Association the honorary organist, Dr. D. J. Wood, was absent, and the cause of his absence—ill-health—evoked expressions of sincere regret. His deputy, Mr. F. J. Pinn, by his essentially ecclesiastical style and capable, solid, steady playing, greatly added to the unanimity and reverence of the service. The setting of the canticles was Hopkins in D, in which the fine Gloria was splendidly sung; the anthem was Wesley's 'Blessed be the Lord God of Israel,' and chants for the special psalms were by Dr. Alan Grey, Sir Hubert Parry, and Sir Walter Parratt. The Te Deum was sung to Walmisley in C. In the standard of preparation evident, in reverence, and in the quality of the singing, the Festival recorded high-water mark.

CORNWALL.

In her native town, St. Austell, Miss Maria Yelland, the Cornish contralto, gave a concert in aid of the fund of the St. Austell Co., D.C.L.I., T.F., and received a cordial welcome, to which she responded by singing several songs charmingly. Other contributors were Miss Mary Groser, Mr. Fernley Pope, Mr. Sydney Fairman, Miss Mary Hawke (elocutionist), Mr. Wilson Manhire (accompanist), and St. Austell Band.

In aid of local charities, Launceston Amateur Operatic and Dramatic Society performed 'The Pirates of Penzance,' on May 22, conducted by Mr. E. Tregoning. The choruses were effectively sung, and the principals were capable.

Two Festivals have been held up to date in the Truro Diocese in affiliation with the Diocesan Association. Seven choirs took part in the service at Bodmin, on June 4—Bodmin, Cardynham, Egloshayle, Lanivet, Lostwithiel, Luxulyan, and St. Winnow. The canticles were sung to a setting by Brewer; and the anthem was 'Ascribe unto the Lord,' by Hugh Blair. The Rev. C. F. Jones conducted, and Mr. R. R. Glendinning was the organist. St. Austell Ruridecanal Choral Union held its Festival on June 5 at St. Paul's Church, Charlestown. Thirteen choirs assembled from St. Austell, Charlestown, Fowey, St. Mewan, Sticker, Treverbyn, St. Stephen's, Mevagissey, Caerhayes, St. Erne, Gorran, Pentewan, and Porthpean, producing a total of 275 voices. Mr. W. Clemon was the organist, and Mr. W. Brennand Smith conducted. The music was that of the Diocesan Service Book for the year, as at Bodmin. Especially good was the singing of the hymns (particularly the processional, 'O faith of England') and the psalms.

DUBLIN.

On May 29 the College Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha' in its entirety. The concert opened with Chopin's Funeral March, played by the orchestra in memory of the late Lord Ashbourne (formerly Lord Chancellor of Ireland and a patron of the Society). Madame Borel, Mr. William Lewin, and Mr. T. W. Hall were the soloists. Dr. Charles Marchant conducted.

The Sunday Orchestral Concerts at Woodbrook came to an end for the present season with the concert on June 1, when the programme included Beethoven's seventh Symphony and Dr. Esposito's second Irish Rhapsody for violin and orchestra (with Signor Simonetti as soloist). Mr. Arthur MacCallum was the vocalist. On May 25 the chief item on the programme was Schumann's 'Andante and Variations' for two pianofortes, beautifully played by Miss Fanny Davies and Dr. Esposito. Miss Davies also played a group of short pieces by Scarlatti, Brahms, and Liszt. The Symphony was that of Haydn, in B flat.

LIVERPOOL.

To the names of next season's 'guest-conductors,' with whom definite arrangements have been made by the Philharmonic Society, are to be added Mr. Max Fiedler and Mr. Hamilton Harty. Elgar's 'Caractacus' has also been selected for performance as well as the 'Messiah.' Sir Frederic Cowen will conduct both works, which will have the advantage of being chorally prepared by Mr. Harry Evans. Composed for the Leeds Festival of 1898, it is strange that so long an interval should elapse before the first performance of Elgar's 'Caractacus' at Liverpool. In this belated recognition of the merits of an interesting and attractive work, the Philharmonic Society have made a wise choice, for 'Caractacus' is a quasi-novelty which will at once commend itself and subsequently occasion no acrimonious discussion in the daily press. One of the choral novelties selected to be produced at the ensuing Leeds Festival in October, is Mr. Hamilton Harty's 'The Mystic Trumpeter.'

At the annual general meeting of the Welsh Choral Union it was stated that in view of exceptional circumstances, the result of the past year was considered satisfactory. The total receipts for the season (including £105 brought forward) were £1,496, while the expenditure was £1,424, leaving a credit balance of £72 at the close of the season. The experiment of giving two performances (afternoon and evening) of the 'Messiah' had resulted in a loss of £50 by the afternoon performance. The receipts for the last two concerts of the season had not fulfilled the committee's expectations. Musically the season was an unqualified success, and the choir had more than upheld its reputation. The season was the most strenuous yet experienced, and had entailed heavy extra work, for in addition to its own programmes at home, the choir sang Bantock's 'Atalanta' Choral Symphony at Manchester and at Birmingham. Special thanks were due to Mr. Harry Evans for his untiring devotion, to Madame Maggie Evans (accompanist), and the members of the choir. Congratulations were offered to Mr. Evans on his appointment as resident choral conductor of the Liverpool Philharmonic Society, and also as Director of Music at the University College of North Wales.

In replying on behalf of himself and his colleagues, Mr. Harry Evans said there were not many Societies which, after eleven years' existence, could show such a record as the Welsh Choral Union. That result could never have been attained but for the enthusiasm and faith of the singing members of the Society and splendid support of the committee. The programme of next season would include two parts of 'Hiawatha' in honour of the memory of the late Mr. Coleridge-Taylor, and a new choral work, 'Vanity of Vanities,' which Mr. Granville Bantock was dedicating to the Welsh Choral Union. At the last concert Brahms's 'Requiem' would be given, a work in which the choir would be heard at its best. In conclusion, Mr. Harry Evans stated, amid applause, that any appointments which might happen to come his way would never be allowed to interfere with his connection with the Welsh Choral Union. The president (Mr. Robert-Roberts), the treasurer (Mr. J. D. Jones), and the secretary (Mr. Llewellyn Wynne) were re-elected.

Although music is not avowedly one of the objects of the Exhibition which is now being held at Liverpool, it is certain that at the present time, when the affair has not yet reached full swing, the *al fresco* band concerts are the chief attraction. During recent weeks one of the most successful engagements was that of the Berlin Wind Instrument Orchestra, conducted by Herr Fritz von Blon. This large combination of brass and wood-wind has a wide and varied répertoire, and the performance of symphonic music, as well as of familiar Wagner, Tchaikovsky, and Liszt pieces, was especially good. The closing performances on June 14 attracted great concourses of people, and the band president, Herr Donath, expressed in excellent English and in warm tones the thanks of himself and colleagues for the kindness of their reception, which was an evidence of the German *entente cordiale* now happily existing.

The visit to Liverpool of their Majesties The King and Queen, on July 11 and 13, is occasioning a great amount of preparation in many directions. At the new Gladstone Dock, the Mersey Board have constructed a timbered stand for the 1,000 choristers and band of H.M. Irish Guards, which appears to be equal in elemental strength and simplicity to the immutable granite walls of the dock itself. No thunders, whether vocal or instrumental, could possibly shake its grim stability. Their Majesties will hear the choir and band from the other side of the dock, a distance of 155 feet, so that a series of signals has been devised by the resourceful Mr. Ralph Baker, in order to ensure prompt choral responses to the Lord Bishop's benedictory prayers. The Cathedral organist, Mr. F. H. Burstall, will here be conductor-in-chief.

At St. George's Hall, where the organ is now being overhauled, Mr. Branscombe will be in charge of the choir of 100 picked voices from the Philharmonic Society's chorus, and in the neighbouring borough of Bootle, Mr. A. E. Workman will conduct a choir of 8,000 school children, for whom three bands will be provided, in the National Anthem. There would appear to be some danger of Elgar's 'Land of Hope and Glory' being sung to death. It is apparently the only suitable patriotic chorus the authorities know of.

MANCHESTER AND DISTRICT.

The report of the Hallé Society on June 2 does not make pleasant reading. The loss on twenty Manchester concerts was £400, and twenty concerts in various other centres showed a deficit of £316; but this debit balance had been reduced to £572, necessitating a call of £3 per guarantor. The appeal to the public for special funds and to the guarantors to pay up the balance of their guarantee had together resulted in fifty-four persons promising at once, or in instalments, an aggregate of £1,952. Of this, £1,340 has been invested, yielding £55 per annum, not enough to pay for one extra rehearsal. The net proceeds of the Annual Pension Fund Concert were £161. For the coming winter, arrangements have been completed whereby the bulk of the players are engaged on weekly terms instead of per engagement, provision being made for fifty concerts and twenty extra rehearsals in addition to the customary one on the day of the concert.

Arrangements have been made for another Scotch tour next spring; so much were the executive impressed with the character of the Edinburgh and Glasgow press criticisms of the Beethoven Festival Concerts in Edinburgh last March, that they have taken the unusual course of printing these in brochure form and sending a copy to all subscribers! Can it be that they think Balling and his men are not appreciated at their true worth in Manchester, and that we must have it knocked into our heads that Edinburgh and Glasgow critics are under no delusions on this point? The executive's action would have been more comprehensible had there been anything of a distinctive character about these critiques.

As to next season, Mr. E. J. Broadfield announced a repetition of the 'Parsifal' evening, Verdi's 'Requiem' in honour of his centenary (a work not heard in Manchester for the past twenty-five years), Brahms's 'Schicksalslied,' and Walford Davies's 'Song of St. Francis' (his setting of 'Everyman' still awaits its initial performance here on an adequate scale). Mr. R. H. Wilson, too, is believed to be

desirous of singing 'Atalanta in Calydon' again, but nothing definite is known on this head; one wonders whether Bantock's new choral work in four or five movements, called 'The Vanity of Vanities' will be considered as a 'possible'; on February 14 Mr. Harry Evans is to do it in Liverpool.

The orchestral novelties already arranged include Max Reger's 'Concerto in the ancient style'; Sinigaglia's 'La Baruffe Chiozzotte'; Strauss's 'Aus Italien' and Holbrooke's 'Queen Mab' Scherzo (both legacies from last season); Rachmaninoff's Pianoforte concerto, to be played by the composer; Bantock's 'Helena F. B.' Variations, and a Bruckner Symphony. Besides Rachmaninoff, we are to hear Siloti, Cortot, and Irene Scharrer, Isolde Mehges, Brodsky, and numerous vocalists.

In recent years various attempts have been made, without success, to bring home to the executive the necessity of introducing fresh blood into that body. The executive is elected by, and from among, the guarantors of £100 (who may not in every case be subscribers) instead of from the main body of subscribers; as a consequence the executive can only be drawn from a restricted area, and conceivably the ablest persons for such duties may find themselves disqualified by inability to assume guaranteeship. Until this year a deaf ear has been turned to all such requests. By June 2 the executive admitted that the idea was receiving consideration; pressed for a less vague reply the chairman hinted that such a course would almost certainly be taken 'at the next meeting' (presumably in June, 1914). Bishop Welldon, who has been most persistent on this point of more democratic control, on receiving the reply just indicated promptly suggested the names of Dr. J. Kendrick Pyne and Mr. S. H. Nicholson (past and present organists at the Cathedral here), which produced the rejoinder that neither were guarantors, and even if they had been there were enough specialists already on the executive.

To an outside observer it would seem that the most pressing need is the choice of one or two men of acknowledged business capacity, who to such qualities unite keen musicianship, a wide outlook on the world of music, sound ideas, catholicity of taste, and whose artistic judgment can be relied upon by the conductor as his own. Men of this type have always been found in movements achieving great ends. Liverpool formerly possessed such men in the late Alfred E. Rodewald and Mr. J. Dudley Johnston (now removed to London). Men like these are frequently better posted on current musical matters than professional musicians, simply because their passion for music leads them to take a more live interest in things—they are amateurs in the fundamental sense of the word; and once you are sure of their unflinching fidelity to root principles, a couple of persons of this type on an executive are worth half-a-dozen professional musicians.

A writer in the *Manchester Courier* recently said, with truth: 'A striking act of supreme intelligence might cancel the past in an instant. Courage, a high sense of adventure, willingness to face a strenuous period of criticism, mostly adverse and mostly from a generation out of touch with the flow of things musical—these are needed in order to tackle the problem of how to fill empty seats without abating artistic ideals.'

On Saturday, June 21, ten or twelve hundred choristers assembled under Mr. Nicholson at the Cathedral for the Diocesan Festival, their large numbers leaving little room for the congregation. Wesley's 'Ascribe unto the Lord,' Brahms's 'Requiem' chorus 'How lovely are Thy dwellings,' and Bach's 'Come, ye thankful' (from the 'Christmas Oratorio'), with Smart's 'Magnificat,' constituted the Festival work.

The girl-operatives of Miss Say Ashworth's Ancoats Institute Choir leave Manchester on August 4 en route (viâ Folkestone and Boulogne) for Zurich, where, in the Tonhalle, in conjunction with the orchestra, two concerts are to be given by them on August 6 and 7; thence they proceed to Lucerne, with appearances at the Kursaal. Here they are to remain several days to have, as their generous conductor hopes, 'the best time they ever had in their lives.'

The Manchester celebration of the twenty-fifth anniversary of the Kaiser's accession to the throne took place on June 13 in a befitting manner. Between the German Consul and the members of Mr. W. S. Nesbitt's Orpheus Choir there exists a bond of real fellowship born of a recognition of the Choir's supreme artistic qualities, and celebrations of German national occasions usually find the Choir singing for the Kaiser and Consul with heart and voice (this time in German !). On his return from Frankfurt in May, Captain Schlagintweit brought back Hégar's new work '1813' (commemorative of the Napoleonic débâcle of a hundred years ago) for the Orpheus men to study. The festivities on June 13 were inaugurated by Mr. Nesbitt's men singing Adolf Frey's rousing lines, and one wondered how they would have fared with this piece in the huge competition at Frankfurt on May 4. After the banquet they also sang in German Strauss's 'Liebe' and 'Brauttanz' and Brahms's 'Wiegenlied'; later in the evening the Consul's daughter and Felix Fleischer (from Bremen, but now with Carl Rosa) repeated Wolf Ferrari's 'Susannens Geheimniss,' produced by them here on the occasion of the Kaiser's Birthday Banquet in 1912.

NEWCASTLE AND DISTRICT.

The only event of importance during the month has been the recital of modern song given by Mr. Frank Mullings, at the June meeting of the Northern Section of the I.S.M. Four groups of songs were chosen from the works of Hugo Wolf, Richard Strauss, Granville Bantock ('Ferishtah's fancies') and Roger Quilter (Shakespeare songs) respectively. Mr. Mullings sang with rare ability and insight, and Mr. W. G. Whittaker accompanied. Mr. T. Henderson, hon. secretary of the Northern Section contributed explanatory notes on the songs, devoting particular attention to those of Prof. Bantock.

OXFORD.

On May 3, a delightful pianoforte recital was given in the Assembly Room of the Town Hall by Mr. Harold Bauer, the principal items being Bach's 'Italian' Concerto and Beethoven's Sonata in F major, Op. 78.

On May 10, in the Town Hall, a complimentary concert was given for the benefit of Mrs. Sunman (widow of the late Mr. Henry Sunman, for many years a member of the Cathedral choir), at which nearly £60 was realised. The combined lay-clerks of the various Colleges are to be sincerely congratulated on an excellent concert.

The first 'Eights-week' concert was given by Balliol on May 18, when amongst other items the Ackroyd String Quartet gave excellent interpretations of Smetana's Quartet in E minor, and Brahms's Quintet in F minor, Op. 34. Two days later a very interesting concert was given by Exeter, the chief item being Stanford's 'Revenge,' which was ably conducted by the organ scholar, Mr. H. S. Price, while songs and part-songs were given in the miscellaneous part.

On May 21 came the Keble concert, at which more than a thousand people enjoyed themselves. A full orchestra was provided, and gave a good account of the Prelude to the third Act of 'Die Meistersinger,' Berlioz's 'Hungarian March,' Grieg's 'Peer Gynt' Suite (Op. 46), and Schubert's 'Rosamunde' Overture, Op. 26. The remaining items were songs and part-songs given under the conductorship of Mr. D. G. A. Fox (organ scholar) and Mr. T. F. Bye. Queen's followed the next day with an interesting programme, consisting of two sets of songs in German, nicely sung by Fräulein Diestel, a few part-songs, and two instrumental Trios for flute, violin, and pianoforte, by Kuhlau and César Cui.

The chief concert of the term, given under the auspices of the Musical Club, took place on May 28, in the Town Hall, when Dr. Allen directed a programme of all-round excellence. It consisted of Beethoven's seventh Symphony, Elgar's 'Enigma' Variations, the 'Tristan' Prelude and Liebestod, César Franck's poem for pianoforte and orchestra, 'Les Djinns,' with Mr. Egon Petri as pianist, and Mr. Balfour Gardiner's 'Shepherd Fennel's dance,' which so pleased the audience that the last portion was repeated by way of encore.

On June 10, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre before a large audience, the subject being 'The full orchestra.' The lecture was most interesting from beginning to end.

The gradual growth of the modern orchestra, said Sir Walter Parratt, was one of the most remarkable examples of the progress of evolution. It had the mildest beginnings, many set-backs and, latterly, feverish exaggerations, from which at the present moment it much suffered. Probably the first musician to grapple with orchestral difficulties successfully was Monteverde; next came Corelli; then, in turn, Handel and Bach, each influenced by the circumstances of the time, and by peculiar and varied surroundings. The lecturer showed how timid the great composers were in introducing new instruments into their works, and incidentally told an amusing anecdote of the gigantic Handel, who was induced to write a part for the serpent in several of his works. At one of his rehearsals the serpent-man very much bungled his part, when Handel, pointing at him, sarcastically said, 'Ah! that was *not* the serpent which tempted Eve.' Excellent illustrations were given under the baton of Dr. Allen, the Choragus, and the lecture was full of interest and instruction.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

CREDITON.—On Wednesday, May 21, the Crediton Musical Society gave Handel's 'Messiah' in the Parish Church. In this, their first attempt at an oratorio, they exhibited a brightness and precision that would have done credit to many a veteran choral Society. The conductor was Mr. N. F. Byng Johnson. He had also trained the boys of the local Grammar School Choir, who helped in the choruses. The soloists were Miss E. Trew, Miss A. Holman, Mr. J. D. Trotter, and Mr. H. Tracey. A small band, led by Miss Byng Johnson, proved efficient. Mr. A. R. Trevithick was at the organ.

HARROGATE.—The Wagner Centenary was celebrated by two orchestral concerts at the Kursaal under the direction of M. Julian Clifford. Madame Gleeson-White and Mr. Frank Mullings were the soloists, and the programme consisted of an excellent selection of familiar excerpts.

HARTLEPOOL.—The St. George's Choral Society gave, on April 30, as the second concert of their tenth season, Sullivan's 'Martyr of Antioch' before a large audience. The Society is not a large one, numbering only about fifty-eight voices, but the beautiful and brilliant choruses were performed with a sonority and spirit that would have done credit to a much larger body of voices. The important solo work was admirably sung by Miss Dorothy Foster, Mrs. E. Smith, Mr. Brown (of Durham Cathedral), and Mr. George R. Gibbs. Mr. E. V. Pickersgill and Mr. A. Bowes were at the pianoforte and organ respectively, and Mr. A. J. Smith conducted. The Society subsequently showed their appreciation of their conductor's efforts by presenting him with a specially-bound copy of the 'Martyr,' accompanied by a cheque. The Society has been further successful in winning first-prizes at the West Hartlepool and Saltburn Festivals.

ILKLEY (YORKS).—A chamber concert of quite exceptional interest took place at Ilkley on May 29, when Mr. H. Matthias Turton presented a programme which is probably unique so far as the North of England is concerned. Max Reger's Pianoforte trio in E minor, his Sonata for violin and pianoforte, Op. 72, and Christian Sinding's Pianoforte trio, Op. 64, can safely be said to test the capabilities of the most advanced of performers, and it is to the credit of Mr. Turton and his associates, Mr. W. Burnett Carter (violinist) and Mr. C. Everett Brennand (violoncellist), that the performance was such as to elicit warm praise from the Press. These three works formed the programme of a concert given at the Church Institute, Leeds, in April, and were (so far as is known) first performances in this part of the country.

JOHANNESBURG.—A festival concert in aid of the Masonic Benevolent Fund took place on May 7. The Johannesburg Choral and Orchestral Societies assisted, under the direction of Mr. F. W. Peters, and gave good performances of Coleridge-Taylor's 'Viking song,' Smart's 'Hunting chorus,' and the 'Soldiers' chorus' from 'Faust.' The orchestra played Elgar's 'Pomp and Circumstance March,' No. 1, and Sibelius's 'Finlandia.'——The Wagner Centenary was celebrated on May 21 with a festival concert at St. Mary's Parish Hall, given by Mr. W. Deane. The programme of Wagner excerpts was carried out by the Band of the 10th Royal Hussars, Mr. Deane (organist), Miss Blodwen Hopkins, and Mr. H. Tyhurst (vocalists).

LEEDS.—On Wednesday, May 28, the newly-formed North Leeds Church Choirs Association held its first Festal Evensong in St. Aidan's Church. This Association is composed of the choirs of St. Martin's, St. Clement's, St. Edmund's, St. John's (Moor Allerton), St. Matthew's (Chapel-Allerton), St. John's (Roundhay), and St. Aidan's, numbering over two hundred voices. The Canticles were sung to the setting of Smart in F, the anthem being 'O praise the Lord of Heaven' (Goss). Stanford's Te Deum in B flat was sung as a 'Solemn Te Deum' before the Blessing. The singing of the choir was remarkable for its splendid tone and flexibility, whilst in phrasing and expression little was left to be desired. Mr. H. Matthias Turton (organist and choirmaster of St. Aidan's) was the conductor, and had also acted as visiting choirmaster in the preparation of the music. Mr. J. Groves (St. Edmund's) presided at the organ.

LLANELLY.—Fully 2,500 people attended at the Market Hall for the recent performance of Elgar's 'King Olaf' by Trion United Choir, under the direction of Mr. D. J. de Lloyd. The choral singing was highly creditable. A small orchestra assisted under the leadership of Mr. W. F. Hulley, and the solo parts were taken by Miss Thomas, Mr. Frank Webster, and Mr. Harry Davies. As a result of this concert the hospital will benefit to the extent of about £200.

NEVIS (B.W.I.).—On April 24 the Philharmonic Society gave a miscellaneous concert, under the direction of Mr. C. M. Howell. The choir gave a good account of Hatton's 'Softly fall the shades of evening,' and Pinsuti's 'In this hour of softened splendour.'

READING.—The summer concert of the University College Choral Society and Orchestra, which took place on June 4 at the Town Hall, was of exceptional interest, as it provided among other good things a performance of Dr. Ernest Walker's 'A Hymn to Dionysus,' which was given with beautiful effect. Another notable English work performed was Dr. R. Vaughan Williams's 'Five Mystical Songs,' sung by Mr. Thornely Gibson. Bach's 'Be not afraid' opened the work of the choir, which therefore had undertaken an exacting evening's work. Under Dr. H. P. Allen's guidance the task was well carried out. The programme further included Brahms's Double Concerto for violin and violoncello, played by Mr. Percy Sharman and Miss May Mukle, César Franck's song, 'La Procession,' given by Mr. Thornely Gibson, and Bach's cantata, 'Make a joyful noise unto God,' in which Miss Ruth Freeman gave the solo, and Mr. J. Solomon the trumpet obbligato.

RHYL.—An excellent performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Choral Society at the Pavilion on May 15, under the direction of Mr. Bryan Warhurst. The choral singing was of high quality, and good assistance was given by Mr. Philip Lewis's orchestra, led by Mr. Horace Haselden. The soloists were Madame Aston, Miss Effie Martyn, Senor José de Moraes, and Mr. Powell Edwards.

ROCKDALE (SYDNEY).—The first performance in this district of Coleridge-Taylor's 'A tale of Old Japan' was given on April 24 by the St. George Choral Union. Under the direction of Mr. H. A. Jacques the choral portions were sung with excellent confidence and finish. The solo parts were taken by Miss Mabel Batchelor, Miss Dorrie Ward, Mr. J. G. Yuil, and Mr. A. K. Jamieson, and an excellent orchestra accompanied.

Vancouver (B.C.).—A highly successful season has just been brought to a close by the Vancouver Musical Society. The concert given on April 29 consisted of the performance of Sullivan's 'Festival Te Deum,' followed by a miscellaneous programme of glees, madrigals, &c. The choir was efficiently assisted by the orchestra of the Society, singers and instrumentalists numbering altogether close on two hundred performers. A feature of this Association is the large proportion of members hailing from various parts of the British Isles, so that the Vancouver Musical Society may lay some small claim to being another of our 'links of Empire.' The works selected for next season are the 'Messiah' and Mendelssohn's 'Hymn of Praise,' both to be given with full orchestral accompaniment.

Foreign Notes.

AMSTERDAM.

The twenty-fifth anniversary of the foundation of the Concertgebouw Orchestra was celebrated with a three days' musical festival under Herr Mengelberg's direction. The programmes included Mahler's 'Das Lied von der Erde' and eighth Symphony, and works of Beethoven.

ANTWERP.

Peter Benoit's choral works 'Noël' and 'Alma Redemptoris,' a Concert-overture by E. Wambach, an 'Elegie' by Sokolow and a 'Hamlet' Overture by Stadtfeldt figured in the programme of the last Conservatoire concert (conductor, M. E. Wambach).——The Wagner centenary was celebrated with two special concerts given on May 26 and 28 under the direction of M. Frank von der Stucken. Fragments from 'Rienzi' to 'Parsifal' formed the programmes. Some of the best known Wagnerian singers took part.

BASEL.

Gluck's 'Iphigenia auf Tauris,' in Richard Strauss's version, was recently given at the Municipal Theatre.——Among the works recently performed at the chamber music concerts of the Allgemeine Musikgesellschaft were Verdi's String quartet in E minor, Mozart's Quintet for violin, two violas, horn, and violoncello, a new String quartet by K. H. David, and a new Violin sonata, 'Quasi Fantasia,' by Dr. Hans Huber.——Choral works by Schubert, including 'Gesang der Geister über den Wassern,' 'Widerspruch,' 'Wehmut,' 'Grab und Mond,' 'Ständchen' (with contralto solo), 'Im Gegenwärtigen Vergangenes' (with tenor solo), and 'Nachtgesang im Walde' were heard at the last concert of the Baseler Liedertafel (conductor, Dr. Hermann Suter).

BAYREUTH.

The freedom of the town was recently bestowed on Dr. Hans Richter and Herr Siegfried Wagner.

BERLIN.

A new 'Kammersymphonie' by Arnold Schönberg for fifteen solo instruments was recently produced, being played twice at the same concert. It seems to have had the usual effect of Schönberg's works upon the audience. One critic calls it a 'Chamber of Horrors Symphony.'——To celebrate the twenty-fifth anniversary of the Emperor's accession the musical section of the Königliche Akademie der Künste gave two festival concerts devoted to works composed during the Emperor's reign by members of the Akademie. The scheme included compositions by Brahms, Max Bruch, Humperdinck, Georg Schumann, Richard Strauss, Philipp Scharwenka, E. E. Taubert, Rudorff, and Friedrich Koch.

BORDEAUX.

An opera, 'L'Anneau d'Izel,' composed by M. Gaston Paulin to the libretto by M. Maxime Simmonet, was recently produced at the Grand Théâtre.

BRESLAU.

Count Geza Zichy's three-act Hungarian opera 'Rodosto' was performed for the first time in Germany at the Municipal Theatre.——Under the auspices of the Town Council, a Wagner celebration took place at the same theatre. On this occasion the original version of 'Tannhäuser's Pilgerfahrt' (as published by Messrs. Novello in London, and since by Messrs. Fürstner) was heard for the first time.——Claudio Monteverde's opera 'Orfeo' was given its first modern performance in Germany on June 8. Great trouble had been taken to reconstruct, as far as possible, the original form of the work in regard to the orchestration and to the recitatives, and much interest, not purely of a historic nature, was aroused.

BUENOS AIRES.

The third Act of 'Parsifal' formed part of the programme of a Wagner celebration at the Colon Theatre.

CHICAGO NORTH SHORE FESTIVAL.

The fifth annual Festival of the Chicago North Shore Festival Association at Evanston was opened on May 26 by a magnificent performance of the 'Messiah.' For this occasion the choir was increased to 1,000 singers, and the result fully justified the experiment, as Dean Lutkin had everything under splendid control, and was enabled to produce some effects impossible with a smaller choir. Miss Florence Hinkle, Miss Christine Miller, Mr. Reed Miller, and Mr. Henri Scott were the soloists, and acquitted themselves with great credit. The choruses, 'Since by man came death,' and 'For as in Adam all die,' were admirably sung by the A Cappella Choir of Northwestern University. The accompaniments were furnished by the Chicago Symphony Orchestra (formerly the Theodore Thomas Orchestra). May 2 was 'Artists' Night,' the Chicago Symphony Orchestra (under Frederick Stock) and M. Ysaÿe furnishing the programme. One of the features of this concert was a 'Theme and variations' composed by Arne Oldberg, one of the faculty of the N.W. University School of Music. It was conducted by the composer, and received with favour by the audience. The 'Children's Crusade,' by Gabriel Pierné, was sung at the third concert by the Festival Choir of 600, assisted by the A Cappella Choir and 500 young ladies from the High Schools of Evanston and the North Shore. The expression and refinement of the singing of this contingent, added to the work of the entire choir and the splendid accompaniments of the orchestra, made the performance noteworthy. Particularly impressive was the 'De Profundis.' 'Blest waters, blue sea' was sung with a *pianissimo* effect rarely attained by so large a body. The solo parts were ably sustained by Madame Mabel Sharp Herdien, Madame Edith Chapman Goold, Miss Mary Ann Kaufman, Mr. Paul Althouse, and Mr. Gustaf Holmquist. On Saturday afternoon the children's choir of 1,500 voices sang Rathbone's 'Vogelweid the Minnesinger' and a number of part-songs with fine effect. Miss Helen Stanley proved a very delightful soloist. At the Wagner Anniversary Concert which closed the Festival on Saturday evening, Miss Florence Hinkle, Madame Ernestine Schumann-Heink, Mr. Paul Althouse, Mr. Clarence Whitehill, and Mr. Herbert Miller were the soloists in conjunction with the choir. In artistic excellence and attendance this Festival eclipsed all former events, and conductor Peter Christian Lutkin is entitled to great credit for the magnificent outcome of his work. Large audiences and able business management also secured financial success. Mr. Andreas Dippel has resigned his appointment as director of the Chicago Opera Company, and is succeeded by Signor Cleofonte Campanini.

COPENHAGEN.

In the presence of the King and Queen of Denmark a Festival concert devoted to works by Wagner took place recently. The programme included the 'Huldigungsmarsch,' played for the first time in Copenhagen.——Richard Strauss's 'Salome' and Wolf-Ferrari's 'Der Schmuck der Madonna' were given for the first time in Copenhagen by

the ensemble of the Kiel Municipal Theatre——Tchaikovsky's second Symphony, Strauss's 'Wanderers Sturmlied,' and Debussy's 'L'après-midi d'un Faune' have been played for the first time at concerts given by Musikforeningen (conductor, Prof. Franz Neruda) and the Royal Orchestra (conductor, Herr Carl Nielsen).

DORTMUND.

Two new choral works—a motet, 'Terra tremuit,' by Friedrich Gernsheim and an *a cappella* chorus, 'Märzluft,' by Hugo Kaun—were performed at the third concert of the Musikalische Gesellschaft.——Max Bruch's 'Salamis,' for solo voices, chorus and orchestra, Hugo Kaun's 'Lied der Freundschaft,' 'Drei Wanderer' by Karl Kaempf, and Ludwig Thuille's 'Rewelge' figured in the programme of the last concert of the Lehrergesangverein.

DRESDEN.

Wolf-Ferrari's choral work, 'Talitha Kuni,' was heard with much interest when lately given for the first time under the direction of Herr Borrmann.

FRANKFURT.

The fourth competition of German Male Choral Societies for the Emperor's 'Wanderpreis' took place on May 5-8. Forty-one Societies took part in the competition. Friedrich Hegar's '1813' had been selected by the Emperor as the obligatory test. The prize chain was awarded to the Berliner Lehrergesangverein (conductor, Prof. Felix Schmidt). The former holders were the Cologne 'Männergesangverein.' The general public displayed great interest in the proceedings, vast audiences being present.

JENA.

The forty-eighth musical Festival of the Allgemeine Deutsche Musikverein took place on June 3-7. The programmes were as follows: June 3—Orchestral concert, consisting of Karl Ehrenberg's tone-poem 'Jugend'; 'Narrenlieder,' for tenor solo and orchestra, by Oskar Ulmer; Violin concerto by Désiré Thomassin; Frederic Delius's tone-poem, 'In a summer garden'; and 'Hyperion,' for baritone solo, mixed chorus and orchestra, by Richard Wetz. June 4—Waldemar von Baussern's Stringsextet; Variations on an original theme, by Arthur Willner; Lieder by Siegfried Kallenberg; a Violoncello sonata by Johanna Senfter; and Wilhelm Berger's Pianoforte quartet. In the evening Pierre Maurice's opera 'Lanval,' preceded by Liszt's symphonic-poem 'Festklänge,' at the Court Theatre at Weimar. June 5—Friedrich Klose's String quartet; Variations for pianoforte solo on the song 'Will mein Junge Aepfel haben,' from Ludwig Thuille's opera 'Lobetanz,' by Heinrich Kaspar Schmid; Theodor Kreiten's Violin sonata; songs by Hermann Zilcher; and a Pianoforte quartet by Manfred Gurlitt. In the evening Karg-Elert's 'Chaconne, Triple Fugue, and Choral' for organ; 'Siegeslied,' for chorus, tenor, organ, and orchestra, by Kurt von Wolzogen; Liszt's Psalm cxxxvii. for soprano, violin, female choir, harp and organ; four Choral preludes for organ by Karl Hasse; and Julius Weisman's Psalm xc. for baritone solo, mixed choir, and orchestra. June 6—Bodo Wolf's tone-poem 'Totenfahrt'; Stavenhagen's second Pianoforte concerto; 'Musik für orchester,' by Rudi Stephan, and Max Reger's 'Römischer Triumphgesang' for male choir and orchestra. The Festival terminated on June 7 with the production of Alfred Schattmann's comic-opera 'Des Teufels Pergament' at the Court Theatre at Weimar. Prof. Fritz Stein and Herr Peter Raabe were the chief conductors of the Festival.

KÖNIGSBERG.

The third East Prussian Musical Festival took place during May 9-13. Three orchestral and choral concerts and one chamber-music concert were given. The programmes contained excerpts from Mozart's 'Idomeneo,' Beethoven's Triple Concerto and Brahms's Double Concerto, Richard Strauss's 'Symphonia Domestica,' the Overture to a Shakespearean comedy by Paul Scheinpflug, Phantasy 'Vineta,' for three harps and orchestra, by Franz Poenitz, Pianoforte quartet, Op. 5, by Prince Louis Ferdinand, and Bach's B minor Mass. Messrs. Fritz Steinbach, Siegfried Ochs, Paul Scheinpflug, and Max Brode were the conductors of the Festival.

LEIPSIC.

The Wagner celebrations have been most elaborate here in the master's native town. Performances were given at the Municipal Theatre, of operas from 'Rienzi' to 'Götterdämmerung." On May 22, at 10-30 a.m., the foundation-stone of the monument by Max Klinger was laid. This was followed at 12 o'clock with a festival concert at the Gewandhaus, when Beethoven's ninth Symphony was given under the direction of Prof. Arthur Nikisch. In the evening a festival performance of 'Die Meistersinger' took place at the Municipal Theatre.——On May 23 an extensive Wagner exhibition was opened, and a concert was given at the Alberthalle on May 24, when 'Das Liebesmahl der Apostel' was performed.

LILLE.

A concert devoted to works by Charpentier was recently given, the programme including fragments from the 'Couronnement de la Muse,' and the choral work, 'La vie du Poète.'

LINZ.

Under the direction of Herr August Göllerich, the eighth Bruckner-Stiftungs Festconcert took place with great success. Bruckner's eight-part Mass in E minor, and his fifth Symphony in B flat major, constituted the programme.

MANNHEIM.

New and interesting String quartets by Robert Kahn and Theodor Streicher were recently produced by the Klingler Quartet and the Mannheimer Quartet. Busoni's opera 'Die Brautwahl' was given for the first time at the Court Theatre.

MAYENCE.

The Philharmonischer Verein have given concert-performances of Boieldieu's opera, 'Ma tante Aurora,' and of Pergolesi's 'Serva padrona.'——On June 2 and 3, concerts devoted to works by Bach and Handel were given by the combined choirs of the Mainzer Liedertafel and the Damengesangverein. The programmes contained Bach's cantatas, 'Du Hirte Israel's höre,' 'O Ewigkeit du Donnerwart,' and 'Nun ist das Heil,' and Handel's oratorio, 'Israel in Egypt' (in Chrysander's edition).

MILAN.

A number of interesting orchestral works, including the symphonic-poem 'Le chasseur maudit' and Symphony in D minor by César Franck, Vincent d'Indy's Symphonic-variations 'Istar,' Debussy's 'Nuages' and 'Fêtes,' Dukas's Scherzo 'L'apprenti sorcier,' three 'Impressioni' by Malpiero, 'Ein Heldenleben' by Richard Strauss, Bruckner's E major Symphony, and Busoni's 'Turandot' Suite, have been played at Symphony concerts given at the Scala Theatre.——The Berlin Singakademie (conductor, Prof. Georg Schumann) performed Bach's 'St. John' Passion and Brahms's German 'Requiem' for the first time in Milan.

MONTREAL.

Theodore Dubois's oratorio 'Le Paradis perdu' has been performed here with considerable success.

NURNBERG.

On May 10-12 the fourth Bavarian musical Festival took place. Three concerts were given. Among the many interesting choral compositions performed were Hans Leo Hassler's 'Agnus Dei,' 'Ach weh der Leiden,' and 'Gagliarda'; 'Gott b'hüt dich' by Zechner; Johannes Eccard's 'Uebers Gebirg Maria geht,' and 'Hans und Grete'; Haiden's 'Mach mir ein lustig Liedlein'; 'Crucifixus,' by Lotti; 'Et incarnatus est' and 'Crucifixus,' by Cherubini; and 'Nänie' and the motet 'Warum ist das Licht gegeben,' by Brahms. Bruckner's Te Deum and Handel's oratorio 'Jephtha' were also heard.

PARIS.

Vincent d'Indy's opera 'Fervaal' was recently performed at the Grand Opéra.——A Festival concert devoted to compositions by M. Fanelli was held under the auspices of the Colonne Concerts. The first performance was given of his 'Impressions Pastorales,' a very interesting work adding much to the composer's already considerable reputation.——At the Theatre des Champs-Élysées Gabriel Fauré's opera 'Pénélope' was given for the first time in Paris with conspicuous success.——A season of the well-known Russian Opera and Ballet Company has also been proceeding at the same theatre. The programme included Moussorgsky's operas 'Boris Godounov' and 'Khovanstchina,' and the ballet 'Thamir' by Balakireff, and Stravinsky's ballets 'Petrouchka,' 'L'Oiseau du feu,' and 'Le Sacre du Printemps' (given for the first time).——On June 4, Charpentier's eagerly-anticipated new opera, 'Julien,' was produced at the Opéra-Comique with much success. The new opera, which is in four Acts and a prologue, is in certain respects a continuation of 'Louise,' and is called by its author 'Poème lyrique,' an appropriate title for a work which has more of poetic than of dramatic action.

REGENSBURG.

In the presence of the Prince Ruprecht, a bust of Richard Wagner, executed by Prof. Bleker, was placed in the Walhalla on May 29.

ROME.

On Sunday, May 18, the composer, Signor Giovanni Sgambati, celebrated his seventieth birthday.

SALZBURG.

Under the auspices of the 'Mozarteum,' five festival concerts (three of chamber music and two orchestral), mainly devoted to works by Mozart, are to take place during August 2-6.

ST. PETERSBURG.

Three interesting Motets by Roger-Ducasse were sung for the first time at a Siloti concert. M. Siloti also gave an interesting chamber music concert consisting of compositions by N. Medtner.——The most interesting feature at the Opera has been the performances of Moussorgsky's 'Khovanstchina.'

STRASBURG.

The fourth Alsace-Lorraine musical Festival took place on May 31-June 2. Three orchestral concerts were given, under the direction of Messrs. Max Reger, Vincent d'Indy, and Hans Pfitzner. Among the works performed were Reger's Variations and Fugue for orchestra on a theme by Johann Adam Hiller, the orchestral Suite 'Namouna' by Lalo, César Franck's 'Psyché,' Vincent d'Indy's Symphonic-poem 'Jour d'été a la montagne,' two Nocturnes by Debussy, the Overture and two interludes from Pfitzner's opera 'Kätchen von Heilbronn,' and compositions by P. de Breville, Guy Ropartz, and Paul Dukas.——Mozart's rarely heard Mass in C minor was recently given under the direction of Herr Mönch.

STUTTGART.

Berlioz's opera 'Die Trojaner' was given during the May Festival performances which took place at the Court Theatre during May 18-24.

VEVEY.

M. Gustave Doret gave four special concerts on May 18-21. The programmes were mainly composed of works by Dr. Saint-Saëns, including his third Symphony, the 'Hymne à Victor Hugo,' fragments from the opera 'Henri VIII.,' and the Pianoforte concerto in C minor (soloist, M. Paderewski). Other works heard were Paderewski's Symphony in B minor and Pianoforte concerto, and a dramatic legend, 'Loys,' by M. Doret. Dr. Saint-Saëns was present, and was much fêted.

VIENNA.

Peter Cornelius's comic opera, 'Der Barbier von Bagdad,' and Goldmark's 'Heimchen am Herd,' were recently revived at the Imperial Opera.——The Gustav Mahler prize (the interest on 55,000 Kronen) has been awarded to Herr Arnold Schönberg.

Miscellaneous.

THE IMPERIAL CHOIR AT THE CRYSTAL PALACE.

At the inauguration of the Anglo-German Exhibition at the Crystal Palace on June 11, the Imperial Choir again proved its usefulness in adding dignity and brilliance to functions of international importance. The programme, which included Dr. Harriss's 'Pan,' opened with the 'Ode to friendship,' by John Urich (to German words by the Duke of Argyll), and for the rest was chosen from the Choir's familiar repertory. The Queen's Hall Orchestra assisted.

The following Scholarships and Exhibition are open for competition at the Royal Academy of Music:—The Stainer Exhibition (organ playing), the Goring Thomas Scholarship (for operatic composition), the Macfarren Scholarship (for composition), the Broughton Packer Bath Scholarship (for violoncello playing), the Sainton-Dolby Scholarship (for sopranos), the Sir Michael Costa Scholarship (for composition), the Ada Lewis Scholarships (for pianoforte, violin, and harp playing), the George Mence Smith Scholarship (for singing and general aptitude), the Ross Scholarships (for lady vocalists), the Thomas Threlfall Scholarship (for organ playing). Particulars are obtainable from the Secretary, Royal Academy of Music, York Gate, Marylebone Road, London, N.W.

The American National Federation of Musical Clubs announces a $10,000 prize opera contest. The offer voices the desire of nearly 300 musical organizations and 60,000 music-lovers to make an effort toward the establishment of an American school of opera. The competition is open to composers and librettists who are citizens of the United States. The prize-money has been raised by the city of Los Angeles, where the winning opera will be produced in June, 1915. Manuscripts should be sent during July, 1914, to the Chairman of the American Music Committee (Mrs. Jason Walker), Illinois Trust Safe Deposit Co., Jackson and La Salle Streets, Chicago.

At a concert given in connection with the Meisterschule of Violin-Playing, Vienna, in the Gross Musikverein-Salle, four of the students played virtuoso pieces with orchestra. One of the four was the Newcastle-on-Tyne child, Margaret Fairless. It is an especial mark of honour for a first-year student to appear at an orchestral concert. Her contribution was the Wieniawski Concerto in D minor, and she was greeted with an enthusiastic ovation by the audience.

The London Festival of Empire Girls' Choir, of which Mr. Filmer Rook is conductor and Mr. Granville Humphreys secretary, gave a concert at the Crystal Palace on June 7. Bantock's 'Child-voices' (two-part), King Hall's 'The Daffodils' (three-part), and a female-voice arrangement of the Pilgrims' Chorus from 'Tannhäuser' were the chief numbers in an excellent programme. Choral competitions were held in connection with the event.

The twenty-fifth Annual Festival of the Nonconformist Choir Union will take place at the Crystal Palace on July 5. The programme includes choral and solo competitions, a recital on the great organ by Mr. A. R. Stock, and a grand festival concert in the centre transept by over 4,000 voices, conducted by Mr. Frank Idle.

Pupils of Dr. Yorke Trotter at the London Academy of Music took part in a demonstration of his 'Rhythmic method' of music-teaching at Æolian Hall, on June 14. An account is given in the *School Music Review* for July.

A complete set of the works of Bach, in the Bach Society's edition, has been presented by The King to the Oxford University Music Students' Library.

The Monthly Journal of the International Musical Society contains the third instalment of an interesting article (in German) by Franz Dubitzky on 'Wagner's use of chords.'

We much regret to learn that Dr. Walmisley Little is seriously ill. His numerous friends will wish him speedy recovery.

Answers to Correspondents.

INQUIRER.—Messrs. Novello can supply Hans von Wolzogen's 'Guide through the music of "The Ring"' and 'Parsifal,' price 2s. 6d. each; F. Speed's handbooks to the four operas of 'The Ring,' price 6d. each; guides to 'Tristan und Isolde,' 'Die Meistersinger,' and 'Parsifal,' by Heintz and Bache, price 1s. 6d. each.

VATERLAND.—The Cologne Männergesangverein sang at Queen's Hall on June 1 and 5, 1908. Their first programme included Hegar's 'Totenvolk' ('The Phantom Host').

M. S. C.—Some interesting information on these subjects is contained in the recently-published book of essays by Edward MacDowell, reviewed in the present issue.

OPERA.—See the article in this issue, and M. Calvocoressi's 'Moussorgsky' (Paris: F. Alcan).

L. L.—See our article on M. Saint-Saëns, June, 1912.

PAT.—Hope springs eternal in the editorial breast.

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Joy of Spring, The (Frühlingslied)	Mendelssohn.
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Lay of the imprisoned huntsman	Schubert.
Let the bright Seraphim	Handel.
Little Sandman, The	Brahms.
Lord of our being (Sorge nel petto)	Handel.
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Morning Song	Mendelssohn.
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Dirge of Kisses, A	P. E. Fletcher	3d.
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Earl's one and song (arr. by T. F. Dunhill) (A.T.B.B.)	Folk-Song	2d.
Festival Song	Granville Bantock	4d.
Glories of our blood and state, The	Granville Bantock	3d.
Heather bloom a pleasant face (arranged)	Hatton	2d.
Home to Humanity	Laurent de Rille	4d.
I hear the bees (A. (or T.) T.B.B.)	A. H. Brewer	2d.
Laird o' Cockpen	Granville Bantock	4d.
Lassie, A (arr. by H. Elliot Button)	German Folk-Song	2d.
Land of the leal, The (arr. by H. Elliot Button)	Scotch Air	2d.
Land of Richmond Hill, The (A. (or T.) T.B.B.)	A. H. Brewer	3d.
Let the Lark (unaccompanied)	Brinley Richards	4d.
Little Sandman, The (arr. by John E. West)	German Folk-Song	3d.
Lovely Flower, The (Op. 41, No. 1)	Schumann	2d.
Lullaby to starlight (8 parts)	Granville Bantock	6d.
Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	1½d.
Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	4d.
Marching (Op. 41, No. 4) (Humorous)	Brahms	2d.
Night March, The (Op. 62, No. 1)	Schumann	3d.
Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
Pibroch of Donuil Dhu	Granville Bantock	4d.
Queen of my heart, The	A. H. Brewer	3d.
Riders of the night, The	Laurent de Rille	4d.
Sailor's return, The	P. E. Fletcher	4d.
Softly fall the shades of evening (arranged)	Hatton	3d.
Soldier, rest	A. Somervell	3d.
Song of Freedom (Op. 62, No. 2)	Schumann	3d.
That very wise man (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
There was an old man (Humorous)	A. H. Brewer	3d.
United are we (Op. 41, No. 2)	Brahms	2d.
§Viking Song	Julius Harrison	4d.
Walpurga (Op. 39)	F. Hegar	6d.
Ware, Wire!	C. Lee Williams	3d.
Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	2d.

§ Orchestral Accompaniment.

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The Competition Festival Record

No. 60.

The following poem by a well-known Birmingham resident was printed in the programme of the Midland Festival held in May. It is inspired by the condition of things in a great manufacturing town, and by the alleviating mission of music:

Not with the stately pomp, which graced the throng
Of Mastersingers in the days of old,
Our minstrels flock from mine and mill, to hold
In this dark age their Tournament of Song;
Not to these grim discordant times belong
Cities as fair as forest-glades; rich-stoled
Competitors, guilds with their flags of gold,
March not to-day our gloomy roads along.

Yet, 'mid the deafening uproar of the fray
That drowns the Voice Divine, an undertone
Ascends; beneath our turbid life still beats
The heart of Harmony; and blest are they
Who, for the glory of her name alone,
Bring Beauty to be worshipped in our streets.

Alfred Hayes.

The following lines were written by a Manchester choralist who has had to learn some modern 'vocal' music. We do not altogether identify ourselves with its conclusions, but we admit some sympathy:

'THE FREEMAN'S NIGHTMARE!'

I have had enough of discord, and enough of bluff,
But the people wait, and singers wait, and day and night is enough:
Give me a good plain song, and progression which is not wrong,
And the mind's will and the heart's will,
And the heart-ache will not then be in me.

Why should I seek out sorrow and give time away for nought?
I have loved much, but wish not to weep much, for tears by me are not sought;
Good music appeals to my ear, and makes my blood rise up,
Then the sun shines, and the moon shines, and the wine's in the cup.

I have had enough of Delius, and enough of Reger,
For there's one way to give pleasure, and it's soon to the ends of the earth,
And it's then good-night and to bed, and if brain whirls or heart ache,
Well, its Delius or Reger makes sleep too deep to wake.

REPORT OF THE 1912 BLACKPOOL FESTIVAL.

The report of this Festival, held from October 8 to 12, 1912, has only recently been issued. It is a substantial volume of eighty-seven pages, and the criticisms on all the competitors are given in full. It costs one shilling, post-free.

The following are extracts from the general remarks made by adjudicators:

Dr. McNaught:

'The continued marked success and progress of the Blackpool Festival is an unmistakable tribute to the chief promoters of the event.

'With all its activities exposed to the full blaze of publicity, the Festival challenges and welcomes all well-informed criticism. Inasmuch as the competitors have to submit their strivings to the rod that chastens, as well as to the judgment that commends, so must all concerned—certainly including the adjudicators—work under this stimulus. It is the glory of the movement that its guiding star is efficiency and that it lays bare all its machinery.

'As to the general results of the 1912 Festival, I should say, in the face of some criticisms that have been uttered, that the progress has been on the line of interpretation. It has been suggested—unjustly, I think—that technique was over-worshipped by competitors, to the exclusion of higher aspects of performance, and that adjudicators also appeared to favour this cult of the means rather than the end. But nothing could be further from the truth. In a Festival that drew over 6,000 competitors it was inevitable that much deficient technique would be exhibited, and therefore be the subject of much comment and advice. But all the chief prizes were awarded to performances which excelled in insight and interpretation. The result of the Rose Bowl Competition was a typical instance. Here Miss Alice Brookes won, not because she possesses a remarkable voice or exceptional vocal technique, but by the sheer force of her temperament in interpreting a very difficult song. . . .

'The Morris Dances and Folk-Song singing were welcome novelties. I hope it may be possible at a future Festival to include an authoritative demonstration of the Jaques-Dalcroze Rhythmic Gymnastics—a last word in the exploitation of the rhythmic potentialities of children, and withal a beautiful sight.'

Mr. Percy Pitt:

'To turn to the Orchestral Competition, I think that the greatest progress was shown in this department, as far as I can recollect, after an absence of five years. The performances of the Berlioz March and of Tchaikovsky's String serenade had many points of real excellence, not only technically, but also from the interpretative side. . . .

'In conclusion, then, and to bring all in all, I am convinced that the Blackpool Festival is in a very healthy condition, and I can only express the hope that it may continue to flourish, for its value as a factor in the musical education of the surrounding country is indisputable.'

Mr. Frederic Austin:

'In the Solo Classes that I judged this year—after an interval, as far as they were concerned, of, I think, three Festivals—I was very much struck with the improvement that had taken place in the meantime in the performance of the average competitor. This I found a more marked feature of these competitions than the existence of many performances of outstanding merit. To reach the latter condition implies, after all, a thoroughness and particular character of training that for your competitors seems to be largely inaccessible. It is very evident, however, that the influences that the Festival Week alone creates and encourages, are doing their work admirably, and one has great hopes of what possible developments it may and will be responsible for in the future in this direction.

'The conditions attaching to the perfection of ensemble singing are obviously more easily grappled with than those belonging to solos, and while I urge that increasing attention should be given to the solo classes, I must give a generous tribute to the standard of extraordinary perfection attained in a typical Fastival event and by a choir that is, I believe, a product of the Festival. I refer to the performance by Mr. Clifford Higgin's Choir of Brahms's "The Death of Trenar," an effort that it would be difficult indeed to surpass. The remaining days of the Festival, with their greater number of choral competitions, I did not, of course, hear.'

Dr. Bairstow:

'*Elementary School Choirs.*—This was a most refreshing and encouraging class, for there was an almost entire absence of bad tone in the children's voices: they did not sing, for the most part, as if they were performing a well-drilled lesson, but as if they loved and enjoyed music for its own sake. Their speech was clear, and they were imbued with the spirit of the songs. The prevailing fault was a common one, and a difficult one to eradicate: the enunciation of consonants in an entirely different way from their sound in correct speech. It is too long a business to explain here; conductors will find the whole thing in any reputable text-book on speech in song, and it is of the utmost importance that they should do so, for anything distorted or unnatural in the words takes away so much from the emotional effect and dissipates any atmosphere that may have been created. . . .

'*Female Voice Choirs.*—I was extremely pleased to find a test-piece with an accompaniment. There are all too few tests of this sort at Competitive Festivals. The necessity for them is great. Most of the conductors are also conductors of choral Societies, and nearly all their performances fail because they cannot grasp the music as a whole, but give their whole mind to the chorus part, leaving orchestral accompaniment and soloist to flounder along as best they may. In the Sibelius piece not a few conductors did this, making pauses and rallentandos which made it impossible to play the pianoforte part at all artistically. In this class the technical side of the singing was beyond praise, but the interpretation of this passionate song had not sufficient abandon by a long way.

'*Mixed-voice Choirs.*—I shall never forget the singing of these choirs. I doubt whether it has ever been the lot of any of the adjudicators to listen to so many choirs in one class, all of supreme excellence, singing such music, and singing it so perfectly. The losers can at any rate take this flattering unction to their souls, they sang quite well enough and gained enough marks to bring them out on top in nine competitions out of ten.'

Mr. Hermann Klein:

'. . . The Blackpool Festival is now a superb organization. It is a marvellous medium for unearthing partially-trained musical talent, and bringing it into the "limelight." Its choral competitions, which have become world-famous, are capable, if restricted to the right lines, of doing enormous good in the future, as they have done in the past. I hope to see the orchestral features in time become equally prominent. Meanwhile, I may offer, as one of the adjudicators, my congratulations upon the highly creditable and promising displays given by the three quartet parties who performed the scene from the opera of "Martha." All three did exceedingly well, and testified to the extreme value of these exhibitions of operatic talent and training as a part of the Festival curriculum.'

BRISTOL EISTEDDFOD.—May 19, 21, 22, 23 and 24.

The eleventh annual musical competition in the city was held throughout the week commencing May 19, at the Victoria Rooms, under a council formed of the principal musicians of Bristol, with Mr. W. E. Fowler as director. There were 584 entries, from all parts of England and Wales, and in all there were nearly 2,000 taking part. Twenty-one choirs entered from Bristol and the immediate district, Midsomer Norton, Radstock, Weymouth, and Plymouth. Other entries were 260 solo singers, 185 pianists, 47 violinists and violoncello players, and 70 reciters, besides a large number of competitors for vocal and instrumental duets and sight-reading tests. The adjudicators were Dr. H. Walford Davies, Dr. A. J. Silver, Mr. Daniel Price, Mr. Herbert Fryer, and Mrs. Tobias Matthay. The competition for a pianoforte created the greatest enthusiasm. There were 31 entries. The test-piece was 'Thème Varié' (Paderewski), and Egerton Tidmarsh, from the Royal Academy of Music, was proclaimed the winner; Kitty Newton (Bristol) coming second. An objection was made to the winner on the ground that he had previously won a similar prize elsewhere, and as this breach of the regulations at Bristol was established, Miss Newton, who was only one point behind him, received the award. . The silver cup awarded in the championship contest for pianoforte playing went to Rosalie M. Stokes, of the Royal College of Music, London. The gold medal for violin playing was won by Miss Elsie Gregory, of the Royal Academy of Music. Prizes for solo-singing were won by Edith M. Bell, Bristol (soprano, classical air); Florence Hamlin, Bridgwater (soprano, ballad); Muriel Michell, London (contralto, classical air and ballad, also the champion solo singing contest); William Cunnington, Bristol (tenor, classical air); Oliver Lewis, Bristol (tenor, ballad); A. Lancelot Willett, Weston-super-Mare (bass or baritone, classical air); P. E. Underwood, Gloucester (bass or baritone, ballad). In the class for men's choirs (not more than 80 voices) Plymouth Orpheus were first and Midsomer Norton second. In that for not more than 40 voices, Weymouth were first and Kingswood Philharmonic second. The choral competitions for school choirs proved the most interesting of the whole Festival; the shield for girls' choirs was won by the Windmill Hill Senior Girls; that for boys by St. Nicholas, bracketed with St. Leonard. Among the Junior Choral Societies, St. Anne's Madrigal Boys took first place.

DUBLIN.—May 19-24.

The Feis Ceoil was quite successful. The adjudicators all expressed themselves pleased with the high standard generally shown among the competitors in all competitions.

On Wednesday evening the chief choral competition, in which one of the test-pieces was Bateson's 'Camella fair,' brought forward some of the best choral singing ever heard at Dublin. The prize went to Miss Culwick's 'Orpheus' Choir. The singing of the Northern Choir from Derry (the only other competitor) was extremely good. Their conductor is Mr. A. J. Cunningham.

The 'Denis O'Sullivan Memorial Medal' was awarded to Mr. E. O'Connor Cox, and the 'Plunket Greene' cup to Miss Maude Harrington-Clancy. These were two of the most closely contested competitions of the week, and attracted 40 and 45 entries respectively. In the choral singing in Irish, test-pieces were specially composed for this Festival by Dr. Esposito, Dr. Jozé, Mr. Joseph Seymour, Mr. Robert O'Dwyer, Mr. Vincent O'Brien, and Mr. Carl Hardebeck. They have been published by the Vincent Music Company. The 'Cosslett-Heller Cup II.' (presented by the members of the Irish Ladies' Choir to replace the cup won out for the third time last year) was carried off by Mr. A. J. Cunningham's 'Northern Female-Voice Choir' (Derry). 'The Students' Cup' for pianoforte sight-reading, presented by Mrs. Maxwell Hutton and Miss Maude Hutton, was won by Miss Helen Macdonald. The Ladies' Committee Prize of £15, for which the test was part of Act 2 from 'Martha,' was won by the 'Carlton' Quartet (Miss Lilian Whittaker, Miss Edith Mortier, Mr. William Lewin and Mr. A. G. Birch), with Mr. Harold White as accompanist. The Special Chamber Music Prize of £10 (test-piece, Schumann's Op. 47), was won by Rev. R. A. Oulton's Quartet, consisting of Miss Sylvia McCready, Miss Muriel Smith, Miss Emily Penrose, and Rev. R. A. Oulton (pianoforte).

ABERDEEN.—May 21, 23, 24, 25.

Although this Festival has to a large extent developed into an event for the performance of works on a comprehensive scale, we have elected to deal in the RECORD with all its activities in order to provide an object-lesson to competitive Festivals generally. We know perfectly well that such a remarkable outcome as that achieved at Aberdeen is not possible in all cases, even at the large Festivals, but there can always be an aim in this direction.

The Aberdeen scheme is the realisation of the ideas of Prof. Sanford Terry (a sketch of whose career and whose portrait appeared in the July *Musical Times*). His temporary illness prevented his attendance on this occasion, a circumstance deeply regretted by everyone concerned. As recorded in our last issue, His Majesty King George conferred the honour of his patronage on the Festival. This distinction was no doubt brought about by the influence of the Earl of Aberdeen, who takes the keenest possible interest in the event, and who journeyed from Dublin for the purpose of being present.

Two concerts were given. At the first (May 23) the choral items were Parry's 'Blest Pair of Sirens' and Elgar's part-song 'Go, song of mine,' and the programme included Handel's Concerto Grosso No. 6, for wood-wind, cembalo, and strings, Bach's Suite in B minor, No. 2, for flute and strings, Elgar's String serenade in E minor, and Dvorák's Serenade for strings, Op. 22. Mr. Hamilton Harty conducted the instrumental items, and Mr. Clemens the choral numbers. The orchestra and Festival choir were splendidly efficient. The second concert was of even greater importance, for it brought forward for the first time at Aberdeen Bach's 'St. Matthew' Passion music. This monumental work had been punctiliously rehearsed by Mr. Warren Clemens, whose ability was put to a severe test. It says much for the young conductor that he emerged so very successfully from the ordeal. The performance was unquestionably an adequate one, and it made a profound impression. The principal artists were Miss Jane Burt, Miss Dilys Jones, Mr. Gervase Elwes, and Mr. Campbell McInnes. The Elgar-Atkins edition was used. The orchestra was complete and efficient, and the Festival choir greatly distinguished themselves. The whole result must have been a solace to Prof. Terry in his enforced absence.

The following were the tests, entries, and results in the chief choral classes:

FEMALE-VOICE CHOIRS (Open).

Tests: 'The gardener' (Brahms).
'Lift thine eyes' (Mendelssohn).
'To blossoms' (Percy Bowie).

1st. Queen's Cross Choir.
2nd. Buckie (Mr. John Barritt).
3rd. Playfair & Co.'s Choir (Mr. Warren T. Clemens).
Messrs. Watt & Grant's Choir (Miss Nan Watt).
Messrs. Pratt & Keith's Choir (Mr. James A. Dickie).

GIRLS' CLUBS, FRIENDLY SOCIETIES, &C.

One entry: Scotch Girls' Friendly Society (Miss E. H. B. Watt).

MALE-VOICE CHOIRS (Open).

Tests: 'Life's crown is love' (Schumann).
'O peaceful night' (German).
'Festival song' (Bantock).

1st. Railway Male-Voice Choir (Mr. George Crookshanks).
Broadford Works (Miss Norris Adams).

CHOIRS CONNECTED WITH INDUSTRIAL UNDERTAKINGS.

MALE-VOICE.

1st. Aberdeen Fish Trade Choir (Mr. J. Hutcheson).
2nd. Stoneywood Works (Mr. J. Hay).

FEMALE-VOICE.

1st. Esselmont & Macintosh's Choir (Mr. James Murray).
Broadford Works (Miss Norris Adams).

MIXED-VOICE.

1st. Stoneywood Works (Mr. James Hay).
2nd. Aberdeen Comb Works (Miss Chrissy H. Moir).
Broadford Works (Miss Norris Adams).

The adjudicators were Mr. Ivor Atkins and Dr. E. C. Bairstow.

LYTHAM.—June 11-14.

Lytham again surpassed its record. It is evident that this well-managed event has a peculiar fascination for competitive folk.

SOLO CLASSES (Open).

Soprano.—Miss Minnie Barlow.
Contralto.—Miss Elsie Hulme-Jones.
Tenor.—Mr. J. W. Berry.
Baritone.—Mr. J. Cooper.
Boys' Vocal Solo.—Albert Westwood.
Girls' Vocal Solo.—Bertha Street.
Pianoforte (under 12).—George Altham.
,, (12-16).—Elsie L. Taylor.
,, (16-19).—Doris Staton.
,, Sight-reading (12-16).—Irene M. Brown.
,, ,, (16-19).—Marjorie Brown.
Violin (under 16).—Doris Eglin.

SOLO CLASSES (Local).

Contralto.—Miss Esther Lees.
Tenor.—Mr. J. Dewhurst.
Girls' Solo.—Bertha Street.
Pianoforte.—Miss Minnie Hawes.

CHILDREN'S CHOIRS.

Tests: 'Piper's song' (Rutland Boughton).
'Elfintown' (Bantock).
'Vesper hymn' (Beethoven).

2nd. St. Margaret's Higher Grade, Liverpool (Mr. Johann Leopold).
Heaton Boys' Choir (Mr. C. Milne Rooks).
1st. Birkdale (Mr. A. E. Parr).
St. Stephen's Mixed, Preston (Mr. J. Hartley and Miss Tomlison).
3rd. Moseley Road, Fallowfield (Miss L. Frost).

CHILDREN'S CHOIRS (Sight-test).

1st. Birkdale C. S., Southport.
2nd. Moseley Road, Fallowfield.
3rd. St. Margaret's Higher Grade, Liverpool.

PUBLIC ELEMENTARY SCHOOLS (Local).

1st. Wrea Green (Mr. T. H. Myles).
2nd. Singleton (Mr. T. Dawson).
(Local children's choirs. Result as above.)

ACTION-SONGS.

St. John's School (Miss Latham).

Test: 'Golliwogs' frolic.'

St. John's School (Miss Jones and Mrs. Hughes).

Test: 'Mynheer and his little Dutch lady.'

The above parties won in the Open Classes (ages nine twelve and under nine respectively), and were bracketed winners in the Local Class. In each case 100 marks were awarded.

FEMALE-VOICE CHOIRS.

Tests: 'Slumber song' (Arensky).
'The river king' (Schumann).

Sale and District Musical Society (Mr. Alfred Higson).
Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).
2nd. Blackpool Orpheus (Mr. Clifford Higgin).
1st. Padiham (Mr. E. Hitchon).
3rd. Blackpool Glee and Madrigal Society (Mr. Percy Whittaker).
Morecambe Madrigal Society (Mr. Percy W. De Courcy Smale).
Revoe, Blackpool (Mr. J. R. Rigby).

MALE-VOICE CHOIRS.

Tests: 'Down among the dead men' (Bantock).
'My love is like a red, red rose' (Bantock).

Nelson Palatine Glee Union (Mr. T. Wilkinson).
High Peak Orpheus Glee Society (Mr. Henry Lee).
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
Sale and District Musical Society (Mr. Alfred Higson).
Walmer Bridge Vocal Union (Mr. Alex Holt).
Hebden Bridge Male-Voice Choir (Mr. Herbert Greenwood).
Blackpool Orpheus Choir (Mr. Clifford Higgin).
Middleton Musical Society (Mr. J. Kirkman).
Denton Male-Voice Choir (Mr. J. Hardy).
2nd. Blackpool Male-Voice Choir (Mr. J. S. Warburton).
Radcliffe Orpheus Male Choir (Mr. E. Barnes).
3rd. West End Choir, Morecambe (Mr. Morphet).

MIXED-VOICE CHOIRS.

Tests: 'Lady, your eye' (Weelkes).
'Awake, awake' (Bantock).
'Come, gentle death' (Bach).
'Death, I do not fear thee' (Bach).

Abbey Hey Choral Society (Mr. A. Baxter).
The Blackburn Contest Choir (Mr. S. Thornborough).
3rd. Nottingham Glee and Madrigal Society (Mr. C. E. Riley).
Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).
Salford Vocal Society (Mr. Fred W. Blacow).
4th. Morecambe Madrigal Society (Mr. P. W. de Courcy Smale).
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
Stretford Glee and Madrigal Society (Mr. Thomas Corlett).
2nd. Sale and District Musical Society (Mr. Alfred Higson).
Blackpool Orpheus Glee Society (Mr. Clifford Higgin).

MALE-VOICE CHOIRS (Open).

Tests: 'Zeus, lord of heaven' (Bantock).
'Hail, O moon' (Sibelius).
'United are we' (Brahms).

Warrington Male Choral Union (Mr. F. Atkinson).
2nd. Holme Valley Male-Voice Choir (Mr. Irving Silverwood).
3rd. C.W.S. Male-Voice Choir, Manchester (Mr. Lewis Evans).
Burnley Co-operative Vocal Union (Mr. E. Wallwork).
Colne Orpheus Glee Union (Mr. L. Greenwood).
1st. Todmorden Male-Voice Choir (Mr. Harold Lees).
Southport Vocal Union (Mr. J. C. Clarke).
Habergham Glee Union (Mr. E. Hitchon).

CHELMSFORD.

Ten choirs entered in the various adult classes of this competitive Festival, held early in May. The following is the list:—

Birch Choral Society (Rev. E. P. Luard and Miss Ida Smith).
Broomfield Choral Society (Mrs. T. H. Waller).
Excelsior Choir, Chelmsford (Mrs. T. H. Waller).
Feering Musical Society (Miss K. L. Hunt).
Gosfield Choral Society (Miss E. B. Breeze).
Great Leighs Choral Society (Mr. A. G. Suckling).
Tolleshunt D'Arcy Musical Society (Mr. J. Probert).
Wickham Bishops Choral Society (Miss Molly Allen).
Witham Singing Club (Mr. F. C. Bramwell).
Writtle Choral Society (Miss Maud Usborne).

The first-prize winners in the chief classes were as follows:

Sight-reading—Excelsior.
Challenge cup contest, mixed-voices (Test: 'Dona nobis pacem,' Bach)—Excelsior.
Madrigal singing (Test: 'Flora gave me fairest flowers,' Wilbye)—Feering.
Part-song singing (Tests: 'Farewell' and 'Stout-hearted,' Brahms).
Female-voice choirs (Test: 'Sound sleep,' Vaughan Williams)—Birch.

There were also contests for choirs from places of under 900 inhabitants, and from non-urban districts.

The tests and results in the chief junior competitions were as follows:

ELEMENTARY SCHOOL CHOIRS (Open).

Eight entries.

Test: 'Weep no more, sad fountains' (Madeley Richardson).
1st. Victoria Girls.
2nd. Trinity Road Girls.
Trinity Road Boys.
Marks Tey.
Hatfield Peverel.
St. John's Girls.
Victoria Boys.
Poplar Training School.

SCHOOL CHOIRS (Open).

Seven entries.

Tests: 'Slumbering deep the ocean lies' (Brahms).
'Nymphs and shepherds' (Purcell).

1st. Victoria Girls.
2nd. Trinity Road Girls.

Other prize-winning junior choirs were Poplar Training School (Hutton), Marks Tey, Tolleshunt Major, Tollesbury Band of Hope, and Shenfield.

The adjudicators were Mr. Clive Carey and Dr. H. P. Allen.

LEITH HILL.—The ninth annual Spring Festival was held with considerable success. In the first division of the choral contests the chief prizes were taken by Capel, Coldharbour Female-voice Choir, Shere (in male-voice and madrigal classes), and Westcott. In the second division Brockham Choir was first in all classes. The adjudicator was Dr. Walford Davies.

SPENNYMOOR (DURHAM).—A choral competition was held here on Wednesday, June 18, in connection with the Annual Cricket Club Gala. Six choirs entered, the tests being Macfarren's 'The miller,' and a piece of their own selection. The standard of the singing was good, and the prizes were awarded as follows: 1st, Castleside Choir (Morley's 'Fire! Fire!'); 2nd, Bishop Auckland P. M., Tenter Street (Pinsuti's 'Eldorado'); 2nd, Bishop Auckland P. M., Cockton Hill (Woodward's 'The radiant morn'). The adjudicator was Mr. T. Henderson.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

ROYAL NATIONAL EISTEDDFOD OF WALES (ABERGAVENNY).—August 4, 5, 6, 7, 8. Mr. R. H. Jackson, Eisteddfod Office, Abergavenny.

BLACKPOOL.—October 14 to 18. Mr. L. Franceys, Williams Deacons Bank, Ltd.

NOTTINGHAM.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

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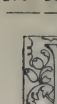

I will cause the shower

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884. A crown of grace for man Brahms 4d.
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424. Abide with me ... R. Dunstan 3d.
805. Adeste Fideles ... H. Hofmann 4d.
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501. Behold, two blind men J. Stainer 3d.
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I WILL CAUSE THE SHOWER TO COME DOWN

ANTHEM FOR HARVEST

Ezekiel xxxiv. 26, 27, 30;
Jeremiah v. 24;
Ecclesiasticus xxxix. 33, 35.

COMPOSED BY

E. W. NAYLOR.

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Harmonic Flute.

I will cause the shower to come down in its

p
Oboe. legatiss.
senza Ped.

risoluto.

sea - son; there shall be showers . . . of bless - ing.

Solo.
Oboe in.
Sw. Diaps. *mf*
Ped.

tranquillo.

And the tree of the field . . shall yield its fruit, and . . the

più f

Flute.
pp *Sw.* *p*
Oboe.
senza Ped.

earth shall yield her in-crease, and they shall know that I . . the Lord their

f

poco rit. *mf* *a tempo.*

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I WILL CAUSE THE SHOWER TO COME DOWN.

poco largando.

God am with them, and that they, the house of Is - rael, are my peo - ple, saith the

più f

Ped.

Lord God.

SOPRANO. pp Let us now fear the Lord our

ALTO. pp Let us now fear the Lord our

TENOR. pp Let us now fear the Lord our

BASS. pp Let us now fear the Lord our

Flute. f p poco rit. pp

Oboe.

senza Ped.

16 & 32 ft.

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres.

God, that giv - eth rain in its sea - son, that re - serv - eth

cres. mf

f

all the works of the Lord are good, are good, the works of the

f

all the works of the Lord are good, the works of the

f

all the works of the Lord . . . are good, . . the

f

all the works of the Lord . . are good, . .

mf *f*

Ped.

Lord, the works of the Lord, are good, and He will give ev - 'ry

Lord are good, are good, . . . and He will

works of the Lord, . . . all the works of the Lord, . . and He will

. . the works of the Lord, the works of the Lord, . . and He will

need - ful thing in due sea - - son,

give in due sea - - son,

give ev - 'ry - thing in due sea - - son,

give ev - 'ry - thing in due sea - - son,

add to Gt.

I WILL CAUSE THE SHOWER TO COME DOWN.

f

all the works of the Lord . . are

f

all the works of the Lord . . are

f

There-fore praise ye the Lord with the whole heart, . . and bless the

f

There-fore praise ye the Lord with the whole heart and mouth, and bless the Name of the

good.

ff

There- fore praise ye the Lord with the whole

good.

ff

With the whole heart and mouth, . . . there-fore

Lord,

ff

with the whole heart . . and mouth, and bless the

Lord.

ff

All . . . the works of the Lord are

heart and mouth, and bless the Name, the

praise and bless the Name, . . the Name, bless the Name, the

Name . . . of the Lord. and bless the Name, . . the Name, the

good. . . There - fore praise and bless the Name, . . the Name, the

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poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

Name of the Lord. All the works of the Lord are good, and

poco largando.

Name of the Lord. All the works of the Lord are good, and

f *ff* *poco largando.*

Pedal Reeds.

He will give ev - 'ry-thing in . . due sea - - - son.

He will give ev - 'ry-thing in . . due sea - - son.

He will give ev - 'ry-thing in . . due sea - - - son.

He will give ev - 'ry-thing in . due sea - - - son.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1913.

A PORTRAIT OF HANDEL.

By the generous permission of the Earl of Malmesbury we are privileged to give with this number of the *Musical Times* a reproduction of the fine portrait of Handel which is in his Lordship's possession at Heron Court, Christchurch. This portrait is reproduced in the recently published book on 'Tschudi [Shudi], the Harpsichord Maker,' by William Dale, F.S.A., which is reviewed on p. 523. In this book Mr. Dale, to whose courtesy we are much indebted, says:

'The finest portrait of Handel in existence is that by Philip Mercier, in possession of the Earl of Malmesbury. Mercier was a German painter of French extraction, and came to England from Hanover with Frederick Prince of Wales, the son of George II. and father of George III., whose portrait he painted and brought with him. Handel's portrait has on the back of the canvas the following inscription: "Portrait of Mr. Handel given by him to Thomas Harris, Esquire, about 1748." It was probably painted a little earlier, at the time when he had recovered from his bankruptcy of 1745, and when his health and his fortunes had taken a turn for the better; for we read in the *Letters of the First Earl of Malmesbury* that Lord Shaftesbury reports him in 1746 as never looking so cool and well, and says that he had been buying some fine pictures. Thomas Harris was the brother of James Harris, who became first Earl of Malmesbury. The more gifted of the two undoubtedly was the elder brother James, known in the brilliant literary circle in which he moved as "Hermes"; but Thomas was equally fond of music, and it is evident was among those who formed the inner circle of Handel's friends. It is "Councillor" Thomas Harris who witnessed Handel's will and the first three codicils. In the last codicil he becomes a beneficiary by a legacy of £300. In the picture the composer is seen hard at work, his wig laid aside and his shirt unbuttoned, while his harpsichord is open at his side. Through the kindness of the present Earl of Malmesbury the picture is here for the first time faithfully reproduced with its accessories. The harpsichord, evidently painted from one at which Handel actually sat, is extremely interesting. It is not a Ruckers but an English instrument of the least expensive make. It is "single," that is having only one row of keys, and as only one stop is shown on the left-hand side, there could have been only three in all—octave, first unison, and second unison. But the keyboard is the most noticeable. The black sharps are inlaid with a white slip, which was the custom of both John and Thomas Hitchcock, and was imitated by several other English makers. That Shudi occasionally adopted this form of keyboard is known, for the two harpsichords of 1766 by him, so long preserved in the apartments of Frederick the Great in the New Palace at Potsdam and now in the Hohenzollern Museum at the Palace of Monbijou in Berlin, have such keyboards. The harpsichord therefore shown in the Mercier portrait may well have been one of Shudi's. Several of Handel's MSS. accompanied the gift of the picture to Thomas Harris and are preserved at Heron Court.'

WAGNER AND FRANZ LACHNER.

By Ernest Newman.

Wagner's Autobiography has been before the world only a couple of years, but already its reliability as a record of the truth, the whole truth, and nothing but the truth has been considerably shaken. No one charges him, of course, with deliberate falsification; but there are a good many suppressions of the truth and a good many evasions of it. Wagner forgot one thing when he was writing the book,—that he had in his time written probably more letters than any other man of his day, and that there was a more than average probability that the bulk of these would be preserved and published. The most casual reader of 'Mein Leben' who had also read the Wesendonck correspondence could not fail to be struck by the disingenuousness of Wagner's treatment of that most important episode in his life; few of us could refrain from smiling at his remark about 'my purely friendly relations' with Mathilde. Frequently the record falls demonstrably short of the full truth, as in the case of Minna, and again in that of Friederike Meyer. At other times an ingenious suppression of the full truth is concealed under a deceptive air of candour. The revelations made by Ferdinand von Hornstein, shortly after the appearance of 'Mein Leben,' as to the real truth of Wagner's relations with von Hornstein's father, Baron Robert von Hornstein, were in themselves sufficient to make us all henceforth read the Autobiography with caution.* And now further evidence that Wagner, owing to the biassed nature of his likes and dislikes, is not to be absolutely trusted either in his estimates of people to whom he had an antipathy, or even in his account of them, is afforded by some documents relating to Lachner that have been published for the first time in Sebastian Röckl's 'Ludwig II. und Richard Wagner.'† Wagner hated Lachner and had never a good word for him, and he has of course been followed with canine docility by out-and-out Wagnerians like Glasenapp.

The first reference to Lachner in 'Mein Leben' is under the year 1842. Wagner had written, he tells us, two articles in Paris *à propos* of Halévy's opera, 'La Reine de Chypre.' In the article

* See 'Zwei unveröffentlichte Briefe Richard Wagners an Robert von Hornstein.' E. W. Bonsells & Co., Munich. 1911.

† Erster Teil, die Jahre 1864 und 1865. C. H. Beck'sche Verlagsbuchhandlung, Munich. 1913.

published in the Dresden 'Abendzeitung,' he says: 'I made particularly merry over a mischance that had befallen Kapellmeister Lachner.' Küstner, the Munich director, had commissioned a libretto for Lachner from St. Georges, of Paris (the librettist of 'La Reine de Chypre'). After the production of the latter opera, it turned out that this book and that of the Lachner opera were virtually identical. In reply to Küstner's angry protests, St. Georges 'expressed his astonishment that the former should have imagined that for the paltry price offered in the German commission he would supply a text intended only for the German stage. As I had already formed my own opinion as to this French opera-text business, and nothing in the world would have induced me to set to music even the most effective piece of Scribe or St. Georges, I was greatly delighted at this occurrence, and in the best of spirits I let myself go on the subject for the benefit of the readers of the "Abendzeitung," who, it is to be hoped, did not include my future "friend," Lachner.'* Evidently he did not love Lachner.

The next reference to him in 'Mein Leben' is in 1855. Wagner had returned to Zürich after his London concerts. There he learned that Dingelstedt, at that time Intendant of the Munich Court Theatre, wished to give 'Tannhäuser' there, 'although,' says Wagner, 'thanks to Lachner's influence,' the place was not particularly well disposed towards him.†

The third reference to Lachner is in 1858, just before Wagner's departure from the 'Asyl'; there was a 'national vocal festival' at Zürich that seems to have irritated Wagner a good deal, depressed as he was at that time by the Minna-Mathilde catastrophe. Lachner was taking part in the festival. Wagner gave him the cold shoulder, and refused to return his call.‡

Now let us see, from documents of the time, how matters really stood as regards Lachner. In 1854 Wagner was hoping to get 'Tannhäuser' produced at Munich, where, as we have seen, Dingelstedt was Intendant and Lachner Kapellmeister. Lachner was a conductor and composer of the old school. Wagner had a poor opinion of him, and apparently thought him incompetent to do justice to 'Tannhäuser.' 'I don't at all know,' he writes to Liszt on May 2, 1854,§ 'how to get Lachner out of the way. He is an utter ass and knave.' In the summer of 1852 there had been some talk of giving 'Tannhäuser' at Munich. Lachner thought it advisable first to familiarise the public with the style of the work by giving the overture at a concert on November 1. The success was doubtful. Wagner had previously sent Lachner a copy of the explanatory programme of the overture that he had written in the preceding March for the Zürich orchestra. Perhaps this was thought too long for the Munich programme; in any case a much shorter 'explanation' was given, that aroused Wagner's ire.* With his customary suspicion of people he did not like, he assumed that the concert production of the overture was a deliberate attempt to prejudice the public against the opera. This suspicion, as Sebastian Röckl says, finds no support in the external facts. A fortnight after the Munich performance of the overture, 'Tannhäuser' was given at Wiesbaden with great success, and soon became one of the favourite pieces of the repertory of the theatre there. Dingelstedt at once sent his theatre inspector, Wilhelm Schmitt, to Zürich, to arrange with Wagner for a production at Munich.

Unexpected difficulties arose, however; an outcry was raised against the proposed performance of a work by 'the Red Republican, Richard Wagner,' and there was opposition on the part of the Bavarian Minister, von der Pforten. By the spring of 1854 all obstacles had been removed, and, as we have already seen, Dingelstedt now arranged with Wagner for the production, although the composer thought Munich 'not particularly well disposed towards him, thanks to Lachner's influence.' Having heard that the singer destined for the part of Tannhäuser was incompetent, Wagner asked Dr. Härtinger, of the Munich Opera, to undertake it. Härtinger came to Zürich, in May, to study the rôle with the composer, and seems to have deepened Wagner's mistrust of and contempt for Lachner. The performance did not take place, as was intended, in the summer of 1854, but, as Röckl says, the cause of the postponement was not Lachner but the cholera.

Later on, Dingelstedt found himself unable to fulfil his promises to Wagner with regard to the honorarium. 'Thereupon,' says Röckl, 'Lachner, fearing that he might be looked upon as answerable for the production having fallen through a second time, wrote to his friend Kapellmeister G. Schmidt, of Frankfort, asking him to arrange with the composer for more favourable conditions.'† In the end this was done. 'And now,' says Röckl,‡ 'Lachner, although in his innermost conscience, an opponent of the "musician of the future," did all he could in order to produce the work as excellently as was possible to him. Rehearsal after rehearsal was held, though the musicians were always moaning over the extraordinary efforts they were called upon to make,'—as is shown by reference to a Munich comic paper of the time.

* 'Mein Leben,' i., 248, 249 (German edition). The word 'friend' is put in inverted commas by Wagner himself. The passage to which he refers will be found in 'Bericht über eine neue Pariser Oper,' in his 'Gesammelte Schriften,' fifth edition, i., 244. He there mentions 1,500 francs as the sum paid by the Munich director for the libretto. In the original article in the 'Abendzeitung,' according to Mr. Ashton Ellis, the amount was given as 3,000 francs, and Lachner was referred to not as Kapellmeister Lachner, but 'der brave Lachner.'

† 'Mein Leben,' p. 626.

‡ 'Mein Leben,' p. 675.

§ 'Briefwechsel zwischen Wagner und Liszt,' ii., 25.

* See his letter to Uhlig of November 27, 1852.

† Yet Glasenapp ('Das Leben Richard Wagner's,' ii. (2), p. 108) speaks of Wagner having 'forced his entry' into Munich with 'Tännhäuser' 'in spite of the bitter opposition of Lachner.' In dealing with Wagner's Munich days, again, Glasenapp speaks of Lachner as being 'from of old an embittered opponent, whom the most obliging and amiable behaviour could not reconcile' (iv., 43).

‡ Page 8.

As the tenor was unmistakably incompetent, a singer who was already familiar with the work was engaged from another opera house. 'Tannhäuser' was given on August 12, 1855, with extraordinary success. Lachner was called on the stage, whence he thanked the audience in Wagner's name. He communicated the evening's result to the composer, and received a letter, dated August 17, 1855, warmly thanking him for the trouble he had taken over the work and the sympathy he felt with it, and for the friendliness of his feelings towards Wagner; and he was asked to thank the singers and orchestra in Wagner's name. 'Finally accept the assurance of my great gratification at having been brought by this circumstance closer to yourself. I sincerely hope for a continuance of this approach to an understanding that is necessary for the artist and possible for him alone.' *

The success of 'Tannhäuser' emboldened Dingelstedt to venture upon 'Lohengrin' for the winter of 1856, but various events conspired against the production. In February, 1857, Dingelstedt resigned the Intendantship. 'Lohengrin' was put in rehearsal by his successor, von Frays, in November, 1857, and produced on February 28, 1858, under Lachner. It was well received on the whole, but the opera found more antagonists than 'Tannhäuser' had done.

From July 21 to August 2 there was held at Zürich the vocal festival at which, as we have seen, Wagner refused to receive Lachner. What Röckl rightly calls the ambiguous words of Wagner in this connection in 'Mein Leben' are explained by the following letter from the composer to Lachner, that is published for the first time in Röckl's book:

Venice, 26th September, 1858.

Highly honoured Sir and Friend,

Now that, after a long and painful interruption of the way of living I have been accustomed to for many years, I have again won a little repose, permit me to approach you with the remembrance of your so friendly advances to me last summer, in order in some degree to link myself again with the life on which you have imprinted a significantly agreeable memory. If you found something strange at our meeting, something on my part apparently not quite corresponding to your friendly intentions, I now permit myself, by way of exculpation, to say that at that time I was in a very agitated and embarrassed frame of mind; few people know what difficult resolutions were maturing in me at that time.† It may, however, suffice for me to tell you that only now, after leaving my friendly refuge by the Lake of Zürich, in order to compose myself here, in the greatest seclusion, for the resumption of my work, the pleasant and encouraging significance of your Zürich visit has become quite clear to me. By my sincere regret to know that you were in some degree hurt through a mistake of my servant,‡ you probably nevertheless understood even then how earnestly I realised the value of your visit; your friendly assurance that you were satisfied with my explanation of that misunderstanding was most tranquillising for me. Let me now say that I estimate highly the value of your advances, and with my whole heart I shall do my best to deserve your friendship,—if you will favour me with it,—and most sincerely to reciprocate it. On the occasion of another personal meeting, if you will be so good, I hope that you will learn, with some satisfaction, in what sense I give you this assurance. I chiefly remember with the greatest pleasure that you expressed to me the wish that perhaps the first performance of my latest work, 'Tristan and Isolde,' might be entrusted to you. I have so agreeable a recollection of this wish, that I can only regret not being able to gratify it immediately. Unfortunately, just at the time when we met I was so grievously interrupted in this very work, that only now again, for the first time, can I cherish the hope of getting into the proper mood for continuing and completing it. Consequently this opus is not one as to the time of whose coming to the light I can decide anything definite—which is in every respect unpleasant for me.

The friendly wish you showed to occupy yourself with me once more soon, emboldens me, however, to approach you with regard to the granting of a very big request on my part. My 'Rienzi' has again been given in Dresden with great success, and since I now no longer have any special reason for keeping back this effective work of my youth, I have been inviting the theatres that are friendly to me to take up this opera as quickly as possible; in so doing I am moved by the firm conviction that I am recommending to them a very good and remunerative theatrical work. Almost all whom I have approached have fallen in with my wishes. Would you therefore think it too bold of me if I were to request you also to get this score (which you have only to ask for, in my name, of Chordirektor Wilhelm Fischer, of Dresden) without much hesitation and delay, and to see what you can do with this wild creature of my youth, now tamed, for my consolation and benefit, while I am finishing 'Tristan'?

I beg you not to take this amiss. But in any case I owe you very great thanks, and if you are not angry with me on account of this request, I shall take this as a particularly good sign.

In any case I may probably hope to receive soon from you a friendly reply; console me also with the assurance that you have forgiven me, and accept in return the attestation of the sincerest devotion and esteem of

Your most indebted

Richard Wagner.*

Lachner at once got the score of 'Rienzi' from Fischer, and wrote to Wagner (October 13) expressing his pleasure at the prospect of an early production of the opera. 'In spite, however, of his sincere endeavours,' says Röckl, '"Rienzi"

* Röckl, p. 12.

† The reader will remember that the Wesendonck catastrophe was just then drawing to a head.

‡ In the light of Wagner's own account of the affair in 'Mein Leben' we can only regard this as a piece of fiction.

* Röckl, pp. 17, ff.

was not put into rehearsal. The reading committee felt the subject to be inadmissible on religious grounds.'

In July, 1860, von Frays had the idea of giving the 'Flying Dutchman,' and wrote to Wagner on the matter. Wagner thought that Lachner had been the moving spirit in this, and thanked him warmly in a hitherto unpublished letter of August 20, 1860.* But again Wagner's ill-luck intervened. Von Frays had to resign the Intendantship on account of illness, and his successor abandoned the 'Flying Dutchman' project by reason of the expense of the new inscenation.

The reader is now in a position to estimate the true value of Wagner's disparaging references to Lachner in 'Mein Leben.' He seems to have started out with a prejudice against him that nothing could alter. Lachner was admittedly by temperament and training, and both as conductor and composer, in the opposite camp to Wagner. This, however, only entitles him to the more commendation for the pains he took to establish Wagner in Munich, and for the care he expended upon the performances.† Wagner nurses his imaginary grievance against the man, persists in believing that he is prejudicing Munich against him, insults him and denies him his door in Zürich; and then, when he has need of him, writes to him in the friendliest and most flattering way. Finally, when he writes his memoirs, he forgets all that Lachner had, on his own admission, done for him, forgets his own letters of thanks, and refers to him throughout in a tone of scarcely-veiled contempt and dislike. What conclusion can we come to except that it would be imprudent of us to accept, without corroborative evidence, Wagner's disparaging opinion of anyone he detested? No doubt he found Lachner in his way when, under cover of King Ludwig's favour, he was trying to transform the musical life of Munich. But even if Lachner *did* intrigue against him then, as the Wagnerians always hold, he was simply acting in self-defence; and in any case Wagner, when he came to write his autobiography, should not have passed over Lachner's earlier services to him without a word, and still less have given the unsuspecting reader the impression that Lachner's opposition to him began several years before it actually did. Once more we feel that had Wagner only postponed the writing of 'Mein Leben' for a few years, till he had quite got over the bitterness of his Munich failure, the book would have been both pleasanter in tone and more reliable in fact.

* Röckl, pp. 21, ff.

† It is even doubtful whether his conducting was as detrimental to the operas as Wagner seems to have thought. The historical records show that both 'Tannhäuser' and 'Lohengrin' were very well received under his baton. Lisat heard a performance of 'Tannhäuser' under Lachner at Munich in 1856, and writes thus to Wagner under date December 12 of that year: 'Lachner had certainly rehearsed the score with the utmost precision and care, for which we can only thank and praise him.' He doubts whether Lachner understood the *drama* as Wagner understood it; but granting that, the trouble that Lachner had evidently taken to do justice to the music is all the more creditable to him.

NEW ORATORIO BY DR. SAINT-SAËNS 'THE PROMISED LAND.'

At an age when—if they live so long—most musicians are seeking for retirement and rest, Saint-Saëns, the most versatile and scholarly of the musicians of our time, is seeking new worlds to conquer. Not that the field of oratorio is altogether fresh to him, for among his numerous works we find an 'Oratorio de Noël' (Op. 12), the Psalm, 'Cœli enarrant' (Op. 42), and the cantata, or oratorio, or Biblical opera (for so it is variously styled), 'Le Déluge' (Op. 45); to which might not unfairly be added the scriptural opera, 'Samson et Dalila,' which was long given in this country as an oratorio, until somebody at last realised that no great harm could accrue from giving it in accordance with the composer's original intention. So now it has been made a stock piece at Covent Garden, and 'nobody seems one penny the worse.'

To write an English oratorio to a text arranged from the English Bible, and intended for production before an English audience, was, however, a new departure. Saint-Saëns has for many years been a familiar and popular figure in this country, where he has appeared as composer, pianist, and organist, and our appreciation of him as a musician was testified when, in 1893, he was dubbed a Doctor of Music at Cambridge, as well as in the commemorative jubilee performances in London this spring, in which he was the leading figure. So there was something appropriate in his composing 'The Promised Land,' dedicating it to Queen Alexandra, and conferring upon Gloucester the distinction of producing it. The score of the oratorio has just been published by Messrs. Novello in their well-known 'Octavo Edition,' on the strength of which a brief description of the work may be attempted.

The text, which has been arranged by Mr. Hermann Klein, is exclusively scriptural, being compiled from the Books of Numbers and Deuteronomy, and the Psalms. The subject is of course akin to that dealt with in famous works by Handel and Rossini, but the relationship is purely superficial. The oratorio is not a long one—the vocal score consists of 106 pages—but it is divided into three parts. In the first is presented to us the character of Moses, the 'very meek' man appointed to lead the chosen people out of the land of Egypt, and the 'action'—if so it may be styled—begins in the desert of Zin, where the congregation complain bitterly of the lack of water. Moses and Aaron are directed to 'speak to' the rock to bring forth water, and Moses in his anger speaks 'unadvisedly' to his rebellious followers, and smites the rock, thus incurring the wrath of the Lord—because, as we are given to understand, he showed a lack of complete faith in not following the letter of the command, and also, perhaps, because he 'spake unadvisedly' in addressing the people.

In the second part of the oratorio the real reason for God's displeasure is plainly stated to be the lack of belief which underlay the conduct of

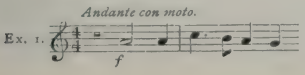
Moses and Aaron, and their punishment is declared: they shall not enter the Promised Land. This sentence they receive in contrition and humility, and Moses, warned of his approaching death, is inspired with what is known as 'The Song of Moses,' which he teaches to the children of Israel: 'Give ear, O ye heavens, and I will speak: Hear, O earth, the words of my mouth,' &c.

In the concluding part Moses ascends Mount Abarim, whence he beholds the land he may not enter, and where he is 'gathered unto his people.' He accepts his lot in the spirit to be expected from one who, as we have already been told, was 'very meek, above all the men which were upon the face of the earth,' and gives expression to his trust in the wisdom and mercy of the Lord, to Whose keeping he commits his flock. The death of Moses, his burial in some remote valley of Moab, and the lamentation of the People of Israel over their leader, are narrated, and the oratorio ends with a chorus eulogising Moses, and calling upon the Israelites to devote themselves to the Lord, Who will bring them over Jordan to possess the Promised Land.

In setting this to music, Saint-Saëns would seem, whether consciously or not, to have borne in mind the traditions of oratorio which are dear to English people. Save in the broadest sense he has not attempted to make a connected drama of his work, but has regarded it as a mixture of narrative, drama, and reflections, the one merging insensibly into the other. And he has to some degree gone behind modern, or, at least, recent usage, in arranging his music into more or less distinct divisions of choruses, quartets, airs, recitatives, and so forth: not, of course, in the water-tight compartments of Handel's time, but in the more connected style of Spohr and later composers. At this time criticism, whether favourable or otherwise, must of course be strictly avoided, but it is a mere matter of description to point out that choral Societies will in all probability welcome a work which gives the choir greater prominence than is usually the case nowadays, for many of the choruses are well-developed examples of the old contrapuntal type that, for this purpose, is hard to beat. One other assertion may be made with safety—partly from a reading of the vocal score, partly from one's knowledge of the composer—that the music is throughout practicable and effective. As Saint-Saëns has been at some pains to abjure the tendency to Wagnerism which patriotic Frenchmen so deplored in his earlier works, it is not surprising if we find hardly any trace of a systematic use of leading themes. Possibly a closer acquaintance may bring to light other examples, but so far there do not seem to be many cases in which a subject is transferred from one movement to another.

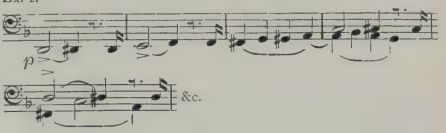
One instance of this occurs in the first two bars of the Prelude, a well-developed and independent piece, covering nine pages of the score. It is this short, emphatic phrase:

Ex. 1. *Andante con moto.*



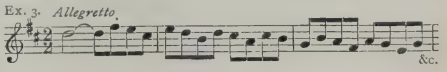
which we shall meet again, in slightly varied form, as the opening line of a chorale sung by the Israelites on the death of Moses. In this place it initiates a dignified introductory movement of twenty-five bars, which leads to the fugal treatment of a chromatic subject that recalls an episode in the introduction to 'Samson et Dalila,' where a similar orchestral figure accompanies the chorus. Here it assumes this form:

Ex. 2.



As it is developed, the effect is enhanced by a semiquaver figure of accompaniment, and a gradual climax leads to an impressive culmination, in which the opening phrase already quoted (No. 1) reappears. Then the character of the music changes; the tempo is quickened to Allegretto, and we have a passage based on a figure which must be quoted, since its use later on suggests that it is meant to connote the land 'flowing with milk and honey':

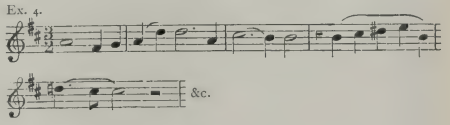
Ex. 3. *Allegretto.*



It may therefore be convenient to refer to it hereafter as the 'Promised Land' figure.

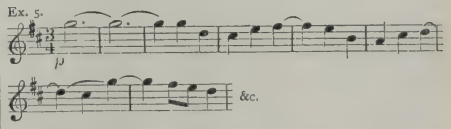
It brings in its course an alteration of the measure from $\frac{2}{2}$ to $\frac{3}{2}$, and presently some new melodic phrases are introduced:

Ex. 4.



and lead to the concluding section of the Prelude, beginning thus:

Ex. 5.

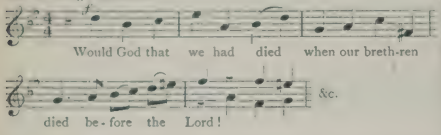


In the continuation of this the Prelude soon comes to a tranquil ending.

A considerable proportion of the choruses in the oratorio are for a double choir (each choir of four voices), and the opening one, 'Now the man Moses was very meek,' is after this pattern. The two choirs are at first used responsively, and without accompaniment, save an occasional chord from the organ, and when the orchestra enters it introduces (at the words, 'And will bring them unto a land') the figure of accompaniment which we recognize as the 'Promised Land' theme (No. 3). Its gracious character is now explained by its association with the familiar words,

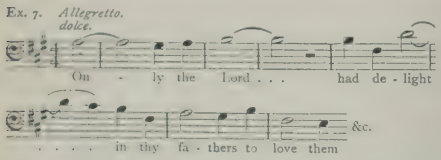
'flowing with milk and honey,' upon which the composer dwells until, breaking off suddenly, the tenor soloist, in a recitative, tells how the people rebelled against their leaders. Their complaint is embodied in a dramatic four-part chorus, based on a theme treated in imitation, the sopranos leading off:

Ex. 6. *Allegro animato.*



This is developed with great energy, and towards the close is combined with a chromatic phrase, and is heard in inversion. The excitement abates, and after a few bars for the orchestra, based on the original theme, the chorus ends in a mood of quiet despair. Then the tenor takes up the narrative again, which is this time shared by the contralto, and their recitative brings us to the first appearance of Moses, whose speech to the people is heralded by two weighty phrases terminating in cadenza-like passages for the cor anglais and the clarinet respectively. His opening words are set as recitative, after which the music of his solo assumes a more formal guise, though his phrases are still somewhat declamatory in character. After his momentary outburst, a quieter vein sets in:

Ex. 7. *Allegretto. dolce.*



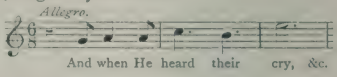
and this, notwithstanding one rather strenuous passage, remains the mood of this short solo, which in its general character recalls the Mendelssohnian 'Arioso.'

The tenor recitative, telling how Moses struck the rock, is accompanied by chromatic passages depicting the gushing forth of the water, and these continue whilst the double choir take up the story in short responsive phrases. The concluding section of the first part is by way of reflection on the story, so far as it as been unfolded, and takes the form of an extended trio (soprano, contralto, and tenor) and double choir. The contralto begins with broad lyrical phrases, to a repeated figure of accompaniment, which give way to a more abrupt dramatic style at the words, 'Behold, he smote the rock!' This is illustrated in the orchestra by a graphic figure for the trombones:

of which considerable use is made both now and later on, when reference is made to the act of Moses in striking, instead of speaking to, the rock. In this sense, indeed, it almost rises to the importance of a leading motive.

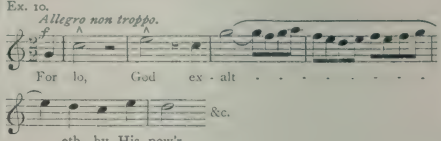
The choir take up the words referred to in similar detached phrases, and develop the idea at some length. Then the soprano soloist, followed by the tenor, enter, their phrases being echoed by the choir in the same fashion, and this is succeeded by a short ensemble for the three voices, begun by the tenor:

Ex. 9. *Allegro.*



A new section is opened by the soprano soloist with a phrase which reminds us of the affinity with the 18th-century composers that Saint-Saëns now and again betrays in his music:

Ex. 10. *Allegro non troppo.*

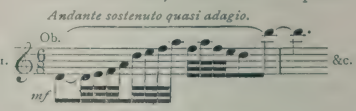


As before, the soloists' words and musical phrases are echoed by the double choir, and a grave figure of accompaniment assists in the climax now worked up, leading to the vigorous responsive chorus, Molto allegro, which ends Part I.

The twelve introductory bars for orchestra, with which the Second Part begins, are based upon the phrase with which the Prelude opened (No. 1). A short contralto recitative, accompanied by the organ, tells of the punishment of Moses and Aaron for their unbelief, and leads to a duet (tenor and baritone) for these two protagonists in the drama. An introduction of nine bars is based on a fanciful figure given out by the oboe, which, as it recurs in the course of the duet, deserves to be quoted:

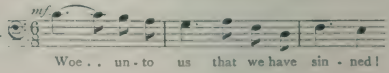
Andante sostenuto quasi adagio.

Ex. 11.



Then the baritone (Moses) enters:

Ex. 12.

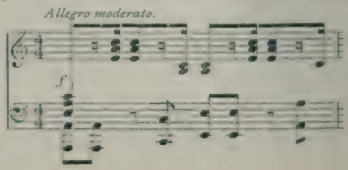


A quickening of the time, and a flowing semiquaver accompaniment, mark the words 'Turn to us again, O Lord,' and are continued during a section which modulates into E minor, after which the original key and subjects are resumed.

Next comes a quartet for the four solo voices, 'Who knoweth the power of Thine anger?' Character is given to it by an insistent figure of accompaniment, which is almost continuous throughout the movement:

Allegro moderato.

Ex. 13.



Here will be noted in the bass an insistent recurrence of the trombone figure already pointed out (No. 8). The above quotation (No. 13) is the first bar of the introduction, which soon modulates into F minor, the main key of the quartet, the lines of which are not so complex as to need any guide for their appreciation.

We now have an important double chorus *a cappella*—that is, unaccompanied—an interesting specimen of the composer's skill in contrapuntal choral writing. The choirs are used in many ways, but chiefly in responsive phrases, of which the first may be quoted:

Ex. 14.
CHORUS I. *Allegretto.*
p dolce.

The Lord will not al - ways chide, nei - ther

p dolce.

CHORUS II.

The Lord will not al - ways

keep His an - ger for ev - er

&c.

chide,

A second section is in the key of B flat, in $\frac{4}{4}$ measure, and in rather quicker time: Allegro non troppo, semiquaver divisions enlivening the effect; the chorus ends with a resumption of the style of the former section: 'Give thanks, then, unto the Lord.'

In a recitative accompanied by a continuous semiquaver figure, the contralto soloist tells how Moses, before his death, is bidden to write down a song, and teach it to the children of Israel. 'The Song of Moses,' as it is styled, is then (after a short introductory declamatory passage, interspersed with arpeggios for the harps) sung by the baritone soloist, the choir repeating each section in turn after him, and finally singing the whole of the song without his prompting. The opening phrase will suffice to indicate the character of this melody, which has the swing of a folk-song together with some measure of Semitic character:

Ex. 15. *Allegro pomposo.*

f

My speech shall dis - til as the dew, as rain up -

&c.

- on the ten - der herb,

It is accompanied throughout by running crotchets.

Without further preface than a chord, the tenor soloist begins the Third Part with a recitative, accompanied by the organ. Then the contralto follows, and we are told how Moses ascends the mount from which he regards the Promised Land that he himself may not tread, and at the words 'The Lord shewed him all the land,' we shall recognise the reappearance in the orchestra of the 'Promised Land' figure (No. 3). The soloist's words are echoed by the choir, and after another short solo for the tenor, we have the last words of Moses, submitting himself to God's judgment; a solo opening thus:

Ex. 16. *Andantino.*
p espressivo.

Well hast Thou dealt with Thy ser - vant, O Lord, I

know that Thy judg - ments are right.

As he 'lifts up his eyes unto the hills' there is a recurrence of the 'Promised Land' figure (No. 3) in the accompaniment. Then there is a change to Allegro non troppo, $\frac{2}{2}$, and the solo ends in a mood of restful confidence with a concluding Allegro moderato:

Ex. 17. *Allegro moderato.*

p

He That keep - eth Is - ra - el, shall

nei - ther slum - ber nor sleep, . . &c.

In a solemn recitative, intoned on three descending semitones, the tenor tells of Moses's death, and to an insistent, dirge-like, one-bar phrase in the orchestra, of the mourning of the Israelites, whose lamentations are expressed in a short unaccompanied chorale, based on the opening theme of the Prelude (No. 1).

Then we come to the final movement, in which both quartet and choir are concerned. It opens with a long pedal, first on G, the subdominant of the key in which the Finale is cast, on which the voices of the quartet build up a sort of exordium. Then the pedal note changes to the dominant, and the double choir enters with a phrase treated imitatively:

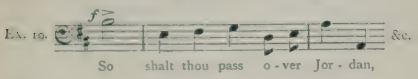
Ex. 18. *Alla breve.*

f

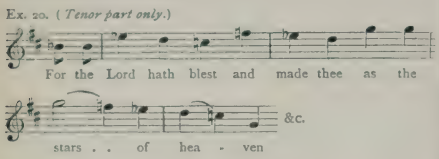
God led His peo - ple like a flock, &c.

The same rhythm continues throughout some responsive phrases for the two choirs, which lead to the main section of the Finale, which in its first phrases is treated antiphonally, the second choir singing to solid harmonies 'And now O Israel, what requireth the Lord of thee?' to which the first choir responds, 'To fear the Lord thy God, to walk in all His ways,' and so on. Here, by the way, we shall notice in the orchestra the chromatic theme of the fugue in the Prelude (No. 2)

As the music grows in animation, we have a more imitative style of counterpoint in the voice-parts, as with this phrase, started by the basses:



And, again, in another episode:



The voices of the solo quartet appear again in sustained phrases that are contrasted with the emphatic chords sung by the choir (now concentrated into one four-part body), and the oratorio ends in a spirit of brilliant jubilation.

Herbert Thompson.

MORE HARMONIES OF SCRIABINE.

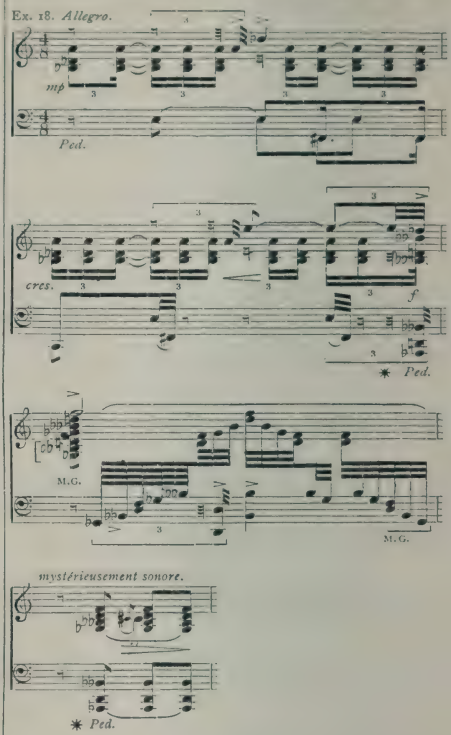
(Continued from page 443.)

By G. H. Clutsam.

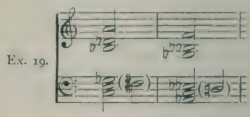
This preliminary statement of a curious effect, which Scriabine afterwards persists in with unvarying deliberation, becomes an essential in his harmonic methods throughout each of the Sonatas under discussion, and is exemplified to the extreme in the seventh. When we perceive how foreign are all these combinations of sound to anything that has previously been attempted in experiments with harmony, based functionally as they are on a chord that is recognised by all theorists—the dominant thirteenth—we realise that the perception of the ear has not by any means yet been tested to the full even in its complete realisation of the possibilities of every-day chords.

What Debussy did with the dominant major ninth, using a flattened and sharpened fifth in conjunction, so Scriabine does with its natural extension, the thirteenth with flattened fifth and ninth. Actually the test on the ear is the proper appreciation of the chord in inversion. Debussy's ninth submits to inversion in any shape or form without making any call on the ear beyond its digestion as an entity. With Scriabine's thirteenth every varied position of its contents arouses the impression that any logical analysis is easily to be defied.

An explanation of Ex. 17 (in the previous article), where the thirteenth appears entirely to have gone astray, can be referred to the consideration of the seventh Sonata, which is a complete exposition of one chord, without the aid of passing notes, suspensions, anticipations, or any of the customary variations that enable us to give the ordinary chords at our disposal such a wealth of effective treatment, and in its nature is primitive and fundamental. The four opening bars are a complete revelation of the entire harmonic content:



Here we have two thirteenths in the form indicated above, with the roots C and A♭ forming a stable foundation:

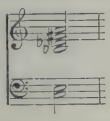


The final chord of the second bar is curious. It is the one attempt, with the C♯ in the fourth bar (similarly repeated in the course of the work), to suggest the addition of the missing constituent of the combination, the eleventh; and in its tentative use Scriabine hints, as I have previously suggested, at some future adoption of its weird possibilities. Compare also the three notes of Ex. 18, on which rests the chord in the fourth bar, with the basis of Ex. 17. This distribution of the root, flattened fifth, and minor ninth is a feature prominent throughout the work.

It will also be noticeable that in the matter of notation Scriabine invariably treats the flattened fifth as an augmented fourth, but if we accept this interval there is a hopelessness in any theoretical explanation that scarcely justifies his preference.

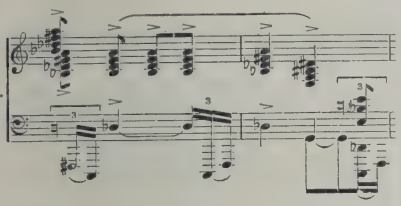
His consistency in this direction also renders it somewhat difficult to read his music with facility, especially as these augmented fourths are constantly recurring as bases of his chord structure. One of the principal forms of his distribution of the thirteenth in the seventh Sonata is the following, taking the root as C:

Ex. 20.



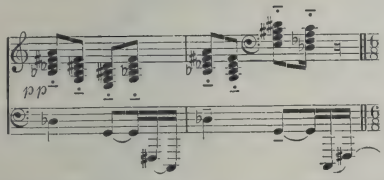
and a simple form of its use in sequence appears early in the work:

Ex. 21.



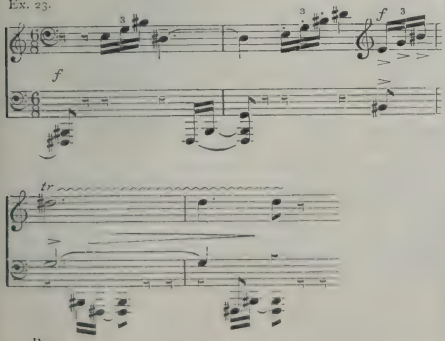
and further:

Ex. 22.



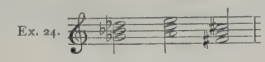
Here and throughout it will be noticed, curiously enough, considering its innate respectability, it is the thirteenth itself that provides the pungent element of discord, although it can take on considerable vitality and suggestiveness when treated in the manner that immediately follows the preceding example. Following a method of procedure that is frequent in the work, the root C is suddenly transferred to its flattened dominant, or, as Scriabine has it, the F♯:

Ex. 23.



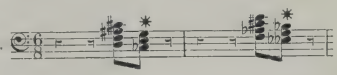
Such a passage assumes in its character the existence of a major tonic chord. Indeed, it may have been remarked by the hyper-analytically disposed, that Scriabine's chord holds in its contents a major and two minor triads. In Ex. 20, for instance, we find:

Ex. 24.



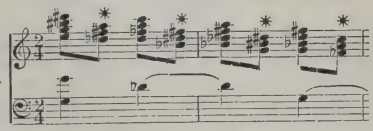
and full play of these constituents is allowed in passages similar to the following:

Ex. 25.



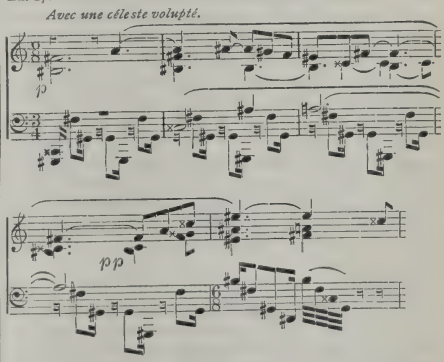
or:

Ex. 26.



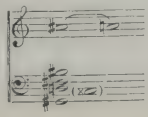
In the principal melodic phrase of the Sonata, representing in all its aspects a second subject, the general aural disturbance is much reduced by the elimination of the sheerly discordant (as we understand it) constituents of the chord:

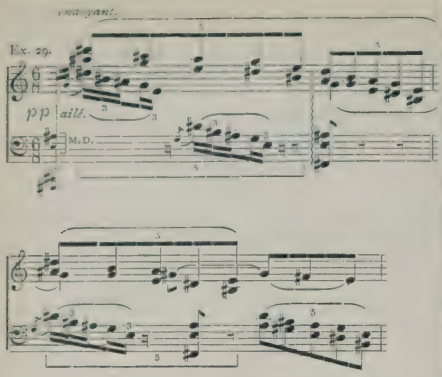
Ex. 27.



Here we have in a clear and common form some interplay between the minor and major ninth on the root G♯ (Ex. 28), and the surprise in the last bar of an inversion of a perfect thirteenth with the *major* fifth, in its simplest distribution, that is without the eleventh. A variation or, rather, elaboration of this second subject (Ex. 27) a note lower is practically a complete exemplification in its happiest dispensation of Scriabine's contribution to the colour-scheme of music:

Ex. 28.





An addition to the composer's ordinary material, after all, is the utmost that can be claimed for Scriabine's innovation. As a matter of fact, if all the curious combinations of sound giving these sonatas a special and individual significance were reduced to their lowest common denominator (not by any means a difficult task), the musical spirit that evolved them would be shorn considerably of its distinction, and we would easily be enabled to gauge the depth of its importance.

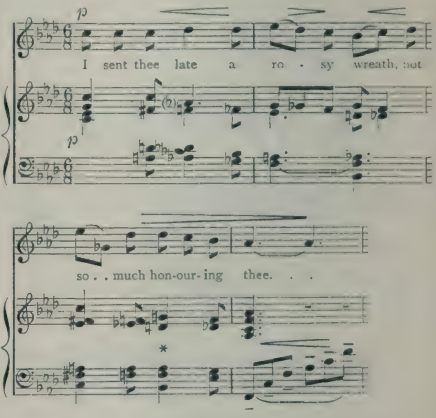
Music has arrived at a stage of development when working creative artists only attain some sort of recognition when they are most successful in concealing the tools of their workshop. Historical achievements provide no criteria for a healthy emulation, or even a healthy emotional appreciation. They are too well understood. To the inquiring, highly-strung, young, present-day minds, the splendid past, in the matter of fragrance, suggests nothing better than a beautiful bouquet of wax flowers, carefully cherished under glass. They are probably wrong, but the environment of their age assists the illusion, and all appeals to a sense of artistic proportion fall on unheeding ears.

When the wealth of harmonic innovations introduced by experimenters of the type of Scriabine and many of the wonderful workers in the field of musical development that have preceded him during the last decade or two are assimilated in a perfect whole, the musical genius we are all waiting for will make his appearance. But in anticipating the arrival of the man who will necessarily forget his medium for his matter, it is reasonable to pay due recognition to those pioneers who are busy clearing the path, even if their exhausting efforts are only confined to one little and particular corner of the way.

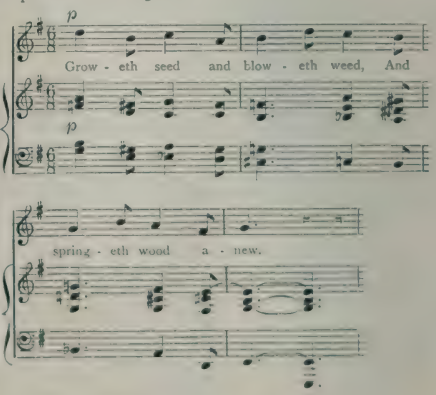
A novel choral festival will be held at the Crystal Palace on August 30. A National Brotherhood Fête, organized by the London Federation of Brotherhoods and kindred Societies, includes a concert to be given by a male-voice choir, numbering several thousands, and there will be choral and band competitions.

Occasional Notes.

It is gratifying to know that certain Continental composers have no monopoly in the manufacture of weird and unconventional harmonies. We have our Cyril Scott, who can hold his own in this field against the world. The most striking examples of his peculiar talent that we have come across lately are to be found in his 'Old songs in new guise' (Elkin & Co.). Here we have a tune we used to like, namely, 'Drink to me only with thine eyes,' and there is no mistake about the new guise. The setting, so far as the tune is concerned, is in the key of A flat, but we evade stating the key of the accompaniment. See how the great Scott paints the lily!



The G flat is used presumably because it would be too, too harsh to have the correct A flat in the melody against the A natural in the accompaniment. Yet it might have been possible to condescend to retain the A flat and alter the accompaniment. We timidly suggest that the A natural in the bass at * may be a misprint for A flat. We are not sure that we have selected the most moving bars as examples. Another, and perhaps more striking example of the composer's treatment is that to which the ancient round, 'Summer is acumen in' (we quote as printed) is subjected. See how the 20th century improves on the 13th!



Is this the limit?

A choral Festival, held on July 3 in the romantically situated Harlech Castle, North Wales, deserves special notice because it goes far to redeem the character of Welsh choralists who are supposed by some persons only to take interest in competing for large money-prizes, and do not seize the true educational spirit of the competitive idea. There is that ignoble side of Eisteddfodau, but it is not nearly so prevalent in Wales as some hasty generalisations would induce us to believe. At the Festival referred to there were over 2,000 singers, and there were no competitions and no prizes. The morning and afternoon sessions were devoted to combined singing of Welsh hymn-tunes and anthems, and individual choirs came forward and each sang part-songs and choruses. The evening concert consisted of a performance of one of the best of Welsh sacred cantatas, 'Gweddi Habacuc' (Habakkuk's prayer), by J. Ambrose Lloyd—father of Mr. C. Francis Lloyd, of Newcastle, who scored the work for orchestra—followed by Parts 1 and 2 of Haydn's 'Creation.' An efficient orchestra was provided, and the soloists were Miss Sybil Vane, Mr. Cynlais Gibbs, and Mr. Richard Evans. The place was packed, and the singing was thrilling. The choir was a great instrument entirely under control of the conductor, Mr. Harry Evans. All this was accomplished without a combined rehearsal. There had been months of hard preparatory work, and the singers knew the music thoroughly and revelled in the performance. All the singers paid their own expenses and, as we have said, there was no prospect of monetary reward. Floreat Cambria!

In connection with the first performance of 'The Promised Land,' the new oratorio by Saint-Saëns, at the forthcoming Gloucester Festival, it will be of interest to state, on the authority of Dr. A. Herbert Brewer, that this will be the first occasion on which an important novelty from the pen of a foreign composer has ever been produced at one of the Festivals of the Three Choirs during the whole 190 years of their existence. We can only say that it is high time such a record was broken, and congratulate the Gloucester Stewards accordingly upon breaking it with so much éclat. The work itself, which is just published in vocal score by Messrs. Novello & Co., boasts other records. It is the first oratorio on classical lines that Dr. Camille Saint-Saëns has written during his long and distinguished career—for his early Biblical drama 'Le Déluge' was more in the nature of incidental music to a stage play than pure oratorio; and it is also the first work that he has composed as the direct setting of an English text.

It is evident from what may be called the earlier history of 'The Promised Land' that the subject of Moses has always had a peculiar fascination for Dr. Saint-Saëns. More than thirty years ago he asked his present librettist, Mr. Hermann Klein, to arrange the Biblical text for an oratorio to be called 'The Death of Moses,' to occupy an entire concert programme. This was done, and the composer was on the point of setting it to music when he learned that Rubinstein was bringing out an opera on the same subject. He forthwith abandoned the idea, and no more was thought of it until last summer. Mr. Klein then showed him an abbreviated version of the Mosaic narrative, dealing more especially with the incidents that led to the great Hebrew leader being denied permission to enter the Promised Land. This the French master at once accepted, despite his previous decision not to undertake the writing of another important work at his advanced age. He completed it (orchestration and all) in less than six months from the time it was begun, and is now looking forward with the utmost eagerness to the pleasure of conducting it in September at the Gloucester Festival.

Lovers of Thomas Hardy will regret to learn that an interesting character has passed away in the person of Harry Bailey, one of the typical Wessex folk who bulk so largely in Hardy's novels. He formed one of a group of Dorset fiddlers and figured in many of Hardy's works. He died at the age of seventy-seven in Whetstone's Almshouse, Dorset. This event reminds us that Hardy has always taken an interest in the music and dance of the country-side. There is 'Shepherd Fennel's dance' in 'Wessex tales,' and doubtless many remember the description of the village curate who sol-faed 'Onward, Christian soldiers.'

The Queen's Hall Promenade Concerts, given by the Queen's Hall Orchestra, under Sir Henry Wood, begin on August 16 and take place on every week-day evening until October 25. The general plan differs in no way from that of previous years. Mondays will be Wagner nights; Wednesday programmes will contain symphonies other than Beethoven's; Fridays will be Bach-Mozart-Beethoven nights; Beethoven's Symphonies will be given in order, the choral portion of the ninth being omitted and the C minor being repeated on the last Friday; Tuesdays, Thursdays and Saturdays will be 'popular' nights. Fifty-four vocalists and thirty-three solo instrumentalists have been engaged.

To estimate the comparative interest of the season's programme one turns to the works that are new to London, which are as follows:

*'Shepherd's Hey,' arranged for orchestra *Percy Grainger*
Fantasia on two popular Angevin Airs ... *Lekeu*
†Tone-poems, 'Twilight of the year' and 'Paradise Birds' ... ... *Cyril Scott*
Pianoforte Concerto in F minor ... ... *Glazounov*
Suite, 'The Wasps' ... ... *Vaughan-Williams*
Suite, 'L'oiseau de feu' ... ... *Stravinsky*
Suite, 'Siciliana' ... ... *Marinizzi*
*Variations on a Chinese theme *Eugene Goossens, jnr.*
†Prelude, 'The king's threshold' *Thomas F. Dunhill*
Preludes to Acts 4 and 5 of 'Othello' *Harry A. Keyser*
Suite, 'Le bal de Beatrice d'Este' ... *Reynaldo Hahn*
†Sketch for orchestra, 'Tamineh' ... *Blair Fairchild*
'Iberia'... ... ... *Debussy*
†Two orchestral sketches, 'Pensive twilight' and 'The dance of the wild Irravel' *Arnold Bax*
Valse nobles et sentimentales... ... ... *Ravel*
†Violoncello concerto ... ... *Dorlay*
Introduction and dance from 'King Harlequin' ... ... *G. H. Clutsam*
Overture, 'Dr. Merryheart' ... ... *Havergal Brian*
Aria from 'The sunken bell' ... ... *Zoellner*
†Andante for wind instruments by Mozart, arranged by *Percy Pitt*
Suite for orchestra ... ... *Dohnànyi*
†Idyll ... ... *Eric Coates*
Hymn to the rising sun ... ... *Richard Mandl*
†Aria for strings ... ... *Percy Pitt*
Ballade for pianoforte and orchestra .. *Fauré*

*Conducted by the Composer. † First performance.

It is also announced that an Aria, 'Hört doch der sanften Flöten Chor,' for soprano, with obbligato of three flutes, from Bach's Birthday Cantata of August 3, will be given for the first time in England. In respect of unfamiliar music, it will be seen that the season is to be exceptionally fruitful.

British music occupies practically one-eighth of the season's programme. Apart from the production of new works, its principal contributions to these concerts

are performances of Dr. Ethel Smyth's Overture to 'The Wreckers' on August 21, Mr. Julius Harrison's Variations on 'Down among the dead men' on August 28, Mr. Frank Bridge's Suite 'The Sea' on September 23, Mr. Ernest Austin's Variations on 'The Vicar of Bray' on October 9—these conducted by their composers—Mr. Hamilton Harty's 'Comedy-Overture,' Elgar's 'Enigma Variations' and first 'Wand of Youth' Suite, and frequent performances of Balfour Gardiner's 'Shepherd Fennel's dance' and works by Percy Grainger.

Tchaikovsky's 'Pathetic' Symphony is to be done once, and his fourth and fifth Symphonies not at all! Other interesting omissions are Brahms's third Symphony—the first, second, and fourth are included—Mozart's 'Jupiter' Symphony and Schubert's 'Unfinished.' Strauss is represented by 'Don Juan,' 'Tod und Verklärung,' 'Till Eulenspiegel' (twice), 'Don Quixote' (twice), 'Ein Heldenleben,' 'Sinfonia Domestica,' the closing scene from 'Salomé,' and excerpts from 'Feuersnot' and 'Der Rosenkavalier. On October 3 will be heard Sir Henry Wood's arrangement of Vitali's famous Chaconne for violin as an orchestral piece. The most popular composer is, of course, Wagner, with his ten special programmes. His name occurs one hundred and sixteen times. Others of the world's leading composers are drawn upon as follows: Beethoven, forty-one performances; Bach and Tchaikovsky, twenty-four; Saint-Saëns, twenty; Dvorák, seventeen; Mozart, Mendelssohn, and Brahms, sixteen; Liszt and Strauss, twelve; Weber and Berlioz, eleven; Handel, Schubert, Grieg, and Elgar, ten. The prices of season tickets are as before: one guinea for the promenade, three guineas for the balcony, four-and-a-half and five guineas for the grand circle.

'THE GIRL I LEFT BEHIND ME': THE ENGLISH POINT OF VIEW.

By Frank Kidson.

In an article contributed by Dr. Grattan Flood to the May number of the *Musical Times*, strangely enough entitled 'Fresh lights on Old English Airs,' seeing the purport of it is to show that the air dealt with is *not* English, my published remarks upon the song and tune 'The girl I left behind me' are quoted and misquoted.

In justice to myself I must first clear the ground by repudiating statements which the article attributes to me. For example, neither in Grove's Dictionary nor elsewhere do I say that 'the earliest appearance in print of the tune under the title "Brighton Camp" is in *The Gentleman's Amusement*, *circa* 1810,' nor do I 'add' that 'the earliest printed version of "The girl I left behind me" is in a MS. book *circa* 1815.' I certainly do disclaim the Irish bull that makes the earliest printed version appear in a manuscript book! My *real* words which the article so unjustly misquotes are these: 'Original printed copies of the air appear under the title "Brighton Camp," and these not before the early years of the 19th century. One occurs in *The Gentleman's Amusement*, Book III., an oblong volume published by J. Balls, London, about 1810. In a manuscript *circa* 1815 in the writer's library, the air, without words, bears the better known name. The earliest copy of the words known to the writer is in a manuscript collection of songs bearing the date 1797 and apparently written down about that year' ('English Songs of the Georgian Period,' p. 339). In Grove's Dictionary (vol. v., p. 642) I say: 'The tune cannot be traced back to a printed copy earlier than the end of the 18th century, but there seems every likelihood that it has been traditionally current as a military marching air. Chappell, in "Popular Music," refers to a manuscript copy formerly in possession of Dr. Rimbault, in date about 1770; he fixes the date of the song as about 1758. The earliest copy of the words the present writer has seen is in his own library in a manuscript collection dated 1797 and undoubtedly written in that or a previous year . . . Under the title "Brighton Camp," the tune is found in *The Gentleman's Amusement*, *circa* 1810, and elsewhere, and under "The girl I left behind me" in a MS. music book in the writer's possession, *circa* 1815.' It will be noticed by these extracts that I do not fix the 'earliest appearance' at any date, neither do I 'of course' 'endeavour to uphold Chappell's view' beyond that I, with Chappell, who has a great many able judges on his side, fail to see any Irish characteristics in the melody.

I submit that the article by Dr. Grattan Flood has let in no further 'light' on the subject, and that the whole question rests where it did. It was Mr. W. J. Lawrence who, in the *Musical Antiquary* of October, 1911, first made public the fact that the song and tune as 'The girl I left behind me,' appeared in *Exshaw's Magazine* for September, 1794. Although Dr. Grattan Flood says that its appearance in a Dublin magazine 'points more definitely to an Irish origin than anything yet discovered, and corroborates the Irish ascription,' yet on examination of the list that Mr. W. J. Lawrence gives of the musical contents of *Exshaw's Magazine* from 1743 to 1794, it will be seen that, with a very few exceptions, the whole are merely reprints of current English songs sung at the Public Gardens and elsewhere. Also it is a fact that of the fifteen musical items which are used in the *Magazine* for 1794, besides a few dances, chiefly Scottish, the rest are songs by Dibdin, one by Shield, 'Richer's hornpipe,' and 'The girl I left behind me.'

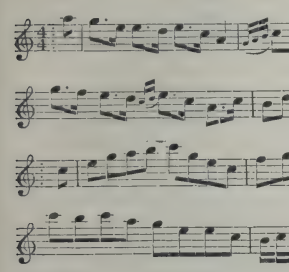
Dr. Grattan Flood makes one statement which may be remarked upon: 'The fact is that the tune was known in Ireland in 1780 under the Irish name of "An Spailpin Fanach," and it has all the well-known characteristics of an Irish air. Furthermore, the English song of "The girl I left behind me" was of Irish provenance and written by an Irishman about the year 1792, or perhaps earlier.'

It will strike any reader that herein lies the crux of the matter. Dr. Grattan Flood occupies a whole page of the *Musical Times* in discussing side-issues instead of at once producing documentary proof of this sweeping assertion, which is valueless unless supported by such evidence. If the words were 'written by an Irishman,' who was the Irishman? And if the tune to Irish words was current in Ireland in 1780, what proof can Dr. Grattan Flood furnish of this? Until both these questions are answered, with satisfactory proof adduced, the whole thing remains as before. I may add that the mere fact of a different tune appearing in Cahusac's dances for 1794, under the title 'Brighton Camp,' has little or no bearing upon the matter. It indicates either that a country dance tune has been named after the Camp and independently of the song, or that its title has been given in error. It is a fact that in the same publisher's 'The Modern Harp and English Guitar Preceptor,' which was certainly issued in 1801 or 1802, the tune 'Brighton Camp' is present, and this in the well-known version, 'The girl I left behind me,' while a specimen of Cahusac's misnaming is also existent in the fact that the popular 'Rising of the lark' is given

the title 'Nos Galen,' thus confusing two well-known Welsh airs. The version of 'Brighton Camp,' as given here by Cahusac, is exactly the same as that which appears some years later in *The Gentleman's Amusement*, and which is reproduced by me in 'Songs of the Georgian Period.' Its curious variation from the commonly known version of 'The girl I left behind me' is noteworthy, and as a 'fresh light' it is here subjoined :

'BRIGHTON CAMP.'

(From Cahusac's 'Modern Harp and English Guitar Preceptor, *circa* 1801-02.)



MADAME YVETTE GUILBERT: IMPRESSIONS AND OPINIONS.

By Gerald Cumberland.

Economy in art is the last lesson to be learned by even our greatest singers. They waste their powers in every direction: in effort, gesture, expression, tone, and dramatic force, they make poor bargains, giving a great deal for a very small return. One constantly hears huge vocal organs being used with a reckless prodigality that is amazing; they make so much noise, indeed, that one cannot hear what they say. 'Big voice, little brain,' is a saying that is true uncomfortably often. Certainly the most intelligent, the most impressive, and the greatest singers in the world are those whose voices cannot compare for one moment with the magnificent organs of Madame Melba and Signor Caruso.

Madame Yvette Guilbert's voice is almost negligible. Its 'quality' is ordinary; its volume is small. In its highest register, it is thin and almost unpleasantly plaintive. Indeed, in the throat of an ordinary person, it would scarcely be a voice at all; certainly it would never be a voice that could command the attention of Europe. But the voice is only a medium of expression: it is not the voice that sings, but the brain behind it. Just as a great sculptor can fashion a fine work of art out of the crudest clay, so can a great interpretative artist make a song real and vivid and beautiful with a quite ordinary and insignificant voice.

From the technical point of view, Madame Guilbert's voice is not insignificant. For many years it has undergone the severest discipline, so that now it can at a moment's notice adapt itself to the finest shades of feeling, and can suggest the most remote and hidden emotions. There is nothing beyond its power. Not even Caruso, booming luxuriously his high A's, can suggest greater sensuous passion than Guilbert with her thin, strident voice. Caruso says more than he means; Guilbert says less than she feels, and, leaving something to the imagination of her listeners, overpowers them with their own power to collaborate with her. It is this power to compel an audience into unconscious collaboration that separates the singer of genius from him who has only talent.

In every art, of course, it is personality that, in the last resort, counts most of all. Every man has a combination of certain qualities and defects which differentiate him from all his fellows; it is the sum of these qualities and defects, combined with his outward appearance, his voice, manner, &c., that we call personality. Now, the interpretative artist is known from the rest of us by his quickness to respond to internal and external impressions; his intelligence is greedy, his imagination fluid, his nervous organism extraordinarily sensitive. He gives himself to his public continuously, and it is those artists who have the most to give that make the deepest and most permanent impression. Madame Guilbert's æsthetic nature is extraordinarily rich, and her mind is of a peculiarly intuitive type that makes it possible for her to understand human nature in its most diverse and contradictory manifestations. Most of us have only a limited understanding of people; that is to say, we can understand only those persons who are most like ourselves. Guilbert, it would seem, understands everybody; most of all, she understands herself. When you hear her sing one of the impudent, broad 'Chansons populaires' that she herself has collected and edited, you tell yourself that the thing is so wonderfully done that it would be impossible for her to do anything else. 'This,' you say, 'is palpably her own particular *genre;* she does this so magnificently because she is like this herself.' Ten minutes later, however, she gives you a selection of 'Légendes Dorées,' in which scenes from the life of Jesus Christ are pictured with supreme pathos. What infinite pity is there in her gestures, in her voice, and in her facial expression! What deep humanity and understanding! 'This woman,' you say, 'has lived entirely in the past; she has occupied herself wholly with sacred subjects.' But again you are mistaken, for she sings to you a number of 'Chansons Pompadour,' a group of 'Jolies Chansons de France,' and a selection of 'Chansons du XVIIIème Siècle.' She belongs to no country and to no time; her imagination embraces all countries and all ages. Whatever she sings is done supremely well. It is impossible to perceive in what way anything could be bettered; impossible to imagine anything more real and vivid; impossible to withhold from her the last word of admiration.

In writing to me a few weeks ago, Madame Guilbert declared that she had given her whole life to her art, and that she never took a holiday. She works incessantly, both at life and at art: that is to say, she studies the world with the same assiduity and enthusiasm as she employs in her study of the means of expressing the world. One cannot have great art without a rich and generous life, and those who cloister themselves in the past can give us nothing of the present. It must not be imagined from what I have written that Guilbert does not know the value of restraint; all things considered, she is, perhaps, the most restrained of all our great artists. Never for a moment does she tear passion to tatters; rather does she hint and suggest and indicate. There is something Meredithian in the way that she continually eludes the common mind, in the manner in which she constantly evades the obvious. From her, the thing that is ordinary becomes rare, and it is for this reason that she can dare to pourtray people and scenes from which other artists would shrink in dismay. The irresponsible naughtiness of some of her songs becomes sheer beauty, because it is true and typical and yet restrained. She gives us the essence of

emotion rather than its manifestation. Above all, she places implicit trust in your intelligence. She knows very well that you will understand either nothing at all or that you will understand everything.

The three recitals that Madame Guilbert gave at the end of June and at the beginning of July were but meagrely attended. In no capital of Europe does Guilbert receive such scant attention as she does in London. Yet she comes here in the height of the season, is well advertised, and gives us of her best; and of the few hundred who go to see and hear her, half at least are her own countrymen. Why is this? It is, perhaps, because we take her for granted, and having seen her once, believe we have plumbed the depths of her art, and think there is nothing more to learn. But most likely it is because her art is beyond our understanding, and that, after all, we are a nation of Philistines. England was the last civilised country to accept Wagner, to understand Rodin, to appreciate Nietzsche. Ten years hence, when Guilbert's powers are on the wane, we shall begin to discover her, and flatter ourselves on our artistic perceptiveness. But by then this great artist may become tired of courting a public she cannot wholly win, and remain for ever on the further side of the Channel. This would be just punishment for our sins of negligence, for she has been frequently to London, and as frequently she has been praised by the few: which perhaps is her highest reward, for when the English understand a work of art, that work is ruined.

A FINNISH FESTIVAL.

By D. C. Parker.

It is one of the charms of music that a study of it leads us into realms unfrequented and picturesque. The production of 'Boris Godounov' has drawn the attention of the student to all the notable activities of the modern Russian school. The fascinating art of Karsavina has doubtless given to many their introduction to composers like Florent Schmitt. It is by keeping abreast of the times that one is able to maintain an interest in music in all its branches. Popular imagination is fond of associating music with the sun-baked South. To the poetical spirit Italy is the land of song, but this idea is sometimes dispelled by a brief visit to Milan and its neighbourhood. The casual observer is probably obeying a primitive impulse in thus bracketing the sun and the song. In Greece, Italy, and Spain the gods of earth and sky pour their gifts upon men in such profusion that it seems but natural that they should express their joy in a never-ending chorus of praise. The North, with its long winter and forbidding climate, appears at first sight to have nothing to offer against this, but the truth is that it has a life of its own.

These remarks were suggested by the announcement of a Musical Festival at Nyslott, in Finland, to be held from June 30 to July 6. The summer used to be an entirely dead season on the Continent. Opera houses are still closed, and orchestral concerts confined, for the most part, to popular watering-places. But of late Bayreuth has not been the only place where the musician could hear good music. Munich has attractions to offer. Last summer, 'Hänsel und Gretel' was given in the open air. In France the summer movement has become popular, and several prominent musicians, Saint-Saëns and Fauré among them, have taken an interest in the performances. The Finnish Festival of last month was arranged partly because of the success which attended the previous one of 1912. For musicians this year's event would prove doubly interesting, because it was associated with the name of Madame Aïno Ackté, and it offered a unique opportunity of hearing the works of Finnish composers.

The programmes were certainly interesting. The conductor, Oskar Merikanto, is not unknown in London, and on their recent visit the 'Suomen Laulu' included his name in their répertoire. Among the works promised was his opera, in four acts, 'The Death of Eelina,' the principal rôle in which was to be taken by Madame Ackté. Among other features mentioned were a concert in the Cathedral, popular and symphony concerts, a folk evening, and a comprehensive competition for musical Societies in Finland. For those to whom Finland meant merely the popular aspect of Sibelius, this Festival would have great value.

Habitués of Bayreuth know well that half the charm of a visit is derived from the surroundings of that Bavarian village. The beauties of 'Siegfried' and 'Die Meistersinger' are intensified by walking through the country between the performances. To those to whom natural surroundings have an attraction, Finland has much to offer. It must, surely, be an inspiration to be in the land of runes and sagas, the country of the 'Kalevala,' a national epic as full of interest as the 'Iliad,' the 'Chanson de Roland,' or the 'Nibelung' myth. Here, in the midst of a thousand lakes, there is much to enchant the intelligent traveller. And that which was formerly a battleground for Slav and Scandinavian is now a country populated by a people with a passion for modern culture. Nyslott itself, with its ancient castle, has been called the Venice of the North. Those who visited it doubtless found that by their pilgrimage they learned much of modern Finnish music and saw some of the finest scenery in the north of Europe. And others who are interested in such things will probably take care that they do not miss a future opportunity of witnessing this northern music-making.

Church and Organ Music.

The new organ built for the Town Hall, Rochdale, by Messrs. Binns, of Leeds, was opened on July 9. On the following day Mr. Herbert Walton gave a recital. Below we give the specification of the instrument:

Great Organ.

	Ft.	Pipes.		Ft.	Pipes.
Double Open Diapason	16	61	Octave	4	61
Large Open Diapason	8	61	Octave Quint ..	2⅔	61
Medium Open Diapason	8	61	Super Octave ..	2	61
Small Open Diapason..	8	61	Full Mixture ..	3 Rks.	183
Höhl Flute	8	61	Trumpet.. ..	8	61
Dulciana	8	61	Clarion	4	61
Flute Harmonic ..	4	61			

Swell Organ.

Lieblich Bourdon ..	16	61	Salicet	4	61
Open Diapason ..	8	61	Piccolo	2	61
Rohr Flute	8	61	Mixture	3 Rks.	183
Vox Angelica	8	61	Contra Fagotto ..	16	61
Viol d'Orchestre ..	8	61	Horn	8	61
Viol Celeste (Tenor C, grooved)	8	49	Oboe	8	61
Suabe Flute	4	61	Clarion	4	61

Choir Organ.

(Enclosed in a separate Swell Box.)

Lieblich Bourdon ..	16	61	Flauto Traverso ..	4	61
Geigen Diapason ..	8	61	Flautina	2	61
Lieblich Gedact ..	8	61	Corno di Bassetto ..	8	61
Æoline	8	61	Vox Humana	8	61
Unda Maris (Tenor C, grooved)	8	49			

SOLO ORGAN.

(All except Tuba, enclosed in a separate Swell Box.)

	Ft.	Pipes.		Ft.	Pipes.
Violin e Cello ..	8	61	Oboe Orchestral ..	8	61
Flute Orchestral ..	8	61	Clarinet	8	61
Flute Orchestral ..	4	61	Tuba	8	61
Piccolo Orchestral ..	2	61			

PEDAL ORGAN.

Double Open Diapson 30 notes (F—FF Fopen pipes; five lowest notes acoustic)	32	—	Octave Bass (18 from No. 2)	8	12
Great Bass	16	30	Flute Bass (18 from No. 4)	8	12
Violone	16	30	Violoncello (18 from No. 3)	8	12
Bourdon	16	30	Trombone	16	30
Echo Bourdon from Swell Organ, 30 notes ..	16	—	Tromba (18 from No. 9)	8	12

COUPLERS.

Swell to Great Unison.	Solo to Great Octave.
Solo to Swell.	Solo to Great Sub-Octave.
Solo to Great.	Choir Octave.
Solo to Choir.	Choir Sub-Octave.
Swell to Choir.	Solo to Pedal.
Choir to Great.	Swell to Pedal.
Swell Octave.	Great to Pedal.
Swell Sub-Octave.	Choir to Pedal.
Swell to Great Octave.	Tremulant to Swell.
Swell to Great Sub-Octave.	Tremulant to Choir.
Solo Octave.	Tremulant to Solo.
Solo Sub-Octave.	

ACCESSORIES.

Three Binns's patent interchangeable combination pistons to Great and Pedal organs.
One fixed piston giving full Great and Pedal organs.
Three Binns's patent interchangeable combination pistons to Swell organ.
One fixed piston giving full Swell organ.
Three Binns's patent interchangeable combination pistons to Choir organ.
Three Binns's patent interchangeable combination pistons to Solo organ.
Eight combination piston pedals giving same effects as Great and Swell pistons.
One double-acting pedal controlling Great to Pedal.
One double-acting pedal controlling Swell to Great.
Balanced crescendo pedal to Swell organ.
Balanced crescendo pedal to Choir organ.
Balanced crescendo pedal to Solo organ.

ACTION.

Binns's patent tubular pneumatic action applied throughout.

BLOWING.

Electric blowing by two patent slow-speed motors, one for heavy wind and one for light wind, each connected to three triple feeders, with special separate wind reservoirs.
Varying wind-pressures from 12 inches to 3½ inches.

CASE.

Case in finest wainscot oak to the design of Mr. P. W. Hathaway, A.R.I.B.A.

At the annual concert of the Leeds Parish Church Choir, held on July 1, a presentation was made to Dr. Bairstow in recognition of his excellent services as organist to the Church, which now cease on his appointment to York Minster. The gift took the form of plate, which was presented by Dr. Bickersteth, Vicar of Leeds.

Dr. Bairstow's successor is Mr. Willoughby Herbert Williams, at present organist of the American Episcopal Church at Dresden. Mr. Williams was born in 1873, and was for some time organist at the Temple Church, Bristol. He entered the Dresden Royal Conservatoire for a course of study, at the end of which he was induced to remain at Dresden by the offer of the appointment of 'Chor-Repetitor' at the Royal Opera House.

Any movement which promotes artistic and personal friendship, mutual influence, and solidity of aim among musicians, is to be welcomed. We are glad, therefore, to hear of the recent formation of the Edinburgh Society of Organists, and we wish the Society full membership and a useful life. The chief officers are the following: hon. president, Prof. Niecks; president, Dr. W. B. Ross; vice-presidents, Mr. T. H. Collinson and Mr. Alfred Hollins; treasurer, Mr. William Rae; secretary, Mr. James C. Lumsden, 69, Hanover Street, Edinburgh.

The thirteenth triennial Festival of the Worcester Church Choral Association took place at Worcester Cathedral on June 19. Twenty-seven choirs made a total of 900 voices. The anthem was Purcell's 'O sing unto the Lord.'

On June 22, a special service was held at the Parish Church, Barkingside. The choir, augmented to sixty voices, were conducted by Mr. Cuthbert Nunn in a service of song designed to illustrate the conversion of England to Christianity. Part of the music was specially composed by Mr. Nunn.

The North-East Cathedral Choirs Association held their annual Festival service in Ripon Cathedral on June 26. The programme was designed to celebrate the centenary of two prominent Englishmen—George Macfarren, whose Te Deum from the service in E flat was sung, and Henry Smart, who was represented by his 'Sing to the Lord a new song.' The Magnificat and Nunc dimittis were sung to Dr. G. J. Bennett's setting in A. The conductor was Mr. C. H. Moody, organist of the Cathedral.

In connection with the Patronal Festival at the Parish Church, Brighton, a Service of Praise was held on July 3. Mendelssohn's 'Hymn of Praise,' Schubert's 'Song of Miriam,' and Gounod's 'Send out Thy light,' were performed by the Parish Church Festival Choir, under the direction of Mr. Chastey Hector, with Mr. Frank Butler at the organ.

A quarterly meeting of the Huddersfield Organists' Association was held on July 12, at Woodside, the residence of the President, Mr. A. E. T. Hinchcliffe, who read a paper on 'The position of organists and choirmasters under the Workmen's Compensation Act.'

We have received the specification of an organ recently installed in Holy Trinity Church, Winnipeg, by the Canadian Pipe Organ Company, Quebec. We will endeavour to find space to reproduce it in our next issue.

A new one-manual organ has recently been erected in the School Chapel of St. Cyprian's, Eastbourne, by the Positive Organ Company. On Parents' Sunday, the organist, Mr. C. Lyndham Robinson, gave a short organ recital, when the new instrument was much admired.

RECITALS.

Mr. Herbert Walton, Rochdale Town Hall, July 10—Introduction and Variations on the Austrian Hymn, *E. T. Chipp.*
Dr. G. H. Smith, Sculcoates Parish Church—Andante Cantabile in G, *S. S. Wesley.*
Mr. W. F. G. Steele, Scots Church, Melbourne—Sonata No. 2, in C minor, *Mendelssohn.*
Mr. W. J. Comley, St. Clement's Church, Terrington—Choral Prelude on 'Rockingham,' *Parry.*
Mr. Arthur S. Manfield, Skelmorlie Parish Church—Toccata, Adagio, and Fugue in C, *Bach.*
Mr. Fred Gostelow, Luton Parish Church — Fantasie-Symphonique, *Gosteiow.*
Mr. Paul Rochard, Hinckley Parish Church — Pastorale, Recitativo, and Corale, *Karg-Elert.*
Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Sonata in B minor, Op. 178, *Merkel.*
Mr. W. S. Walker, Union Street Wesleyan Chapel, Accrington—Harmonies du soir, *Karg-Elert.*
Dr. Caradog Roberts, Goppa, Pontardulais — Funeral March and Hymn of Seraphs, *Guilmant.*
Mr. Herbert Gisby, Church of St. Magnus the Martyr, London Bridge—Prelude and Fugue in B minor, *Bach.*
Mr. R. W. Browne, Church of St. Faith, Wandsworth—Sonata da Camera, No. 1, *Peace.*
Mr. Albert Orton, Walton Parish Church, Liverpool—Introduction and Passacaglia in D minor, *Reger.*
Mr. T. W. Hanforth, Staveley Parish Church — Sonata No. 4, *Mendelssohn.*
Mr. E. V. Creak, Christ Church, Simla—Harmonies du Soir, *Karg-Elert.*

Mr. Herbert Hodge, Parish Church, Dunmow—Gavotte moderne in A flat, *Lenare.*

Mr. R. H. Turner, Portsmouth Parish Church—Sonatina in A minor, *Karg-Elert.*

Mr. Alfred R. Stock, Crystal Palace—Cantilène and Grand Chœur, *H. A. Wheeldon.*

Mr. E. Percy Hallam, St. Mary's Church, Bury St. Edmunds—The Pilgrim's Progress, *Ernest Austin.*

Mr. Allan Brown, Crystal Palace — Grand Chœur in D minor, *Hollins.*

Mr. Albert Orton, Selfridge's—Fugue in G minor, *Bach.*

Mr. G. W. Nusum, Town Hall, Georgetown, Demerara, British Guiana—Offertoire in G, *Lefébure-Wely.*

Mr. E. J. Allen, West Norwood Wesleyan Church—Toccata in G, *Dubois.*

Mr. Henry Riding, Chigwell Church — Nocturne, *Purcell J. Mansfield.*

Mr. C. F. Nidd, University of Calgary—Postlude in C major, *Batiste.*

APPOINTMENTS.

Mr. W. A. S. Ballard, organist and choirmaster, St. Andrew Undershaft, Leadenhall Street, E.C.

Mr. T. P. Bentley, organist and choirmaster, Dawe Wesleyan Church, St. Anne's-on-Sea, Lancs.

Mr. E. W. Bundell, organist and choirmaster, Parish Church, Woldingham, Surrey.

Mr. W. Lynnwood Farnam (of Christchurch Cathedral, Montreal), organist and choirmaster, Emmanuel Church, Boston, U.S.A.

Mr. J. Clifford Higgin, organist and choirmaster, Alexandra Road Congregational Church, Blackpool.

Mr. George F. Robertson, organist and choirmaster, Parish Church, Llangollen.

Mr. Arthur Sharp, organist and choirmaster, Roby Parish Church, Lancashire.

Mr. Tom Smith, organist and choirmaster, Fairhaven Wesleyan Church, near Lytham, Lancs.

Mr. H. Taylor, organist and choirmaster, St. John's, Waterlôo, Liverpool.

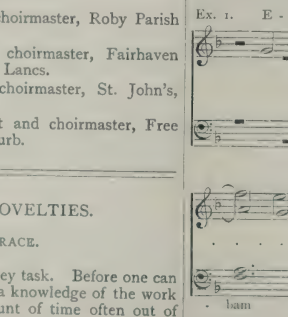
Mr. William C. Webb, organist and choirmaster, Free Church, Hampstead Garden Suburb.

NEXT SEASON'S NOVELTIES.

By HARVEY GRACE.

The reviewing of music is a plaguey task. Before one can deliver an honest opinion based on a knowledge of the work in hand, one has to spend an amount of time often out of proportion to the result. Neither editors nor readers want more than a few words about a given piece of music. But those few words, which take perhaps five minutes to write, can be arrived at only after anything of from five to ten times the number of minutes spent upon examination. Then, too, composers have a pesky way of getting into a vein. When I take up so-and-so's latest work I know pretty well what to expect. Rarely is my task made less humdrum by a surprise. Musing thus, at the end of a particularly uninteresting batch of 'novelties,' it has occurred to me to undertake a much more congenial labour. Change of work is holiday. Away with the reviewing of published music! Let me write a critical notice of some not only unpublished but uncomposed as well,—strains that never were on sea or land, by composers equally apocryphal. No sooner said than done, and you may take my word for it that the task is much easier than ordinary reviewing. I give here the result, hoping that as I enjoyed the criticising of these shadowy geniuses, you may take some pleasure in the reading. Knowing the touchiness of the artist, and the dreadful penalties that lie in wait for the libellous, I have been at great pains to invent names that shall not suggest any composer now happily in the flesh. But this is (nominally, at all events) a free country, and if you, with a jaundiced eye, choose to read any satirical intent into what follows, why, 'tis your offence, not mine.

'Six motets for unaccompanied singing,' by Amos Plimmer (Cashdown & Co.).—It must be some twenty years since Mr. Plimmer began the series of *a cappella* works that has led to his being known as the English Palestrina. Never was title better earned. Ecclesiastical music in this country was in a parlous state before his advent. The sickly inanities of R. L. de Pearsall, Stanford, Parry, and their foul brood of imitators held undisputed sway. Now their meretricious strains are rarely heard. Instead we have the noble austerities of Plimmer and his enthusiastic fellow-workers in the cause of artistic purity—Hodgkinson, Smeale, Flinders (A.), and Gathercole. The volume under notice shows no falling off from the high standard Mr. Plimmer himself set. In one respect the work is a new departure, *i.e.*, in the choice of words. It is dedicated to the organist of the Ethical Church, and in a preface, the composer explains that he has chosen the text with a view to performance in that and similar places of worship. 'Noting,' he says, 'that recently Palestrina's "Papa Marcella" Mass was sung at the Ethical Church, adapted to words in accordance with the tenets of that sect, it occurred to me that there was room for polyphonic settings of a text that could give no offence in that or any other quarter. The provision of such settings would do away with the necessity of adapting works written for the Catholic Church,—a proceeding which certainly savours somewhat of Vandalism.' Mr. Plimmer in his choice of words, displays not only great skill in avoiding anything of a contentious nature, but shows sound literary taste as well. He has gone to that best-loved and most widely-read of all Latin authors,—Smith, whose *chef-d'œuvre*, the 'Principia,' is such a mine of sound incontrovertible truths. Of the six motets, perhaps the palm must go to No. 5, 'Ego te monebam.' Space will not permit of extensive quotation, so I must content myself with the wonderful opening bars:



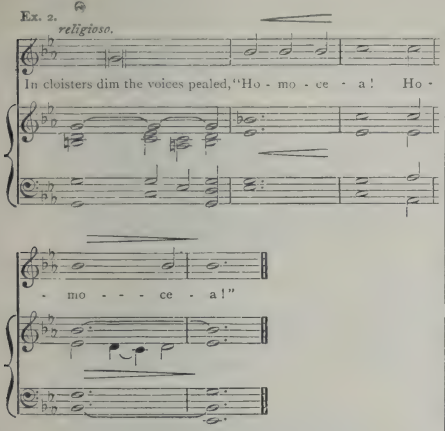
Note here the somewhat pedagogic treatment of 'monebam,' and the poignant discord at 'flebas,'—both master-strokes of descriptive writing. The collection is full of such instances —*e.g.*, in No. 3, a tender setting of 'Magister puero tres libros dat,' where we find the number of books indicated by a *neuma* of three notes. In such subtleties the composer stands alone. As said above, the whole of this collection is worthy of him, but I may be allowed to express a preference for (in addition to the two already mentioned) the opening number, a superb double-choir setting of 'Magnus est numerus puerorum.'

'At the old convent gate.' Semi-sacred song, by Harold C. Laptrap (Church & Co.).—Here we have this deservedly-popular song-composer in his most alluring vein. The poem, a tender lyric by Wotherspoon, tells us of an orphan child who, after two verses of cruel neglect, finds a resting-place on the steps of the convent gate—hence the title. There, with the gently-falling snow for a coverlet, she falls asleep, while the voices of the nuns are heard singing their vesper hymn. We quote the last verse—surely Wotherspoon at his very best:

'There in the dusk, at close of day,
Sleeping, but beautiful she lay.
The snow fell thick on hedge and field,
In cloisters dim the voices pealed—
"Homocea! Homocea!"'

Here is the composer's original and imaginative treatment of the end:

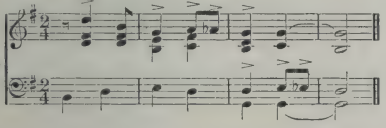
Ex. 2.



It remains only to add that Mr. Laptrap, with characteristic thoroughness and feeling for the fitness of things, has written a part for harmonium or organ, which adds very materially to the effect. We note that Madame Sarah Summerbee and Mr. Roderick Manktelow are announced to sing the song at all their engagements. This recognition by leading English vocalists of the good work of native composers is a welcome sign of the times.

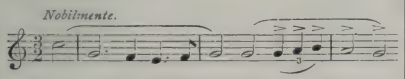
'Possum Rag,' by H. Welford Dairies (Nestlé, Cowes).—The gifted organist of the City Temperance Church is well known as a successful writer of dance music. 'Possum Rag' bids fair to join his other successes in the répertoire of our mechanical street musicians. It is no small feat, this of writing strains that shall appeal to the least intelligent and the most criminal sections of the populace. Long may the composer's beneficent muse thus bring sweetness and light into the dark places of our teeming centres of population! We quote the final cadence as an instance of the genial conductor's originality in harmonizing a simple tune. The imitative character of the tenor part in the penultimate bar will not—indeed, cannot possibly—escape the observant reader. It is in such clever touches that the master hand reveals itself. Scholarship is like murder—it will out:

Ex. 3.



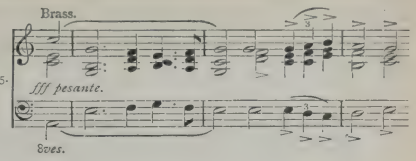
'Symphonic variations on an original theme,' for full orchestra, by Johann Thompson. (Witzig und Wittwenstand, Berlin).—It is with regret that we perceive Mr. Thompson to be under the necessity of going abroad to find a publisher for this splendid work. Splendid it is, in every sense of the term. A fine, broad theme:

Ex. 4.



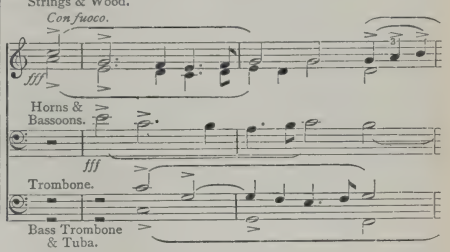
with virility in its every note, skilfully varied, and richly scored, such, in few words, is a description of this, the composer's *magnum opus*. Among the many impressive passages with which the work bristles, we must mention specially the broad diatonic treatment of the theme which forms such a striking feature in the noble and sonorous Coda:

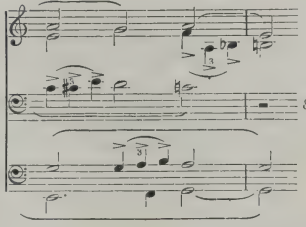
Ex. 5.



and the frenzied canonic treatment which follows:

Ex. 6.

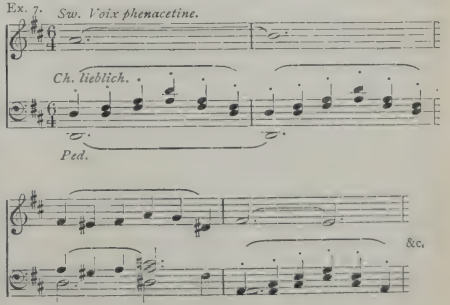




It is Mr. Thompson's ability to evolve such typically British strains as these,—great tunes, racy of the soil—that has made his name honoured in America, Europe, everywhere, in fact, but in his own country. But his day, even here, will come. As we go to press, we hear a whisper of a private subscription among his admirers to pay for a performance of this work at Queen's Hall during the coming season. So mote it be! And may we be there to hear!

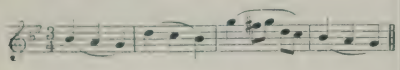
'Rêve d'Amour,' pour l'orgue, par Max Rigour (Bock & Pilsener, Munich).—A fine example of this craggy German genius. Herr Rigour is at his best in dealing with elemental subjects, and in this work we find the same stark, almost brutal, strength that has made his name one to conjure with. We quote the fine principal theme:

Ex. 7.



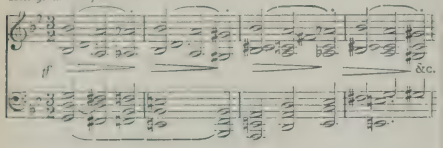
'Symphonic variations,' by Ezra Reed (Dunces, Hay & Franter).—Mr. Reed in this work adds materially to his already high reputation as a composer of serious organ music. The theme is a contracted version of a well-known English air, further disguised by being put in the minor:

Ex. 8.



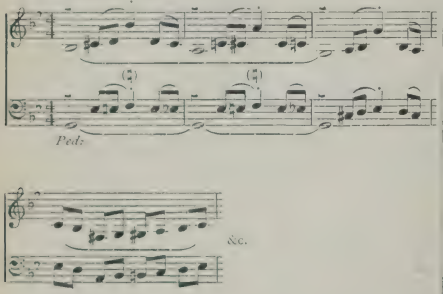
There are twelve variations, all full of the daring originality we expect from the composer. It may be of interest to give the opening of the more striking among the number. The fourth, for example, is a sombre movement, with a theme of three notes, derived from the first bar of the air, treated as an *ostinato*:

Ex. 9. *Lento pesante.*



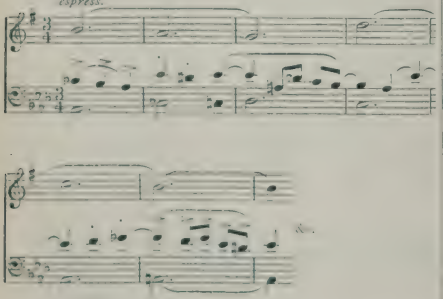
The seventh is a delightfully piquant Scherzo, opening thus:

Ex. 10. *Presto scherzoso.*



The eighth is a striking example of Mr. Reed's audacity. We have the theme in G major, with an accompaniment in A♭! It sounds almost too bad to be true, so we quote the first six bars:

Ex. 11. *Moderato. espress.*

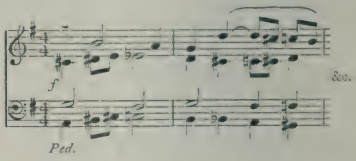


You will note that the tenor part gives us a free version of the theme, against its augmentation in the treble.

How the composer keeps this difficult business going for three pages can be ascertained only by the purchase of a copy. This variation alone is worth the price charged. It is full of a poignant, bitter emotion that reveals itself only after long, long acquaintance.

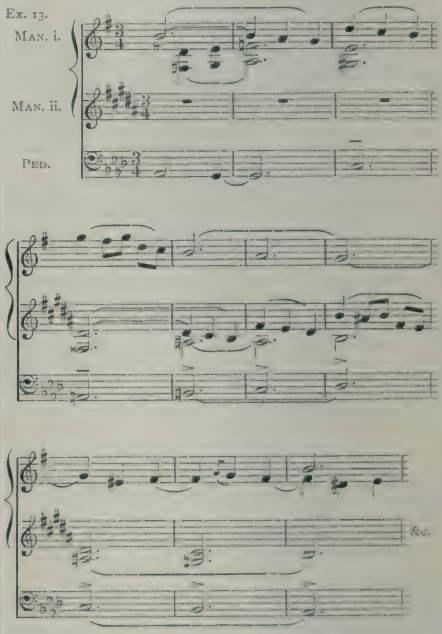
We are on plainer ground in the next variation, a simple movement called 'Prelude,' and calling for the use of Diapasons only:

Ex. 12.



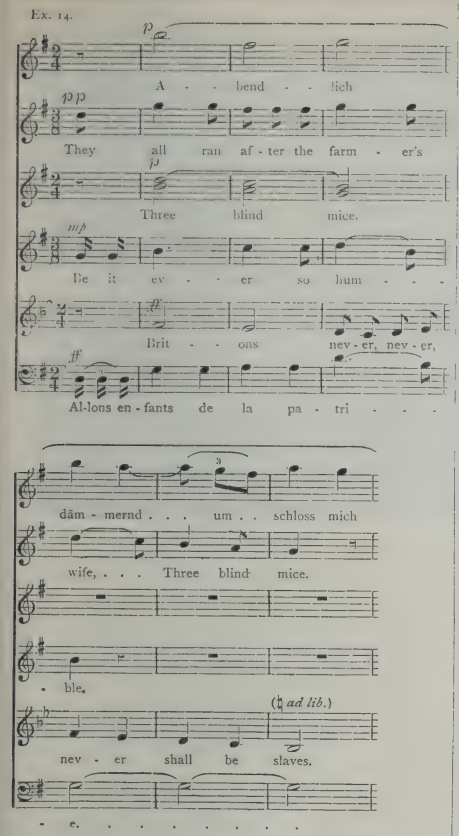
No. 11 goes still further in the matter of simultaneous employment of different keys. The theme appears in G in the treble, with a canon in the 6th below in B major, while the pedal (which also dallies with the opening three notes) is in A♭:

Ex. 13.



Our composer, however, has by no means exhausted the possibilities of his material, as we find in the twelfth—and last—variation. This can only be described as a contrapuntal *tour de force*. Double and triple fugues have been written often enough—perhaps more often than enough. It is left for Mr. Reed to give us a sextuple fugue. He keeps us in the dark as to his intentions, merely heading the variation with the word 'Fugue.' However, we find subject after subject introduced and duly developed, until after some fifteen pages of glorious polyphony we have a stupendous climax in which all the subjects are combined. They are labelled, too, and we find that they are without exception fragments of well-known airs, including that from which his theme was derived:

Ex. 14.



It will be noticed that here, as elsewhere, Mr. Reed shows himself able to combine themes not in the same key. The quotation from 'Rule, Britannia,' though in B♭, goes quite amicably with its five companions, who are faithful to the key of G major. There are a few licences in the part-writing, but these merely serve to show that Mr. Reed despises the obsolete rules to which lesser men kow-tow. He may (and probably does) say with that other great composer, Mendelssohn (or was it Mozart?), 'Rules? Rules?? *A bas* the rules! They are all my very humble, obedient servants!'

Such music as this brings credit to the composer, profit (we hope) to the publisher, and glory to the Empire—an Empire (to quote the memorable words of one of the greatest of our statesmen, still happily with us) 'on which the sun never sets.'

In connection with the performances of excerpts from 'Parsifal' under Sir Henry Wood at the Coliseum, as a series of musical tableaux, an interesting and instructive booklet by Mr. Richard Northcott was issued and obtained a wide circulation. It contains pictorial representations of Mr. Byam Shaw's scenic designs, a concise and helpful description of the story and the music, from which thirteen themes are quoted, and a short history of the opera. The management and Mr. Northcott are to be congratulated on the production of this excellent aid to the understanding of the work.

Reviews.

Tschudi, the harpsichord maker. By William Dale, F.S.A. [Constable & Co., Ltd.]

This is a delightful book to see and still more to read. It relates in an attractive style the life history of Tschudi, the celebrated harpsichord maker, who for a time dwelt in Meard Street, off Dean Street, and later in Great Pulteney Street. Burckhardt Tschudi, or, as he afterwards anglicised his name, Burkat Shudi, was the friend of Handel and the founder of the great house of Broadwood. He was born on March 13, 1702, at Schwanden, in the canton of Glarus, in Switzerland, where his father was a man of some importance. Burckhardt left his native valley in 1718, and came to London to try his fortune as joiner and cabinet-maker. He married Catherine Wild, the daughter of Jakob Wild, who had preceded Shudi in leaving Schwanden for London. He worked for Tabel, a well-known maker of harpsichords, and he was a fellow-workman with Kirchmann, who afterwards acquired Tabel's business. The story of his capture of this business, which is quoted in Mr. Dale's book, from Rees's 'Cyclopedia,' shows that Kirchmann was not in the habit of wasting time. It runs as follows:

'Kirchmann worked with the celebrated Tabel as his foreman and finisher till the time of his [Tabel's] death. Soon after which, by a curious kind of courtship Kirchmann married his master's widow, by which prudent measure he became possessed of all Tabel's seasoned wood, tools, and stock-in-trade. Kirchmann himself used to relate the singular manner in which he gained the widow, which was not by a regular siege but by storm. He told her one fine morning at breakfast that he was determined to be married that day before twelve o'clock. Mrs. Tabel, in great surprise, asked him to whom he was going to be married, and why so soon? The finisher told her that he had not yet determined whom he should marry, and that if she would have him he would give her the preference. The lady wondered at his precipitancy, hesitated full half an hour, but he continuing to swear that the business must be done before twelve o'clock that day, at length she surrendered; and as this abridged courtship preceded the marriage act, and the nuptials could be performed at the Fleet or May Fair without loss of time or hindrance to business, the canonical hour was saved, and two fond hearts were in one united in the most summary way possible just one month after the decease of Tabel.'

Kirchmann became a rival to Shudi, the former claiming the patronage of the King, whilst Shudi enjoyed the patronage of the Prince of Wales. As Mr. Dale says, the most important factor in Shudi's success was his friendship with Handel, who was a constant guest at Shudi's table. It is this connection of Shudi with the great composer that led Mr. Dale to give a reproduction of the portrait of Handel, which, by the kindness of the Earl of Malmesbury, we also are able to reproduce and give to our readers as a special supplement (see p. 505). Soon after Shudi and his family removed to Great Pulteney Street, a picture of himself and family was painted. This is reproduced in Mr. Dale's volume, and we also are able to reproduce it by the kindness of Lieut. Evelyn Shudi Broadwood, the owner of the original. Mr. Dale says:

'Shudi is engaged in tuning a harpsichord, which is placed on a richly gilt stand, and is evidently something out of the way. He wears a flowing dressing-gown. His wife, Catherine Wild, takes her tea, and the two young boys stand near. The attire of all the family and their surroundings betokens a prosperous man. It was painted so as to fill a space in the panelling over the fire-place in the little front parlour of Shudi's house in Pulteney Street, and there it remained until some fifty years ago. Unfortunately the name of the painter is not known, and speculation has been rife.'

Mr. Dale gives reasons for supposing that the picture is by Mercier, and he states that it was painted about 1744. According to a family tradition, the harpsichord Shudi is tuning is one which he presented to Frederick the Great, in honour of the issue of the Battle of Prague; but this great event did not take place until 1757.

TSCHUDI AND HIS FAMILY.

Photo by Dixon & Sons, London.] [*Reproduced by kind permission of Lieut. Evelyn Shudi Broadwood.*

Amongst Shudi's apprentices was one Johann Zumpe, who became popular as a maker of small clavichord-like table pianofortes. Blume was another, and Joshua, a nephew of Shudi, was another, who became a somewhat troublesome rival. Shudi had two sons, one of whom died in 1754. The other, Burkat, carried on the business until the harpsichord ceased to be used. But the most notable of Shudi's alumni was John Broadwood, the young Scotsman born at Cockburnspath, who became Shudi's partner, and in 1769 married his only daughter, Barbara. It was in this year that Shudi took out his patent for the Venetian Swell, 'so much admired by all lovers of musick.' Another chapter of Mr. Dale's book gives an interesting account of Shudi's aristocratic patrons.

Towards the close of Shudi's life the pianoforte was gradually but surely displacing the harpsichord. About 1772, Shudi retired to Charlotte Street, and the business was carried on by John Broadwood. Shudi died August 19, 1773.

Mr. Dale gives a list of twenty-three harpsichords by Shudi, and Shudi & Broadwood, known to exist. He gives the numbers of all except one dated 1729, and he states that additions to the list will be gladly welcomed. The numbers given are as follow: 144, 229, 260, 407, 427, 511, 512, 625, 639, 686, 691, 750, 762, 789, 862, 899, 902, 919, 955, 1137, 1148, 1155.

ORGAN MUSIC.

Short Choral Preludes. Vol. i., Nos. 1-3. Vol. ii., Nos. 4-5. By Ethel Smyth.
Meditation. By Alfred Hollins.
Cantique. By Edward Elgar.
Barcarolle. By Arthur W. Pollitt.
Marche Solennelle. By Tchaikovsky (posthumous). Arranged by James Lyon.

[Novello & Co., Ltd.]

Dr. Ethel Smyth is best known as a writer of involved, rugged, and highly emotional orchestral music. In the works under review she has achieved simplicity, regular outline, and intellectual calm without sapping the strength of her style. The adjective 'strong' has been applied *ad nauseam* to her work; here, again, it is the only fit one to use as a general term. The Choral Preludes are written throughout in four real parts, and as is proper and necessary, the tonality is guarded. These restrictions, which place an unwonted control upon the composer's imagination, never seem to put her at a loss for a distinctive idea. There are few composers who can write living music in this form, and it is satisfactory to find that two of those who can do it well—and think it worth while—are British musicians. Patriotic organists who are jealous of their artistic standard have an opportunity to satisfy both claims by giving to these works the attention which they have shown to the choral preludes of Sir Hubert Parry.

In our constantly increasing store of light, unpretentious organ music the work of Mr. Alfred Hollins takes an honourable position. The estimable quality of his writing which has won this distinction is reproduced in his 'Meditation.' Here, too, we recognise the composer's familiar manner in the ease with which he swings us without a jolt into remote keys and out again without a hint of strangeness. Sir Edward Elgar's 'Cantique' is marked Op. 3, No. 1, and it is distinguished by the simplicity of his early writing. It has dainty melody, roundness of form, and is written almost entirely on the white notes of the keyboard. But beneath this unassuming exterior one can perceive the composer who has something to say. The piece embodies much of the art which conceals art. Dr. Arthur Pollitt's 'Barcarolle' is a piece of graceful writing suitable for the latter half of an organ recital. It is well and carefully worked out. Dr. Lyon has made an effective and useful arrangement of Tchaikovsky's little known march; it provides plentiful opportunities for 'showing off' an organ.

PIANOFORTE MUSIC.

The child's first steps in pianoforte playing. By Tobias Matthay.
The fore-arm rotation principle in pianoforte playing. By Tobias Matthay.

[Joseph Williams, London.]

When Mr. Tobias Matthay first published his work, 'The act of touch,' in 1903, it was received with very mixed feelings by the musical profession. Many scoffed at the mere fact that an acknowledged expert required some 300 pages of closely-printed matter to explain how to play

the pianoforte; others regarded the book as a 'one-man's fad' which would have its day and be gone; others indignantly denied that anything could be wrong with existing methods which had produced a Liszt, a Rubinstein, a Madame Schumann. But the wise, even if unable to grasp a tithe of the new gospel at first, recognised the fact that here was something giving food for thought and experiment.

And now? The 'one-man's fad' has within ten short years altered radically the whole system of modern pianoforte teaching. The Matthay Principles, Matthay Doctrines, Matthay Methods, call them what one may, are known the world over, and probably never before in art has an almost world-wide revolution been accomplished in so short a space of time. Truly of art did Schumann say, 'Es ist des Lernens kein Ende.' Since 1903 Mr. Matthay has issued other works; but most likely one of the most interesting, from the teacher's point of view, will prove to be his latest—'The child's first steps in pianoforte playing.' Here we have the author's precepts clearly and very simply laid down, in language such as any child out of the kindergarten should be able easily to understand. The little work is not a pianoforte tutor in the usual sense of the word; but it can be taken hand in hand with such an admirable work, say, as Mrs. Curwen's 'Child pianist'; or any similar publication—if one can be found!

In the 'First steps' the child has explained to him just what he needs to know, and no more, about the mechanism of the instrument; how to manipulate the keys; how to obtain true *piano* and *forte* effects; about arm-weight; using the fore-arm 'rotatively'; the difference between *staccato* and *legato*; turning the thumb under; and many other necessary points. The book is recommended to all teachers, and specially to those, let us hope now in a small minority, who have not yet made acquaintance with Mr. Matthay's works.

In another recently issued pamphlet—'The fore-arm rotation principle'—Mr. Matthay explains fully, and perhaps more simply than hitherto, the application and mastery of this leading doctrine in his interpretation of the 'Act of touch.' The present booklet is equally suitable for study by the pupil or the teacher, and will be found useful to those who have not the author's larger works at hand.

Pianoforte technics for the Medium Grade. By Franz Müller.

[Weekes & Co.]

There is much to commend in this work. Too often young people think that there is no need for technical exercises after the early days. Perhaps examining bodies are somewhat answerable for this notion. If *they* require no technical exercises after the Lower Grade, if Higher, Intermediate and Advanced Certificates can be gained without them, why trouble? But the wise teacher knows that they are indispensable, not only in student days but throughout one's life, if technique is to be kept up to a high standard. Those who have worked through 'Schmitt,' and do not need to be dosed with the large works more suitable for professional students, will find these Technics just what they want. They are well up-to-date, simple (easily read and grasped at first sight), and of pleasing variety.

The Ascherberg Pianoforte School. Compiled by Thomas F. Dunhill and W. A. Volk.

[Ascherberg, Hopwood & Crew, Ltd.]

This new publication is in several books, containing a series of graded exercises, studies, and pieces; they will be found especially suitable for those preparing for the School Examinations of the Associated Board. Already six books are ready in Series I. for the Primary Division and eight books in Series II. for the Elementary Grade. Besides much new material, of an excellent and highly appropriate character, the books also contain a good sprinkling of well-established and favourite studies and pieces by the classic composers, upon whose works the Associated Board most often rely for their selections.

Mes Souvenirs. Jules Massenet.

[Pierre Lafitte et Cie., Paris.]

To those interested in modern opera this volume should make a strong appeal. Massenet might doubtless have written in greater detail of such celebrities as Liszt and Verdi; but the book, as it stands, is an interesting record. The present work gives ample proof of Massenet's popularity in France. He had many friends, and this is not surprising if he was as approachable as these pages indicate. In spite of this, he managed to get through an extraordinary amount of work. Indeed, one gathers from his souvenirs that he was not happy unless writing—even when ill and in bed. Those who expect to find the keen sense of observation and the fine critical faculty of Saint-Saëns will be disappointed. But any who are eager to know something of a phase of modern operatic activity of which we in England know little will find the book worth reading. Massenet's souvenirs are as graceful as his music, and quite characteristic of the man.

Music to Shakespeare's Plays: A Midsummer Night's Dream and The Tempest. Selected and arranged for the use of schools and colleges. By R. Dunstan.

[Novello & Co., Ltd.]

These handy collections of Shakespearean music form part of Novello's School and College series. It is safe to say that they will be welcome in that rapidly expanding educational circle where good music and good literature are co-ordinated. Dr. Dunstan is an earnest and careful editor, and in these books he has taken great pains to bring together and arrange for easy performance much music that was scarcely obtainable in any other form. There are eight numbers in the 'Midsummer Night's Dream,' two of which are taken from Mendelssohn's beautiful setting and the remaining six are traditional music by various known and unknown composers. The collection of music for performance with 'The Tempest' is a shorter one, although it comprises twelve numbers, Purcell, Bannister, R. Johnson, J. C. Smith, Shield, Stevens, Arne, and other composers being drawn upon. There are also three traditional country dances that have been simply arranged by Dr. Dunstan. Both books give a list of other settings of words for the plays.

BOOKS RECEIVED.

A practical guide to violin playing. By Hans Wessely Pp. 119. Price 3*s.* (London: Joseph Williams.)

Some aspects of Chinese music. By G. P. Green. Pp. 149. Price 1*s.* 6*d.* (London: William Reeves.)

Correspondence.

ENGLISH AND GERMAN ORGANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Attention has recently been drawn (in the *Musical Times* and other musical journals) to the respective claims to superiority of English and German organs. Much has been said on both sides—with particular reference to the new organ at St. Michael's, Hamburg, and the proposed instrument for Liverpool Cathedral—but much has apparently been left unsaid.

Allow me to make the preliminary observation that I do not believe that German instruments are superior to English *as regards their tonal scheme.* English organs exhibit a greater variety of tone-colour as a rule, with an 'ensemble' better than German instruments with an equal number of stops; and the distinctive character of the Pedal organ (pipes of which are of larger scale generally) in itself constitutes an important claim to superiority. On the other hand, there appears to be a tendency at the present time (among some English builders) to make the Diapason-work of thinner metal and smaller scale than was customary some forty or fifty years ago—an unwise economy which has to be guarded against.

So far as I am aware, however, little detail has been given—in the various articles and correspondence which have recently appeared on the subject—concerning the mechanical 'accessories' and means of control of modern German instruments, which are, I believe, remarkably perfect, and worthy of careful attention on the part of English builders. I will mention a few organs in Berlin which I believe to be typical examples, of any or all of which it would be interesting to have particulars—especially relating to the systems of control.

The Dom, and also the Kaiser-Wilhelm-Gedachtnis Kirche (Charlottenburg) have very large instruments, and very fine organs are also possessed by the Garnison-Kirche (Neue-Friedrichstrasse) and the Marienkirche (near the Dom). Also it may interest English organists to know that the American Church (in Motzstrasse, near Nollendorf Platz) possesses a rather small three-manual organ which is provided with remarkable systems of control, that I may be permitted briefly to describe. Rocking tablets are used instead of draw-stops, and immediately above each are placed two small draw-pistons, each stop being thus virtually in triplicate. Buttons marked '1' and '2' respectively throw the first or second set of stops into action (this is our Willis Patent), the rocking tablets remaining set as at first. The player therefore can prepare his organ in three different ways—over the entire registration of the organ, and use either at will without changing stops. There are also pistons placed above each manual giving varying degrees of tone, with or without a suitable Pedal bass to each, and below the lowest manual (the Great on German instruments) are a number of pistons operating over the whole instrument (all manuals coupled—*ppp* to *fff*). These pistons do not alter the set arrangement of the tablets—*i.e.*, the latter do not therefore indicate the true state of the organ when the pistons are used (a trifling disadvantage—if a disadvantage at all—enormously exaggerated by opponents of the 'Ventil' system). There are a number of other accessories, of which I cannot now remember all. There are no Pedal pistons, but three balanced swells and a *Crescendo* pedal.

The couplers are very complete, including Pedal octave coupler, and Sub- and Super-Octave couplers to the Great! Now I come to the most remarkable feature of this instrument, the like of which I have not seen or heard of in this country, viz., a piston called 'Koppel.' It is a Manual-to-Pedal self-acting coupler. When this piston is impressed the organ *thinks for itself* in this respect, coupling the first, second, or third manual to Pedal as required. English organs have all kinds of devices to facilitate the 'Great-to-Pedal on and off' difficulty, but nothing, so far as I am aware, so complete as the 'Koppel' piston. I would like to mention also—to allay any possible doubts on this point—that I ascertained that this device is perfectly reliable and never fails to act promptly. Thus, for instance, directly the hands touch the Choir keys the Pedal couples to Choir, Swell or Great going off immediately; and if one should at the same time play a solo on the Swell or Great it makes no difference. In fact, if one plays two notes on one manual and three or four on another, that manual on which the larger number of notes are being played will immediately couple to the Pedal organ, other manuals going off. The organist is of course perfectly free to dispense with this device and manipulate the couplers in the usual way.

To those unacquainted with the device explained above it should be a revelation. Altogether, the possibilities of the 'Ventil' system, in its modern electro-pneumatic perfection, seem to be remarkable, and its claims to consideration have, it appears, yet to be reckoned with.

Some of the Crescendi and Diminuendi in Reger's music, which perhaps appear almost impossible in performance, would certainly be much simplified by the up-to-date means of control of modern German instruments—which I have only just touched upon.

Most of the fine instruments in Berlin are, I believe, by the builders Sauer, of Frankfurt a/Oder; but the organ in the American church is, I believe, by another maker.

I trust that the above remarks may not be without some interest to readers.

W. Godfrey Sceats.

88, St. Asaph Road, Brockley,
July 4, 1913.

SONATAS AS VIOLIN TESTS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—It is surely high time that a protest be made against the practice of including sonatas for pianoforte and violin in the lists of examination test-pieces for violin.

It will not be disputed by those who have taken advantage of their opportunities of observation, that the average member of an average concert-audience does not know the difference between a *solo* violin piece, with a pianoforte accompaniment, and a joint-sonata which elevates the pianoforte from the accompanimental status to the level of co-operating soloist.

Chamber-music of this class is held to stand apart in that its artistic performance depends largely upon a complete psychological understanding between the performers, and it would not be going too far to say that it is at least advisable, if not imperative, that performers should experience a personal intercourse sufficient to promote an insight into and a sympathy with each other's temperamental individuality before undertaking a joint or mutual interpretation of a masterpiece of chamber-music. The earnest student is in the habit of regarding chamber-music as a sort of inner sanctuary, admission to which is only granted to those whose power of self-effacement entitles them to artistic consideration.

The attitude of the examining bodies concerned ignores the necessity of enlightening the uninitiated as to the real nature of the joint-sonata, and encourages the tyro-violinist to regard a duet as a piece for one instrument *accompanied* by another.

The suggestion that the performance of the violin part of, say, a Brahms joint-sonata with the casual assistance of a perfect stranger at the pianoforte is a proper test of a candidate's musicianship is surely indefensible.—Obediently yours,

M. Montagu-Nathan.

26, Hereford Square,
London, S.W.

A CORRECTION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—In the very kind notice of my small organ piece 'Jour de noces' in a recent issue, your critic takes exception to my using the tremulant with the swell super-octave coupler. This is a little error on his part, for the only time the tremulant is used (in the second part of the middle section), he will find it is the swell *sub*-octave coupler that is indicated.—Faithfully yours,

J. Stuart Archer.

4, Campden Hill Terrace, Kensington, W.

'THE FUTURE OF CHAMBER MUSIC.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the September number (1912) of the *Musical Times*, there was a very suggestive paper by Mr. Rutland Boughton on 'The future of chamber music.' In it he suggested the possibility of programme music for the chamber—to associate the forms of chamber music, and especially the string quartet, with definite ideas laid down by title or emotional programme: to write, in fact, tone-poems for concerted music in chamber. Also to give to chamber music vocal and even (in a quiet way) dramatic value. In conclusion, Mr. Boughton wrote: 'I do not apologise for thus referring to my own works in this matter because, apart from Dr. Walford Davies, no other composer known to me has followed any definitely new line in this branch of music.'

It may be interesting to Mr. Boughton and many of your readers to learn that the well-known New Zealand composer, Mr. Alfred Hill, whose Maori Symphony has been performed at the Crystal Palace, has been working on the lines suggested by Mr. Boughton for some years.

The Austral String Quartet party, headed by Mr. Cyril Monk, of Sydney, have brought forward several works of chamber programme music by Alfred Hill. Among the works of this class written by this composer there are two

Maori String quartets descriptive of Maori legends, which legends, by the way, are full of poetic beauty. And there are two scenes for bass voice, string quartet, and pianoforte, descriptive of a hot, languorous day in Australia, and the coming of the cool south wind, the words of which are as follows:

SUMMER HEAT.

All is still; not a breath of air in motion,
The blood-red orb glares down on a burnt-up world.
All life is pulseless; birds and flowers and man.
The locust alone drums out his tuneless note,
And makes the silence more profound.

THE SOUTH WIND.

Did you feel it? Was it fancy? List again!
The air is stirring; see the leaves a-rustle,
Blown by the faint breeze,
'Tis the South Wind—
God! how sweet, how fresh, how cool,
'Tis very life, 'tis life, 'tis life.

The music of this work is full of colour. A later and more important work is a Quintet for strings and pianoforte, with eight solo voices, to which a celesta and organ are added in the last movement. It is called 'Life,' and the idea is to convey the mystery, the yearning to know, the struggles, the pleasures of life; and, finally, to break out in a pæan of joy for life, despite all its difficulties.

Herr Knoch, conductor for the Quinlan Opera Company, who was present at a performance of the work in Sydney, was most enthusiastic about the effect this composition made upon him, but he objected to the programme being given to the audience.

It will be seen from the foregoing that Alfred Hill has the same ideas as Rutland Boughton. He found that by labelling his themes he got more meaning into his music from the players, and a hint to the public set their imagination at work and certainly aroused more interest than when there was no 'key to the problem.'—I am, yours sincerely,

S. Vost-Janssen.

Jersey Chambers,
336A, George Street, Sydney, N.S.W.,
Australia.

Obituary.

Mr. Charles Ould, the well-known violoncellist, on June 15, aged seventy-seven. Mr. Ould was, in the later years of his career, the principal violoncello player at many of the chief orchestral concerts in London and at several of the provincial Festivals. He also held a similar responsibility in the private bands of Queen Victoria and King Edward. He was a zealous worker in the cause of chamber-music, and as a member of the Gompertz String Quartet he took part in many notable performances.

Mr. W. V. W. Vine, on April 24, aged twenty-two. He was a pupil of, and later an assistant to Dr. Huntley, organist of St. Peter's, Eaton Square. He proceeded to other appointments, and was finally organist and choirmaster at All Saints', Vevey, Switzerland. He became F.R.C.O. in 1908 and L.R.A.M. in 1910.

Dr. Edward Fisher, Principal of the Toronto Conservatory of Music, who died on May 31. He founded the Conservatory, and for two years was President of the Canadian Society of Musicians. He was born at Vermont in 1848.

Mr. Arthur Johnson, organist of Holy Trinity Church, Sunningdale, composer of organ music, church services, and part-songs. For some time he pursued the career of a journalist, and in this capacity he was at Paris during the siege.

ROYAL OPERA, COVENT GARDEN.

'LA DU BARRY.'

The one and only novelty of the French and Italian season at the Royal Opera was brought to a hearing on July 3. It consisted of what was ingenuously described as 'a series of pictures' from the life of the famous (or notorious) Madame Du Barry, the mistress of Louis XV. The musician who thus distinguishes himself by being the first of his craft to apply his muse to this frail creature is Signor Ezio Camussi, who is thirty years of age. This fact should be borne in mind. Our musician is thirty. Verdi, who also did something in the direction of opera, was world-famous by that time. So far echo has not resounded with the name of Camussi. London certainly has not echoed it from Milan, where the work was produced with immense success last November. The reason may be that London has come to look for dramatic music from Young Italy. She listens in vain this time. Signor Camussi has not yet learned to be dramatic. And there are some moments that might be dramatic in the four pictures that make the opera. The first is at Luciennes in 1773: Louis still free from small-pox and La Du Barry beginning to get on very well with the Duc de Brissac. The next turn of the wheel shows the meeting of these two at the Trianon as part of a pretty husting scene with the 'real' properties that dear Augustus Harris loved so well. Then we are shown the Abbey of Pont aux Dames. This means a *fugato*, which would not even be commended 'for ability' by the examiners in music in the University of Oxford. Then follows a really pretty scene between the novices and La Du Barry, and a duet in the best modern Italian style, in which the composer gives another of the hints already made of future distinction. Finally history jumps on to the last days at Luciennes in 1792, when, as every good student of French history knows, the ex-favourite of the King of France lost her head in more senses than one. The description of the work as being 'pictures' disarms any charge of incoherence in the story, and incidentally removes any possibility of dramatic effect. It is all very pretty and nicely coloured, like the frescoes on the walls of an Italian restaurant: but to continue the simile, one looks in vain for anything that is sustaining. There are some charming moments in the music. Signor Camussi shows a graceful lyrical touch at many points; but when it comes to putting in heavy shadows his hand fails him and he daubs with tar. Yet though he does not suceeed in convincing, yet he imports a something into his music that makes one hopeful for the future. It would be no matter of surprise if, in say five years' time spent in study and self-criticism, Signor Camussi were to burst upon the world with a really fine opera. The performance was good. There were many factors in it. Mr. Harry Brooke, who painted the scenery, comes first. The view he gives of the Trianon, and his 'built up' of the Abbey, are triumphs of that but sub-consciously appreciated art. The casting was well enough. There was not much of the charm one supposes La Du Barry to have possessed, and Madame Edvina rather revealed a lack of body in her tone, as well as gave an impression by her facial expression that the Favourite was short-sighted. Signor Martinelli sang earnestly as the Duc de Brissac. Signor Sammarco as a *Major domo* of dusky hue, and given to wearing a fearful and wonderful turban, had little to do, but did it well. Jean du Barry was introduced, and was made tolerable by M. Crabbe's admirable art, and Cazotte (M. Huberdeau) was also heard to prophesy a bad end for his hostess, La Du Barry. Louis is seen but not heard. Signor Panizza conducted well, and the composer was summoned before the curtain.

GENERAL RÉPERTOIRE.

After being 'left dry,' as the term is, for four years, Mozart's 'Don Giovanni' has been mounted. This erstwhile mainstay of any operatic enterprise was warmly received. The present generation—the one that was of an opera-going age four years ago—has seen better performances. Mozart would seem to be in danger of being shouted down by Wagner. The greater part of the music was vociferated. The Don was M. Rouard, one of this season's new-comers. He made the Don a stylish individual, rather inclined to what the vulgarian of the day would term 'swank.' He

seemed haunted, and therefore unable to keep still. It was a good attempt at a reading of the part, but it was only an attempt. Madame Destinn was the Donna Anna, Mlle. Stralia (well-known in Australia as Miss Fischer) did well on her first appearance on the stage. She provided something novel in her Donna Elvira, as she was able to sing the music, though her voice is somewhat on the powerful side. Miss Mignon Nevada gave us much of the fragrance of Zerlina. Her voice must be likened to good wine, since time will do much to mature it. Signor Aquistapace (Leporello), Signor Malatesta (Masetto), Signor Marvini, a fine resonant bass from France, as the Commendatore, and Mr. John McCormack as Don Ottavo, completed the cast. Signor Polacco was the conductor.

The rest has been repetition, but not in vain. The public apparently like modern Italian opera, and they had it. Walking into the house without looking at the bill one could be sure that the opera was either 'La Tosca' or 'Madama Butterfly.' The French 'Louise' and 'Samson et Dalila' have come in for a good share, and 'Aïda' seems to have taken a new lease of life, constituting a sort of automatic observation of the centenary of its composer's birth. In this work M. Paul Franz has distinguished himself by his fine version of the tenor music. Save for Madame Melba, who knows the *bel canto*, the 'Rigoletto' cast was not remarkable. Madame Destinn has for the first time sung the part of Santuzza in Mascagni's 'Cavalleria Rusticana,' and Signor Martinelli has shown fine temperament and vocal resource in its companion in misfortune 'I Pagliacci.' As the month and the season near their end, Gounod's 'Romeo and Juliet' is announced, with Madame Melba and Mr. McCormack, with their Majesties The King and Queen as spectators.

Francis E. Barrett.

THE CARILLON AND ITS MUSIC.

On Saturday afternoon, July 5, under the auspices of the Incorporated Society of Musicians, a lecture was given by Mr. W. W. Starmer, the well-known authority on matters of tone and tune of bells, in the tuning room of Messrs. Taylor's foundry at Loughborough. The prelude to the lecture was the casting of a peal of bells, after which Mr. Starmer proceeded to deal with his subject, 'The carillon and its music,' pointing out that there is no difficulty whatever in proving that the perfection of the bell as a musical instrument is and always has been the chief aim of all the great masters of the art of bell-founding. In England there was a time when the particular weight of a bell and the mechanical requirements for its hanging and ringing were considered more important than its musical tone or tune. Now, however, things have changed, for at the present moment the different harmonic tones in every bell—covering a range of at least two octaves—can be controlled and adjusted with the minutest accuracy, notwithstanding the complex relationship of these tones to each other. The lecturer then proceeded to give an analysis of the tones of two bells tuned on the different systems, and by means of tuning-forks mounted on resonance boxes, successfully demonstrated the great superiority of the method by which the whole of the tones within the compass of two octaves are brought into perfect consonance with each other. A concise description of the mechanism of the carillon was given.

The lecturer pleaded specially for the carillon and its use in promoting the love for and the knowledge of folk-music, in addition to its unique characteristics as a musical instrument. The position of the instrument in most instances enabled an audience consisting of the inhabitants of a whole city to hear music as well as the very limited audience of a concert-room.

It was to be regretted that in England the most artistic bell music was impossible, as there did not exist a carillon of sufficient weight to demonstrate satisfactorily the capabilities of the instrument. An ideal place for such a carillon would be the clock tower of the House of Commons, or in the grounds of the Crystal Palace, where this delightful bell music could be heard to its best advantage. The lecture concluded with some fine examples of carillon music on a carillon of forty bells erected in one of the towers in the foundry, first by M. J. van Beers, of Brussels (a very promising pupil of M. Josef Denyn), who played the following programme with excellent effect:

'The thorn'	*Shield*
'Brise de nuit,' Romance	*D'Hack*
'Naar oostland zullen wy ryden'	*F. van Duyse*
'Van twee conincks kindern' (vieilles chansons flamandes)... ...	*F. van Duyse*
'De vlamsche leeuw,' Marche	*Miry*

After this M. Denyn himself took the clavier, and as an introduction to his well-chosen programme, gave an extempore prelude in the form of a toccata in which chromatic runs, arpeggios, chords, trills, &c., were executed with marvellous rapidity and clearness. Throughout, M. Denyn played with rare executive skill, well-defined rhythm, and fine expression. We expect all this from such a renowned player, but on this occasion he excelled himself, and completely accomplished his task of showing to English musicians the artistic possibilities of his instrument, on which, without doubt, he is the greatest living artist. His programme was:

'March of the men of Harlech'	
'Allan Water'	
'Old King Cole'	
'Rondo,' from Sonata No. 4	*Nicolai*
'Lob der Thränen'	*Schubert*
'Frühlingsglaube'	*Schubert*
'Grazioso,' from Sonata No. 1	*Richter*
'Zuivere liefde'	*Peter Benoit*
'Erste Fantasia'	*Peter Benoit*

PRESENTATION TO MR. W. W. STARMER.

All the world knows Mr. Starmer as a distinguished authority on bells and carillons, but his musical record in other directions is not so familiar to the public. Mr. Starmer resides at Tunbridge Wells, and for twenty-five years he has been organist and choirmaster of St. Mark's Church in this attractive town. Another of his activities has been the direction of that very successful Choral Society, the Tunbridge Wells Vocal Association, established in 1863, and which he

has conducted for twenty-one years. This coming-of-age was duly recognised by the presentation of an address and a sum of 53 guineas subscribed for by 150 past and present members.

The musical record of the Society under Mr. Starmer's régime as conductor is a proud one. In addition to the well-known works of the old masters they have given for the first time in this part of England no less than thirty-eight works by English composers: Elgar (5), Cowen (3), Stanford (2), Parry, Sullivan, Edward German, Coleridge-Taylor, Macfarren, Sterndale Bennett, &c. All these works have been performed in first-rate style with an adequate orchestra and the best soloists.

I love my love in the morning.

PART-SONG FOR S.A.T.B.

Words by GERALD GRIFFIN. Composed by BERNARD JOHNSON.

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Allegro.

SOPRANO. *mf* I love my love in the morn - ing, For she like morn is

ALTO. *mf* I love my love in the morn - ing, For she like morn,

TENOR. *mf* I love my love in the morn - ing, For she like morn,

BASS. *mf* I love my love in the morn - - ing, She like

(For practice only.) *Allegro.* ♩. = 84. *mf*

fair, . . . Her blush - ing cheek, Its crim - son streak, Its clouds, her gold - en

she like morn is fair, Her cheek, Its crim - son streak, Its clouds, her gold - en

she like morn is fair, Her cheek, . . . Its streak, Its clouds, her gold - en

morn . . is fair, Her blush - ing cheek, Its streak, Its clouds, her gold - en

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hair; . . Her glance, its beam so soft and kind, Her tears, its dew-y showers, And her

hair; . . Her glance, its beam so soft and kind, Her tears, its dew-y showers, And her

hair; . . Her glance, its beam so soft and kind, Her tears, its dew-y showers, And her

hair; Her glance, . . its beam, . . Her tears, its showers, And her

A little slower and very smoothly. *dim.* *a tempo.* *f*

voice, the ten-der whisp'ring wind, That stirs the ear-ly bowers, Her voice the ten-der

dim. *f* *a tempo.*

voice, the wind that stirs the bowers, And her voice the ten-der

(*a level tone and no accent.*) *dim.* *f* *a tempo.*

voice, the wind that stirs the bowers, Her voice the ten-der

dim. *f* *a tempo.*

voice, the ten-der whisp'ring wind, That stirs the ear-ly bowers, Her voice . . the

A little slower and very smoothly. *f* *a tempo.*

dim. *rall. molto.* *p* *mf*

whis-p'ring wind, That stirs . . the ear - - ly bowers. . . I

dim. *rall. molto.* *p* *mf*

whis-p'ring wind, That stirs, that stirs the ear - - ly bowers. . . I

dim. *rall. molto.* *p* *mf*

whis-p'ring wind, That stirs, that stirs the ear - - ly bowers. . . I

dim. *rall. molto.* *p* *mf*

whis-p'ring wind, That stirs the ear - - ly bowers. . . I

dim. *rall. molto.* *p* *mf*

love my love in the morn - ing, I love my love at noon, . . For she is bright as the

love my love in the morn - ing, I love, . . I love my love at noon, For she is

love my love in the morn - ing, I love, . . I love my love at noon, For

love my love in the morn - ing, I love my love . . at noon, For she is

lord of light, Yet mild as au-tumn's moon. . . Her beau - ty is my bo-som's sun, Her

bright as light, Yet mild as au-tumn's moon. . . Her beau - ty is my bo-som's sun, Her

she is mild as au-tumn's moon. . . Her beau - ty is my bo-som's sun, Her

bright as light, Yet mild as autumn's moon. Her beau - ty is my sun, . . . Her

A little slower and very smoothly.

faith my fos-t'ring shade, And I will love my dar - ling one, Till e'en the sun shall

dim.

faith my fos-t'ring shade, And I will love my dar - ling

(*a level tone and no accent.*)

faith my fos-t'ring shade, And I will love my dar - ling

dim.

faith my shade, And I will love my dar - ling one, Till e'en the sun shall

A little slower and very smoothly.

a tempo. *molto rall.*

fade, And I will love my dar - ling one, Till e'en . . the sun shall

f *a tempo.* *molto rall.*

one, And I will love my dar - ling one, Till e'en . . the sun shall

f *a tempo.* *molto rall.*

one, And I will love my dar - ling one, Till e'en . . the sun . . shall

f *a tempo.* *molto rall.*

fade, And I . . . will love my dar - ling one, Till the sun shall

f *a tempo.* *molto rall.*

p *mf*

fade. . . I love my love in the morn - ing, I love my love at

p *mf*

fade. . . I love my love in the morn - ing, I love my love, I

p *mf*

fade. . . I love my love in the morn - ing, I love my love, I

p *mf*

fade. . . I love my love in the morn - ing, I love my

p *mf*

even, . . Her smile's soft play Is like the ray That lights the west - ern

love my love at even, Her smile Is like the ray That lights the west - ern

love my love at even, Her smile, . . . The ray That lights the west - ern

love . . . at even, Her smile Is like the ray That lights the west - ern

heaven; . . I loved her when the sun was high, I loved her when he

heaven; . . I loved her when the sun was high, I loved her when he

heaven; . . I loved her when the sun was high, I loved her when he

heaven; I loved . . . her when . . the sun was

A little slower and very smoothly.

rose; But best of all when eve - ning's sigh Was mur - m'ring at its

rose; But best of all at eve - ning's

(*a level tone and no accent.*)

rose; But best of all at eve - ning's

high, But best of all when eve - ning's sigh Was mur - m'ring at its

A little slower and very smoothly.

a tempo. *dim.* *rall. molto.*

close, But best of all when eve - ning's sigh Was mur - - m'ring

a tempo. *dim.* *rall. molto.*

close, But best of all when eve - ning's sigh Was mur-m'ring, mur-m'ring

a tempo. *dim.* *rall. molto.*

close, But best of all when eve - ning's sigh Was mur-m'ring, mur-m'ring

a tempo. *dim.* *rall. molto.*

close, But best . . . when eve - ning's sigh Was mur - m'ring

a tempo. *dim.* *rall. molto.*

molto rall. e dim.

at its close, was mur - - m'ring, mur -

molto rall. e dim.

at its close, was mur - m'ring, mur -

molto rall. e dim.

at . . its close, was mur - m'ring, mur -

molto rall. e dim.

at its close, was mur - m'ring, mur -

p

molto rall. e dim.

- m'ring at its close. . . . .

- - m'ring, mur - m'ring at its close. . . . .

- m'ring at its close. . . . .

- m'ring at its close. . . . .

pp *ppp*

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RUSSIAN OPERA AND BALLET AT DRURY LANE.

It is gratifying to record that Sir Joseph Beecham's bold enterprise in importing an entire Russian company for a five weeks' season of Russian opera and ballet has met with brilliant success. The three operas produced, 'Boris Godounov' and 'Khovanstchina,' by Moussorgsky, and 'Ivan the Terrible,' by Rimsky-Korsakov, have especially met with almost unbounded favour. At the close of the full and very interesting article on Moussorgsky's operas which Mrs. Rosa Newmarch contributed to the July *Musical Times* she says:

> 'In France they [the Moussorgsky operas] seem to have found permanent anchorage; whether they will sail into the haven of our affections and remain there, is a question that the next few weeks will decide one way or the other.'

We think it can now be said that the opera-going public in London at least have decided emphatically that they deeply appreciate the operas of both composers, and that they are grateful to Sir Joseph Beecham for enabling them to enjoy such a rich and enlightening experience. There is food for reflection in the fact that London has had to wait forty years for these revelations of Russian genius.

The most distinguished artist of the company without question is M. Chaliapine. He has a majestic presence and an exceptionally fine bass voice, which he employs with great technical skill, and always as a vent for sincere interpretation. He is withal a great actor.

As Moussorgsky's technical skill was not on a parity with his natural gifts, both of his operas have been edited and revised by his friend Rimsky-Korsakov. This matter is commented upon in Mrs. Newmarch's article, and need not be again discussed in this notice. No ordinary listener could possibly disentangle the work of one composer from the other, and therefore apart from any other question we have simply to judge what is presented as an artistic whole. 'Boris Godounov' was produced at the opening night of the season on June 24, and at once made a deep impression. It was splendidly mounted, the colour-scheme being often dazzlingly vivid, and it was wonderfully well performed. The originality of the music combined with its comparative simplicity and directness of expression made an instant appeal. This can be said, although there were dull moments that arose mainly from the fact that the action is conducted chiefly by men, whose voices, however well used, become at times monotonous. This predominance of male character is a necessity of the drama, but it is not the less a disadvantage from the musical standpoint. A great feature of the presentation was the singing and acting of the chorus. Rarely, if ever before, has such chorus-singing been heard at an English opera house. One never felt that misery which is only too often experienced at opera performances when the chorus is in conflict with the orchestra. Moreover the Russian choralists sang not merely in tune and with fine tone, to which their splendid basses contributed much richness, but with moving expression and singularly natural action. The agonising remorse culminating in the madness and death of the guilty Boris is depicted in profoundly stirring music that leads from one absorbing climax to another of increasing intensity. All this was brought out with terrible fidelity by M. Chaliapine. But there were others of the cast, Mlle. Petrenko, Mlle. Brian, M. Damaev, who deserve more mention than can be given here, and the great ability of the conductor, M. Emile Cooper, was a conspicuous feature.

'Khovanstchina' was performed for the first time on July 1. Although this sad play is thought by some admirers of the composer not to have inspired him to such heights as he attained in 'Boris,' we can only say that for our part we prefer this opera. The development of the story is full of variety, and Moussorgsky repeatedly shows his power to secure a thrill of emotional expression, sometimes by surprisingly simple means. His use of folk-song and folk-song idiom has great charm, and besides there is the contrast of the odour of sanctity in the use of ecclesiastical music always appropriately applied. The rhythmic appeal of the music is always strong, and sometimes fascinating. It is impossible to speak too highly of the mounting and performance of the work. Again M. Chaliapine was superb. M. Zaporojetz, Madame Petrenko, and Mlle. Brian were also great in their several parts, and others in the cast were fully adequate. The chorus-singing surpassed even that which was heard in 'Boris.' A hymn-like chorus at the end of the first Act kept the audience spellbound, and caused extraordinary enthusiasm. Never before has an operatic chorus been so fêted, and it was all richly deserved. The final catastrophe, in which the 'Old Believers' voluntarily place themselves on a funeral pyre and die, was deeply impressive. The music here has a certain reticence that is remarkable, but yet it seems to fit the situation. Once more we remark that of all the operas presented in this series we are most drawn to 'Khovanstchina.'

Rimsky-Korsakov's opera, 'Ivan the Terrible,' or 'La Pskovitianka,' which was first produced at St. Petersburg in 1873, was given for the first time here on July 8. The story can only be told briefly here. Ivan is a cruel ruler. His evil intentions regarding the inhabitants of Pskoff have been rumoured, and learning that he is about to visit the town the chief townsfolk are divided as to whether to resist or to submit to his wishes. A young rebel, Toucha, is in love with Olga, who is the reputed daughter of the local Prince but is really the illegitimate offspring of a former mistress of Ivan. The maid is deputed to make an offering to the dreaded tyrant, and as she is doing so Ivan is transfixed by the resemblance she bears to his former love and he afterwards ascertains that she is really his daughter. This revelation induces him to promise to spare the town the punishment he contemplated, and to forgive the maiden's lover. But the rebel is already advancing to attack Ivan, and she rushes out to stop his advance and is shot dead before her father. The display of his grief is the final scene of the opera. Although the music is always full of interest because of its strength and clarity it does not rise to supreme heights until the last Act. A procession scene has a splendour that dazzles, and there are numerous other incidents that call forth the skill and power of the composer. The music is always born of the dramatic demands, and does not stoop to make effects for their own sake. Again we have to note the all-round excellence of the performance, and to record the outstanding ability of M. Chaliapine. Mlle. Brian was a charming Olga; and the other principals were, to say the least, highly efficient. M. Emile Cooper, as before, distinguished himself as conductor. Altogether this was a memorable evening.

Other performances of these operas were given on later dates, 'Boris' being given specially before The King and Queen on July 21.

We can deal only very briefly with the ballet. The examples presented, that were already more or less familiar to London audiences, were 'Thamar,' 'L'Après-midi d'un Faune,' 'Scheherazade,' 'Narcisse,' 'Petrouchka,' 'Les Sylphides,' 'La Spectre de la Rose,' 'Prince Igor,' 'Pavillon d'Armide,' 'Carnaval,' 'L'Oiseau de Feu,' and 'Le Lac des Cygnes.' The following were new: 'Jeux,' a poem-dance, designed by M. Nijinsky and set to music by Debussy; 'La tragédie de Salomé,' founded on a poem by Humières, the choreography by M. Romanow and the music by Florent Schmitt; and 'Le Sacre du Printemps,' the design of which is by M. Nijinsky and the music by M. Stravinsky. Not one of these novelties can be claimed as a success. So far as the designs of the ballets are concerned, the authors seem to be striving to find new idioms of self-expression, a new æsthetic, the language of which they know themselves only imperfectly and which upsets preconceived ideas established so attractively by the very same artists. The drift to the cult of the angular exhibited in the ballet grafted on 'L'Après-midi'—the music of which seems to yearn for serpentine arabesques—is in 'Le Sacre du Printemps' freely developed, and the appeal seems to have little or no regard for lines of beauty, but only a vague connection with some theory of expression, an explanation of which was made on the stage by Mr. Edward Evans before the curtain rose.

The music baffles verbal description. To say that much of it is hideous as sound is a mild description. There is certainly an impelling rhythm traceable. Practically it has no relation to music at all as most of us understand the word.

The season closed on July 25, when the Russian Ballet was performed in London for the hundredth time. It may confidently be hoped that the success of the scheme will encourage Sir Joseph Beecham still further to increase the public indebtedness to him. A word of acknowledgment is due to Mr. Donald Baylis, the general manager, and to M. Serge de Diaghilew, who organized the company.

THE COLERIDGE-TAYLOR MEMORIAL.

In the peaceful and picturesque cemetery at Bandon Hill the remains of Samuel Coleridge-Taylor lie resting. At the head of the grave a monument was recently erected, the headstone of which is of Carrara marble, 6 feet in height and 3 feet in width. On the face of the stone is portrayed the draped figure of an angel with outstretched wings. Beneath the figure is a realistic representation of clouds, and above is a wreath of laurel. The inscription, by Mr. Alfred Noyes, the poet, is as follows:

'In memory of Samuel Coleridge-Taylor, who died on September 1, 1912, at the age of thirty-seven, bequeathing to the world a heritage of an undying beauty. His music lives. It was his own, and drawn from vital fountains. It pulsed with his own life, and now it is his immortality. He lives while music lives. Too young to die: His great simplicity, his happy courage in an alien world, his gentleness, made all that knew him love him.

Sleep, crowned with fame, fearless of change or time,
Sleep, like remembered music in the soul,
Silent, immortal; while our discords climb
To that great chord which shall resolve the whole.

Silent, with Mozart, on that solemn shore;
Secure, where neither waves nor hearts can break;
Sleep, till the Master of the world once more
Touch the remembered strings and bid thee wake.

Then follows a stave with the four bars of music set to the words: 'Thus departed Hiawatha. Hiawatha the beloved'; and on the bevelled edge—'Erected by his wife and other lovers of the man and his music.'

This design was entrusted to Messrs. Charles E. Ebbutt, the well-known monumental sculptors of Queen's Road, Croydon, who have secured a highly creditable success.

We are glad to note that Mrs. Coleridge-Taylor has been granted a pension of £100 a year from the Civil List. This is a just recognition of her husband's genius in services to his country.

THE ASSOCIATED BOARD.

The twenty-fourth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music, was held at the Royal Academy of Music on July 10, Sir William E. Bigge presiding, and among those present being Sir A. C. Mackenzie (Principal of the Royal Academy of Music) and Sir Walter Parratt. The annual report stated that in 1912-13, in the United Kingdom, the number of candidates entered for the local centre examinations was 5,552, as against 5,381 in 1911-12. There were 1,222 passes in the advanced grade, and 1,426 in the intermediate grade, as against 1,196 and 1,511 in 1911-12. The number of candidates in the school examinations in the United Kingdom was 23,196, as against 21,135 in 1911-12. The Exhibitions offered by the Board in the United Kingdom were gained by Dorothy M. Davies, Cardiff Centre, harp; Elizabeth Gluckstein, London Centre, pianoforte; Hyman Grunbaum, Brighton Centre, violin; Leonard S. Jefferies, Bristol Centre, pianoforte; Hubert A. Marno, Croydon Centre, violin; and Elsie Watson, Huddersfield Centre, singing. The Exhibitions offered by the Board in the Dominions Overseas, in connection with the examinations of 1912, had been awarded to Lena Chisholm, Parramatta, New South Wales, violin; Kathleen M. Bradshaw, Melbourne, Victoria, pianoforte; Kathleen Levi, Dunedin, New Zealand, pianoforte; Freda Sweet, Calgary, Alberta, Canada, pianoforte; and Amy M. Wettinger, Malta, pianoforte.

MR. HEALEY WILLAN.

A Canadian Appointment.

Mr. Healey Willan has been appointed to the post of Head of the Theory School at the Conservatory of Music, Toronto, formerly held by Dr. Humphrey Anger, who has relinquished the post owing to ill-health.

Mr. Willan was born in London in 1880, and he entered the choir school of St. Saviour's, Eastbourne, in 1889. He studied pianoforte and harmony under the late Dr. W. H. Sangster, and played services in church when he was eleven years old.

After studying under Dr. W. S. Hoyte he passed the A.R.C.O. examination in 1896, and in that year became organist and choirmaster of St. Saviour's, St. Albans. He passed the F.R.C.O. in 1899, and was appointed organist to Christ Church, Wanstead, in 1900, and he formed a choral Society in that district. In 1903 he transferred his services to St. John the Baptist, Kensington, and this post

he retained until his Canadian appointment necessitated his retirement. His compositions include: Organ—Prelude and Fugue in C minor, Prelude and Fugue in B minor, Epilogue; Services—Magnificat and Nunc dimittis in B flat and E flat, Communion Services in C and E flat; Anthems—'There were shepherds,' 'While all things were in quiet silence.' Also several part-songs, and a considerable amount of chamber and orchestral music.

On July 22, some of Mr. Willan's friends assembled at Pinoli's restaurant to bid him farewell and to wish him success in his new sphere of labour. All who know Mr. Willan are aware of his skill as an organist, and his attainments generally as a musician. We congratulate Toronto on their acquisition, and we have much pleasure in commending Mr. Willan to the members of the profession in that city.

ROYAL ACADEMY OF MUSIC.

The distribution of the term's prizes by the Duke of Connaught was the central feature of a remarkably successful function held at the Academy, in the new Hall, on July 18. Among a great number of prize-winners the most conspicuous was Miss Ethel Edith Bilsland, who won the Dove prize for general excellence, assiduity and industry, and was specially complimented by Sir Alexander Mackenzie. The Principal in his address announced that among the gratifying results of the removal of the Academy into its new building was that the roll of pupils exceeded all previous records. The esprit-de-corps prevailing among old pupils was shown by their contributing £500 towards the decoration of the Hall. A vote of thanks to the Duke of Connaught was moved by Alderman Cooper (who announced that the new Hall was in future to be known as 'The Duke's Hall') and seconded by Sir William Bigge. The Duke of Connaught, in his reply, dwelt on the modern improvement in the state and life of music in England, and attributed a large share of the responsibility for this advance to the Royal Academy and the Royal College of Music. He exhorted students never to give up practising.

The prize-giving was preceded by a short concert in which three junior students of the Academy, Master Harry Alexander (trumpet), Master Egerton Tidmarsh and Miss Evangeline Livens (pianoforte) took a brilliant part.

THE SOCIETY OF WOMEN MUSICIANS.

Modernism in music was discussed with some thoroughness at the second Composers' Conference of the Society of Women Musicians, which took place at the Women's Institute, 92, Victoria Street, on July 4 and 5. In her opening address the president, Dr. Emily Daymond, compared present progressive changes in music with those of the past. Mr. Rutland Boughton spoke on the Phantasy Form, for which he thought 'Fancy Form' would prove a more stimulating name. He deprecated the tendency of composers to write, as Phantasies, works that were really 'tabloid sonatas'; a mutilated sonata, he said, was not a new art-form, as Phantasies claimed to be, and only the needs of a new life could create a new form. He believed in the combination of drama and chamber music as a field for future work. Mr. W. W. Cobbett discussed Mr. Boughton's paper in relation to the Phantasies that had come under his notice in connection with the Musicians' Company's competitions.

At the second meeting, Dr. Walford Davies dealt with the whole-tone idiom, which, he said, was based on a chord rather than on a scale. To use the whole-tone series for melody was to banish all the individuality and variety that ordinary melodic outline drew from the disposition of whole-tones and semitones. As a harmonic weapon the whole-tone chord brought new resources to the composer. Being uniform in its intervals it could be used, as Bach used the diminished seventh, as a 'harmonic exchange' for modulation. Mr. Thomas Dunhill spoke on modern harmony, and an excellent discussion ensued.

THE PATRON'S FUND CONCERT.

The six new works by British composers that were played by the London Symphony Orchestra, under the auspices of the Patron's Fund, at Queen's Hall on July 15, gave food for mixed satisfaction. On the credit side was a common zeal for the modern spirit of suggestiveness, with its freedom of thought and handling; on the debit side was much lameness of expression. The workmanship had ease and confidence, but the invention was not strong, and little of the music had life of its own. The object of the Fund is not to put before the public the mature work of practised artists as much as to assist the immature and unpractised to discover their own weaknesses. What British composers of the rising generation most need to further their progress is more self-criticism, and nothing promotes this better than performance of their music. The concert will have done good service if it leads one or more of the composers represented to keep a closer watch on his thoughts. It is the fluent pen that wants the most careful guiding.

Some of the strongest music of the evening was found in the opening number, Dr. Cyril Rootham's tone-poem 'Pan,' which on the whole sustained a higher level of thought and effectiveness than any other work in the programme. The music that suggested the wild, panther-like element in the god's nature was cleverly done, and there was much well-directed individuality in the score. The work, however, was a little over-long, and its grip often slackened. It contained the making of an excellent tone-poem. Mr. Arthur Hinton's dramatic Romance for orchestra, 'Porphyria's Lover' (after Browning), was largely a series of disappointments; it was always about to do great things, both with its storm-motive and with its love-motive, but got no further than well-worded promises. Mr. Ralph Letts, whose setting of Frederick Locker's 'Love, time, and death' was sung by Mr. Jamieson Dodds, needs radically to revise his ideas of the manner in which music should be employed to intensify or clarify the emotions of a vocalised text. His setting added nothing to the poem, as his vocal and instrumental parts were mutual hindrances rather than mutual aids to expression. A surer touch was revealed by Mr. A. von Ahn Carse, in his Variations on a theme in A minor. In his eight movements there was nothing forced, inappropriate, or ineffectual. The manner was refined, and many ideas felicitous. At the same time the work left the impression of timidity, and more of it than was necessary was rooted in the Victorian past. Incidentally, it is dangerous, since Elgar wrote his 'Enigma' Variations, to dwell with much fondness upon rising and falling sevenths. The most commanding work in the evening's list was Mr. Hubert Bath's Symphonic-poem, 'The visions of Hannele,' after Gerhart Hauptmann. It pictures the fleeting death-bed visions of a fever-stricken child who has been driven by despair to attempt suicide. It opens with a plaintive section that well suggests the drab pathos of the child's dying. The portrayal of the brutal father, and later, that of the Angel of Death and the hunch-backed village tailor are theatrical, and the theme of the gentle mother is undistinguished. The work lacks unity and consistent atmosphere. It 'wears its heart on its sleeve'; it states boldly where it should hint. Towards the end there are passages that grew from no more vital source than the composer's fluency and ease of craftmanship. The scoring, however, is masterly, and there is considerable eloquence at certain moments. After this tale of woe some hope was roused by the motto affixed to Mr. John Greenwood's Orchestral fantasy—'God's in His Heaven, all's right with the world'—till it was discovered that the composer sets out to 'represent the struggle in the mind, where the various phases of thought and philosophy, together with the sorrows of life, threaten to destroy belief in the truth of Browning's words.' The work is built upon themes with high-sounding labels, such as 'Faith,' 'Brotherhood,' 'Sorrow,' 'The Fact,' but does not come within measurable distance of typifying them. It has little invention, but there are vigorous texture, vitality of manner, rather than of method, and much volubility. The remaining number in the programme was Gernsheim's E minor Violoncello concerto, which was skilfully and expressively played by Mr. Cedric Sharpe, Sir Charles Stanford conducting. The new works were conducted by their respective composers.

London Concerts.

SLAVONIC MUSIC.

There has been no dearth of Slavonic music in London during the present century. For a time we were deluged with it. But it was from a few of the most prominent composers that the surfeit came, and most of the men of second rank remained little more than names to us. More recently enthusiasts such as M. Kussewitzky have given us a better insight into their quality. M. Emil Mlynarski, conductor of the Scottish Orchestra at Glasgow, has now strengthened our appreciation of the Russian music of to-day by three orchestral concerts. These took place at Queen's Hall on June 19, 25, and 27, with the assistance of the London Symphony Orchestra. The chief work in the first programme, which for the rest was made up of Polish music, was M. Mlynarski's own Symphony in F, a musicianly and attractive work that made a good impression when introduced to London last year. The deepest appeal was made, however, by a symphonic-poem, 'Anhelli,' an imaginative work of telling musical and suggestive quality. Its 'programme' is 'the life and thoughts of a Polish exile in Siberia.' Karlowicz's Violin concerto, which was played by M. Paul Kochanski, can best be described as a pleasant work. The remaining work in the programme was an overture, 'Marya,' by Statkovski.

The concert on June 25 illustrated the work of Russian composers. It opened with Rimsky-Korsakoff's vigorous overture to 'Ivan the Terrible,' and contained Kallinikov's well-known Symphony in G minor, which has not lacked appreciation in this country. Two pieces by M. Wischnegradski—an 'Elegy' and a symphonic-poem, 'The nun'—displayed considerable power of thought and orchestral treatment. Liadov was represented by his 'Baba Yaga,' which was encored, and 'The enchanted lake,' a work of no great moment. Tchaikovsky's 'Sérénade mélancolique' for violin and orchestra, and Glazounow's 'Carneval' Overture completed the programme. The third programme was less interesting, as the only novelty, M. Vitezslav Novak's Symphonic-poem, 'In der Tatra,' contained much that was unsatisfactory. Tchaikovsky's 'Pathetic' Symphony, Dvorák's Violin concerto, and Smetana's Overture to 'The bartered bride' made up the rest. At each concert M. Paul Kochanski proved himself an able, musicianly, and reliable violinist.

The residual impression of the music of the less-known Slavonic composers was that it had freshness rather than distinction in its ideas; that its freedom and effectiveness of orchestral treatment were so constant as to suggest a national trait; that its sentimentality was usually instinctive and unconscious, and its strength usually manufactured; and that a better series of programmes could be chosen from the music of our own composers without resort to the bigger men.

LONDON SYMPHONY ORCHESTRA.

The last concert of the season, which took place at Queen's Hall on June 23, served to introduce some of the latest works of Dr. Ethel Smyth. These were settings, under the collective title of 'Three moods of the sea,' of lyrics by Arthur Symons, headed 'Requies,' 'Before the squall,' and 'After sunset,' and a marching song entitled 'On the road.' The telling, descriptive power with which Dr. Smyth portrayed the sea in 'The Wreckers' added a similar vividness to these sea-pictures. The composer thinks freely in orchestral terms of suggestive realism, and chooses her colouring and atmosphere with so sure a design that it is the tempestuousness or rest of the sea, and of nothing else, that she portrays. As in her other works, the significance of the music lies not so much in the merit of isolated ideas as in the strength of manner and treatment that underlies all the ideas, whatever their quality. The songs were excellently sung by Mr. Herbert Heyner. A wide gulf separated the styles shown by Dr. Smyth in her songs and M. Stojowski in his Pianoforte concerto, for the latter work contained scarcely a strong moment and little individuality, although one could observe the endeavour to achieve it. The composer played the solo part. The conductor of the concert was Herr Nikisch, whose powers were best revealed in Holbrooke's 'Les hommages' and Tchaikovsky's fourth Symphony.

The Royal Choral Society brought its season to an end with a Coronation Concert at the Albert Hall on June 22. The work of the choir was confined to the singing of familiar numbers, including the 'Hallelujah Chorus,' under the direction of Mr. H. L. Balfour. The remainder of the programme was supplied by Miss Susanne Morvay (pianist), Mr. Guido Ciccolini, and Mr. Edmund Burke (vocalists).

VOCAL RECITALS.

Miss Alma Gluck displayed the perfection of her voice at Queen's Hall on the afternoon of June 24, and won the enthusiasm of a large audience. In the evening Miss Elena Gerhardt was heard with the delight that her singing always causes. Her programme was familiar, but as interpreted by two such artists as Miss Gerhardt and Herr Arthur Nikisch it was a series of new sensations. Miss Florence Macbeth increased her fame as a light *coloratura* singer by singing familiar operatic numbers at Queen's Hall on July 1, accompanied by an orchestra under Mr. Thomas Beecham.

Madame Nina Jaques-Dalcroze, who gave a recital at Bechstein Hall on July 8, showed high accomplishment as a *lieder* singer. In its expressiveness, refinement, and beauty of voice her singing gave exceptional pleasure. M. Jaques-Dalcroze accompanied with great ability.

Three recitals by Madame Yvette Guilbert have to be recorded. They took place at Bechstein Hall on June 27, July 1 and 4, attracted crowded audiences, and gave unlimited delight.

Vocal recitals have been given by Miss Dora Delise (Bechstein Hall, June 23); Miss Florence Shee (Steinway Hall, June 24); Miss Gladys Moger in a programme of British music (Æolian Hall, June 27); Miss Emilia Conti (Bechstein Hall, June 30); Mr. Geoffrey Comyn (Æolian Hall, June 30); Mr. Charles Copeland (Trinity College of Music, July 2); Miss Betty Callish (Bechstein Hall, July 3); Miss Emma Davidson (Broadwood Rooms, July 9); Madame Emily Thornfield (Steinway Hall, July 10); Mrs. Henry Bligh Forde (Æolian Hall, July 11); Miss Margaret Huston (Bechstein Hall, July 11); Mr. Eric Marks (Bechstein Hall, July 17); Madame Ernestine Enriquez (Broadwood Rooms, July 18).

PIANOFORTE RECITALS.

Mr. Carl Friedberg chose a classical programme for his recital at Æolian Hall on June 22, and carried it out with considerable distinction. His playing had dignity, massiveness, and finish, and he showed a sense of beauty in interpretation. He was heard again on June 28. At the same hall, on the following day, Miss Aline von Bärentzen, a pianist of less than twenty summers, made her first appearance in London, and displayed technical powers that were quite exceptional. The long-sustained high-pressure difficulty of Brahms's Variations on a theme by Paganini seemed to cause her no anxiety, and she played the tremendous work clearly, fluently, with unhesitating rhythm and an air of enthusiastic enjoyment.

Mr. Mark Hambourg played with miraculous technical brilliance in some Bach transcriptions at Queen's Hall on June 28.

Pianoforte recitals have been given by Miss Marion Keighley Snowden (Æolian Hall, June 23); Mr. Nino Rossi (Steinway Hall, June 24); Miss Hilda Saxe (Bechstein Hall, June 25); Mr. Wladimir Cernikoff (Æolian Hall, June 26); Miss Augusta Coen (Steinway Hall, June 27).

OTHER RECITALS AND CONCERTS.

Two interesting recitals were given at Æolian Hall on June 11 and 21 by Madame Mary Boyer (vocalist) and Mr. Jan Ehrhard (pianist), both of whom are artists of culture and ability. At the second recital Madame Boyer's singing of Massenet's 'Werther' so pleased the audience that it was repeated. In company with Herr Johannes Wolff, Mr. Ehrhard took part in Mozart's Sonata in F for pianoforte and violin.

Master Duci Kerekjarto, a small Hungarian violinist who is not yet twelve years of age, astonished all who came to Bechstein Hall on June 22 with the ease and accuracy of his playing in such difficult music as Lalo's 'Symphonie Espagnole.' He gave a second recital at Steinway Hall on July 9, and appeared again at the London Opera House on July 15.

Mr. David and Madame Clara Mannes gave a second recital of Sonatas for violin and pianoforte at Bechstein Hall on June 24, choosing their programme for the occasion entirely from Beethoven. Their playing was distinguished by its refinement, unity, and technical skill. On July 3 they gave a third recital, and introduced a new Sonata by Mr. Daniel Gregory Mason.

Max Reger's Sonata in A minor for violoncello and pianoforte was played at Bechstein Hall on June 24 by Mr. Cedric Sharpe and his father, Mr. Herbert Sharpe. Its performance served to show that Mr. Cedric Sharpe is progressing creditably, and will soon join the front rank of English violoncellists.

Mr. Sigismund Stojowski gave a recital of his compositions at Æolian Hall, on June 25, with the help of Mr. Paul Kochanski (violinist) and Miss Elizabeth Munthe-Kaas (vocalist). The programme helped to confirm his reputation as a clever composer of miniatures.

Mr. Reginald Werrenrath (baritone), Mr. Gutia Casini (violoncellist), Mr. Ernesto Bernmen and Mr. Frank La Forge (pianists), gave a joint recital at Bechstein Hall on June 25. All are young, come from America, and possess the capacity of interesting an audience.

Many artists assisted in a concert given by the Irish Folk-song Society at Broadwood Rooms, on June 25. The feature of the programme was the modern treatment of folk-tunes as exemplified in the works of Mr. Hubert Bath (a Pianoforte trio), Mr. Cyril Scott, and others.

Miss Daisy Kennedy (violinist) and Mr. Vernon Warner (pianist), played attractively in Sonatas of Brahms (D minor) and César Franck at Æolian Hall, on June 25. On July 10, the same artists were associated in Grieg's C minor Sonata; Miss Kennedy gave Mr. Cyril Scott's 'Tallahasee' Suite, accompanied by the composer; and Mr. Warner gave solos, including Franck's 'Prelude, Chorale, and Fugue.'

Herr Georg Wille, the court violoncellist to the King of Saxony, who made a deep impression on the occasion of his recent first visit to London, gave a second recital at Bechstein Hall on June 26. His magnificent interpretations of Brahms's Sonata, Op. 99 (with Mr. Richard Epstein) and Bach's sixth unaccompanied Suite were of exceptional quality.

Mr. and Mrs. York Bowen (pianist and vocalist) gave one of their interesting recitals at Æolian Hall on June 26. It was announced that the programme of their next recital would be devised to illustrate the suitability of the viola and horn for *obbligati*, and that both instruments would be played by Mr. Bowen.

Messrs. A. Verhey (pianist), J. Röntgen, junr. (violinist), and J. Mossel (violoncellist), who form the 'Rotterdam' Trio, were heard at Bechstein Hall on June 27, and played works by Beethoven (Op. 97), Tchaikovsky (A minor), and Prof. Röntgen, senr., in a highly attractive manner.

The Rawdon Briggs Quartet, who are better known in the North than in London, gave a concert in conjunction with Mr. Carl Renol (pianist) at Bechstein Hall on July 7. Their high ability was displayed in Quartets by Haydn (D major) and Brahms (B flat major).

M. Hollman, the famous French violoncellist, showed at Bechstein Hall on July 10 how firm a hold he retains on his powers.

Recitals have also been given by Miss Dorothy de Vin, violinist (Bechstein Hall, June 26); Mr. Paul Ludwig, violoncellist (Broadwood Rooms, June 26); and Signor Mario Lorenzi, harpist (Steinway Hall, July 9).

ROYAL COLLEGE OF MUSIC.

An excellent students' chamber concert was given at this institution on July 10. The chief work of the evening was Schumann's String Quartet in A major; but greater interest was roused by the performance of a work for three flutes, by Kuhlau, which was played with distinguished artistic effect, and by Mr. Nicholas Gatty's attractive Violin sonata, as played by Miss Dudding (violinist) and Miss Stokes (pianist). Misses Hanes, Craven and Rees were the vocalists of the occasion, and Master John Nicholas played Schumann's 'Abegg' Variations for pianoforte.

The term concluded with an orchestral concert that derived considerable importance from the performance of Dr. Arthur Somervell's 'Thalassa' Symphony, recently produced by the London Symphony Orchestra, and from the production of a new Pianoforte concerto in E minor by Mr. J. Alan Taffs, the Mendelssohn scholar, who interpreted the solo part. The work is distinguished by its maturity of manner, resourcefulness, and vigorous invention. Vocal numbers were given by Miss Clytie Hine and Miss Olive Sturgess, and Sir Charles Stanford conducted.

GUILDHALL SCHOOL OF MUSIC.

A concert given at the School on July 2 revealed the existence of much well-directed talent, as represented in the work of a number of instrumentalists and vocalists. The chief concert of the term took place at Queen's Hall on July 17, when the students' orchestra played under the direction of Mr. Landon Ronald, the Principal, and the choir sang under the direction of Mr. Smallwood Metcalfe. The scope and thoroughness of the study of orchestral music carried on at the School were exemplified in admirable performances of the 'Meistersinger' Overture, the first movement of the 'Eroica' Symphony, the 'Midsummer Night's Dream' Scherzo, and the accompaniment to Max Bruch's 'Scottish Fantasia' for violin. Both Miss Rebe Kussmann, who was the soloist in this work, and Miss Nellie Walker, who sang two of Elgar's 'Sea-Pictures,' possess exceptional ability for students.

TRINITY COLLEGE OF MUSIC.

The orchestral concert given by this institution at Queen's Hall on July 16, as usual gave a comprehensive view of the work of the best students and proved it to be of a high standard. The soloists who appeared were Miss Aileen Butler (violinist), Master Richard Johnson (pianist), Miss Dorothy Meallin (violinist), and Miss Mabel Apperly (violoncellist), each of whom played a concerto movement; Miss Alice Booth, Miss Eva Pocock, Miss Agnes Browning, Mr. Stanley Wright, and Mr. Rodolphe Gaillard (vocalists), and Mr. A. E. Bolton (organist). The orchestra, under Mr. Wilhelm Sachse's direction, gave an excellent account of Weber's 'Euryanthe' Overture.

The artists who appeared at Æolian Hall on June 20 under the auspices of the Professional Musicians' Débût Society were Mr. Robert Baladi and Miss Hildegarde Nash (violinists), Miss Augusta Coen (pianist), Miss Muriel Michell, Mr. Lewis Stanton, and Mr. Frank Foster (vocalists).

The usual concert in aid of the Italian Hospital and other Italian charities in London, took place at Queen's Hall on June 30, when Signor Caruso was the chief attraction. About one thousand pounds were collected for the charities.

The efficiency of up-to-date methods of teaching has been shown by concerts given by the pianoforte pupils of Mr. Gerald Allen (Æolian Hall, June 20); Mr. Carl Weber (Bechstein Hall, July 8) and Mr. Tobias Matthay (Bechstein Hall, July 10 and 17), and the vocal pupils of Mr. Sterling Mackinlay (Steinway Hall, July 10).

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

Events of importance have been few and far between during the past month, mainly because Mr. Dan Godfrey and the orchestral members have been indulging in a well-merited holiday. For a bare four weeks out of the fifty-two serious music is in a more or less dormant condition, and even those persons who are only indirectly associated with the Winter Gardens undertaking welcome the brief respite from Bournemouth's tearing propaganda on behalf of whatsoever is best in music.

Three concerts of considerable interest have, however, given early summer visitors some idea as to the nature of the music that the town provides. The appearance of the Finnish Choir, 'Suomen Laulu,' was a noteworthy occasion, and Bournemouth may be accounted fortunate in being selected as the locale of a concert by a choir of such an established reputation, seeing that this town and Eastbourne were the only provincial centres visited by this organization. The next attraction was a recital by M. Pachmann, on June 20, the eminent pianist's performances and platform byplay resulting in the usual uproarious enthusiasm. If the statement that M. Pachmann is about to enter upon his farewell engagements is a true one, then shall we have cause to lament the departure from public view of one of the most captivating personalities of our time. Then again, on June 27, Miss Maggie Teyte made her first appearance here. Unfortunately, this rising singer was suffering from throat trouble, and so was unable to do herself complete justice.

The Symphony Concerts continued, up to the time of the instrumentalists' annual vacation, their pleasant and unassuming course. A good leavening of standard works did much to ensure the approbation of holiday-makers, who rightly or wrongly are always supposed to be the most conservative of persons in their choice of music. Anyway, compositions of the stamp of the E flat Symphony of Mozart invariably meet with general acceptance, and it is certainly not a depraved taste that finds sweet contentment in the beautiful works of Mozart, or music of a similar perfection. The soloists have comprised Mr. Algernon Holland, one of the first violins, and probably the best artist in that department of the orchestra; Mr. Walter Leah, the recently-appointed first clarinet; Miss Jacoba Wolters, harpist in the Municipal Orchestra, and Miss Monica Rutland, who delighted the audience in a not very appropriate transcription for two harps of Schubert's 'Ave Maria.' Further contrast was provided by the excellent vocal performances of Mr. Manitto Klitgaard and Mr. John Booth. It is only necessary to add that the concert on July 3 was conducted by Mr. F. King-Hall, the leader of the orchestra, in the absence of Mr. Godfrey.

A forthcoming event which promises some original features is the preparatory work for the open-air choral drama which Mr. Rutland Boughton is hoping to produce next year. The preliminary instruction in the choral and dancing branches will be imparted at a 'musical holiday' camp at Bournemouth during the month of August. The actual production of the drama will take place, circumstances permitting, at Glastonbury.

DEVON AND CORNWALL.

THE THREE TOWNS.

The two Festivals of the Three Towns Choral Union were numerically more successful than any that have taken place for several years, and as the revival has been gradual during the last few seasons it may be anticipated that a bright future is before this very useful organization. The first service took place in Emmanuel Church, Plymouth, on June 17, and the second in St. George's Church, Stonehouse, on June 26. Thirteen choirs participated—St. Augustine, St. Gabriel, St. Catharine, Emmanuel (Plymouth), St. George and St. Matthew (Stonehouse), St. Mark, St. Paul, Stoke Damerel, St. Barnabas, St. Bartholomew, St. Michael, and Garrison Church (Devonport). The service book was that published by the Diocesan Association, the canticles being sung to Hopkins in D. The anthem was Wesley's 'Blessed be the Lord God of Israel,' and the festal Te Deum was Walmisley in C. The singing of the 350 choristers evidenced artistic and conscientious preparation on the part of Mr. Manley Martin, the conductor, to whose musicianly and capable judgment was due the high standard of reverence and accuracy which characterized the whole service. Special periods of impressiveness were the subdued performance of the liturgy and the intelligent and careful singing of the Psalms. The organist on the former occasion was Mr. R. Waddy, and on the second Miss D. Clark.

For some months past a special committee appointed by the Plymouth Borough Council has considered the problem of the Guildhall Choir, which has achieved great work for many years under the direction of Mr. H. Moreton, borough organist. Opinion has been expressed by the public that with the facilities granted by the Corporation, the Guildhall Choir has had undue advantages over other Societies of like character, and in view of this, it has been moved that it is undesirable that the Corporation shall permit the maintenance of the Guildhall Choir and Orchestra as municipal or privileged or subsidised organizations. It was therefore suggested that the profit-sharing principle be eliminated from the scheme of Corporation concerts, and that the duties of the borough organist be confined to organ recitals and the use of the organ on specified public occasions, with permission to supplement the recitals with local talent or replace them by concerts under the auspices of local musical Societies. The aim of the committee may be to assist local music, but how far this arrangement will tend to limit the standard of local knowledge and ideas remains yet to be seen. If other Societies spring up to take advantage of the withdrawal of the severe competition which has been experienced from the Guildhall Choir, one desirable object will have been achieved.

A propos, it is pleasing to state that a choir for unaccompanied singing will probably make its appearance in the autumn. Hitherto Mr. A. C. Faull's Sherwell Choir has been the only mixed-voice combination of that class, and it has necessarily been somewhat restricted in its plans by financial risk.

Other preparations are already in process for next season. A visit will be paid to Plymouth by Madame Tetrazzini, through the agency of Messrs. Moon & Sons, and the Misses Smith have announced interesting engagements for their third series of Musical Matinées.

DEVONSHIRE TOWNS.

An organ recital was given in Lynton Parish Church on June 26, by Miss H. A. Scriven, assisted by Mrs. Edwards and Mr. Telford, vocalists.

Twenty-five choirs, affiliated in the North Devon Choral Union, produced a total of 640 singers at the annual Festival at Ilfracombe on July 2, when Mr. T. Roylands-Smith, conductor, obtained excellent results from preparatory training given to the individual choirs. The diocesan book was used, and Mr. A. W. S. Salter, parish organist, presided at the organ. All arrangements were made by the Rev. E. J. Jeffery, hon. secretary, and the service was characterized by devotional impressiveness. The *tempi* erred, if at all, on the side of deliberation, but there was no sense of dragging or slackness. The singing of the Benedictus to a singularly beautiful and appropriate chant in D, by Dr. C. W. Pearce, was greatly effective, and the interpretation of the anthem, 'How dear are Thy counsels' (Crotch) was also a source of religious influence. Messrs. Sydney Harper (father and son), of Barnstaple, were the sub-conductors.

Music in the Pavilion at Torquay continues on its high level and attracts continually large audiences. The violinist, Melsa, played two Concertos (Bach in E and Paganini in D) and other pieces with the Municipal Band on July 5, Mr. Basil Hindenberg conducting. Miss Ruth Vincent, Mr. Ivor Foster, Miss Violet Elliott, and Mr. Frank Webster have made appearances recently; and on July 21 the orchestra gave a Tchaikovsky concert.

There is no more self-sacrificing and artistic conductor of a choral Society to be found than Mr. Harold O. Jones, who labours assiduously and with the highest purpose against special difficulties in the little moorland town of Ashburton. He is now preparing his members for Festival performances in the Parish Church in October, of the 'Hymn of Praise' and 'The Creation'; and during the hot summer weeks practices are being held with much enthusiasm.

'The Yeomen of the Guard' was performed on June 18 by the Western Amateur Operatic Society at Totnes under the direction of Mr. Pendarves Trist. The chorus sang remarkably well, and the principals were excellently chosen. Exeter Amateur Operatic Society, at their annual meeting voted the sum of £40 to be paid to charitable institutions as a result of the performances last season of 'Utopia Limited' and 'The Mikado,' making a total of £750 thus contributed during the last seven years. 'Dorothy' was selected for performance next season, Mr. Allan Allen and Mr. Richard Weathersby being re-elected musical director and stage manager respectively.

CORNWALL.

Troon United Methodist Choir sang anthems and choruses at St. Stithian's on June 26, under the direction of Mr. Varker. The choir connected with Penzance Y.M.C.A. gave an open air concert at Camborne on July 4, Mr. Tregarthen conducting.

Choirs from the Deaneries of Carnmarth, Kerrier, and Penwith accepted invitations to join the Truro Cathedral Choir at the Annual Festival of the Diocesan Choral Association on July 7. The choristers numbered 524, of whom 310 were in the processional division. The conductor was Dr. Monk, organist of the Cathedral, and the organist for the occasion was Mr. Gilbert. The diocesan service book offered no special difficulties to the average parish choir, but it comprised music well adapted to raise the standard of singing and selection. The canticles were sung to a setting by Dr. H. Brewer, and the anthem was Blair's 'King of glory, King of peace.' The performance of the music showed an improvement on that of previous years, and in his sermon the Bishop of the Diocese commended the aims and achievements of the Association.

The same book was used by the choirs of the Deanery of Powder, at their annual Festival at Kea, on July 15, when 210 singers participated. Dr. Monk again conducted, with Mr. A. W. Gill at the organ. The singing was hearty and intelligent, the choirs represented being Perranzabuloe, Feock, Creed, Chacewater, Kea, Truro (St. John's), Ladock, St. Michael Penkevil, Kenwyn, and Truro Cathedral.

Eight choirs from North Cornwall amalgamated in a Festival service at St. Teath, on July 9, these being St. Teath, Lanteglos, Davidstowe, Tintagel, Forrabury, Minster, Otterham, and Delabole. The Magnificat and Nunc dimittis were sung to Burnett in A, and the anthem was 'He shall dwell in the land' (Stainer). The Rev. Byron Scott conducted, and Miss Childs Clarke presided at the organ.

The South-western section of the Incorporated Society of Musicians met at Paignton on July 19, for quarterly business, under the chairmanship of Mr. F. L. Harris, supported by Mr. Reginald B. Moore, hon. secretary, and Mr. T. Roylands-Smith, hon. treasurer.

LIVERPOOL.

It is certain that among the great centres Liverpool more than held its own in the tumultuous welcome given by the citizens to their Majesties The King and Queen during their recent tour in Lancashire.

It would appear that in no other place has music worthy of the name played such a definitely ordered part. In St. George's Hall, where their Majesties were received by the civic authorities, there was fine singing by a hundred voices from the Philharmonic Society's chorus, conducted by Mr. H. A. Branscombe, and accompanied on the great organ by the city organist, Mr. H. F. Ellingford, who also gave a recital of suitable music prior to the ceremony. The choral music included the National Anthem and Gounod's stately march and chorus from 'La Reine de Saba,' 'Hail to thee, King.'

It was the singing of the massed choirs of the Church Choir Association at the subsequent opening of the Gladstone Dock that most impressed their Majesties. This superb choir of 1,220 men and boys was formed from sixty-three church choirs that had previously taken part in the Festivals of the Association. The carefully prepared performance reflected credit on the musical organizations of the city, and especially upon Mr. F. H. Burstall, the Cathedral organist, who conducted, Mr. Ralph H. Baker, the originator and mainspring of the Association, and also upon the various choirmasters and officials, by whom it is well served.

The Band of H.M. Irish Guards provided the accompaniments to the two chief choral items—Elgar's 'Land of Hope and Glory' and Hugo Pierson's inspiriting 'Ye mariners of England.' Conducted by their bandmaster, Mr. Charles Hassell, the fine band played a selection of music in which native art was represented by Edward German's 'Welsh Rhapsody' and by excerpts from Sullivan's operas.

The scene was one of great animation when the 'Galatea,' with their Majesties on board, slowly glided up the dock and broke the ribbons stretched across the river entrance. When the yacht was moored the National Anthem was played, and the choir sang Elgar's 'Land of Hope and Glory,' in which Mr. Burstall had happily directed the men's voices to be heard first, then the clear treble of the boys in the refrain, and finally the full choir in harmony in the chorus. Both verses were sung in this manner while the King and Queen remained standing on the upper deck of the yacht facing the singers at the opposite side of the dock, which is comparatively narrow. In the short service, which was conducted by the Lord Bishop of Liverpool, the huge choir was utilised in the choral responses and the Lord's Prayer, distinctly and sonorously chanted, and also in the hymn, 'Praise the Lord, ye heavens adore Him,' which was sung to Haydn's setting, 'Austria.' Lastly came Mr. Burstall's devotional three-fold 'Amen,' which was beautifully sung, unaccompanied, and a verse of Dr. Cummings's arrangement of the National Anthem. As their Majesties departed, 'Ye mariners of England' was a fitting and appropriate choice.

The aims and achievements of the Church Choir Association, which has done so much to improve church choirs and to raise the standard of church music in Liverpool, were never more usefully exhibited than on this historic occasion. The Association may well be encouraged to persevere in its good work.

On the following Sunday, July 13, their Majesties attended a parade of the local Territorials, and a drumhead service held in St. George's Hall. Led by singers stationed on the organ-gallery, the choral music was chiefly sustained by the uniformed assembly itself, and the thousands of Lancashire throats produced a thrilling and impressive volume of tone in the simple music of well-known hymns. The city organist, Mr. Ellingford, was among those who received the honour of presentation to their Majesties at the conclusion of the service.

Writing on the subject of H. H. Pierson's music in a letter inserted in a local contemporary, Mr. Theodore Hill draws attention to the fact that Pierson's oratorio 'Jerusalem,' the second part of 'Faust,' the Concert-Overtures of the dimensions of symphonies, not to mention over a hundred delightful songs, many with orchestral accompaniments, are still reposing on the shelf. Mr. Hill writes as one who knew Pierson intimately; his father, the late Mr. J. F. Hill, so long the chorus-master at the Norwich Festivals, prepared the performance of Pierson's 'Jerusalem' which was given at Norwich in 1852. Mr. Hill possesses the MS. of Pierson's setting of 'Not a drum was heard,' which he thinks would take any audience by storm; yet it remains unpublished. Whatever may be the reason for the strange and almost studied neglect of Pierson's music in this country, it is at least remarkable that 'Ye mariners of England' was not performed in its entirety at the Gladstone Dock ceremony; for, although the chorus-parts in the official music book issued by Messrs. Novello clearly indicated the silent bars for chorus, which were intended to be played by the band alone, they were omitted in the performance, and the orchestral prelude and symphonies between the verses were not played, although they are distinct features of the work. Whoever was responsible for this mutilated version showed little respect for a native composer who has claims to be better remembered.

During the summer season the concerts provided by the enterprising management of the New Brighton Tower have been well attended. A notably good performance of Gounod's 'Messe Solennelle' was given on June 29 by the combined Liverpool Ladies' Choir and the male voices of the Liverpool Vocal Union, conducted by a lady, Madame Fanny de Boufflers, who exhibited ample command over her orchestral and choral forces. On Sunday evening, July 6, Mr. Rimmer, the Tower conductor, successfully directed a Wagner-Tchaikovsky orchestral concert. An approaching event is the competitive 'Eisteddfod,' to be held on September 13, when the adjudicators appointed are Dr. Roland Rogers and Mr. Harry Evans.

MANCHESTER AND DISTRICT.

The Royal progress through Lancashire has loomed large in the public mind during the past month, but music has not played quite so prominent a part as it did in Staffordshire in April, or in the South Wales coalfield last year. At Crewe Hall two leading North Staffordshire choirs sang for the entertainment of the Royal guests, but Lord Derby 'put on' a music-hall show and a kinetophone; there was quite a good orchestra, and one is glad to know that the most purely musical 'turn' (Olga, Elgar, and Eli, the flautist trio) gave the rarest delight. This trio consists of Mr. Eli Hudson, his wife and sister. Of the singing propensities of the Lancastrians The King and Queen had plenty of roadside experiences. The necessarily hurried itinerary prevented such notable choirs as the Manchester Orpheus, the two Southport choirs, or the Blackpool Glee and Madrigal from giving of their best—open-air singing on a breezy day is perhaps rather a mixed delight—but two East Lancashire towns, Colne and Nelson, contrived a time-table which permitted the Colne Orpheus and Nelson Arion to welcome their Majesties in the true spirit of gleemen in 'Here's life and health to England's King,' the respective conductors coming in for warm recognition from the Royal visitors. Some of us fall asleep with the music of the day singing in our minds, and I often wondered whether the King and Queen experience anything like the same feelings towards the National Anthem that a musical critic does to the 'Messiah,' say at Christmastime, when he cannot escape from it. One may humbly suggest that when the next Royal tour is contrived, more ingenuity be displayed and the avoidance of the stereotyped National Anthem secured. 'Land of Hope and Glory' was not inaptly described once as perhaps the broadest open-air tune composed since Beethoven's 'Freude, schöner Götterfunken.' Moreover it is distinctly British—at once beefy and breezy; but only a few towns gave it an airing. In one place the school teachers contrived a brilliant and daring variant on the old song, 'Kind, kind and gentle is she,' making the second line to run 'Kind is Queen Mary.'

The most impressive feature has been the singing of tens of thousands of youngsters in some simple unison hymn tune or other melody. At Bolton there were twenty thousand of them, assembled in forty minutes on a huge market square, closed in on all sides by high buildings. The sensation of hearing this multitude of shrill trebles pouring forth 'All people that on earth do dwell' to the 'Old Hundredth,' with

all its heavy charge of dear associations, was remarkable. A writer in the *Manchester Guardian* said: 'Verse after verse they sang, and as the voices rose and fell like one voice, virginal, almost unearthly, as the voices of children are, one almost wished that each verse might be the last, so near was it all coming to tears.' Where the youngsters were gathered in some more open space, as was often the case, these effects were dissipated.

The only music in Manchester at present is at the Royal Manchester College examinations. Here one more product of the Lancashire competitive Festivals—Frank Slater—bids fair to become a really first-class tenor singer. Mr. Harry Baynton Power, who in his youth also 'swept the boards' at these Festivals in the pianoforte classes, has developed more than a respectable talent for composition, to which frequent reference has been made here. Oscar Wilde's 'Dorian Gray' has furnished him with a poetical basis for a series of three violin pieces, 'Solitude,' 'Contemplation,' and 'Gaiety,' in which the writing seems to be more technical than emotional. Mr. Frank Tyrer, a pupil of R. J. Forbes, has followed up his recent part-song compositions with some very individual pianoforte pieces.

Sir Henry Wood has been down for a rehearsal with Mr. Brand Lane's choir for a forthcoming performance on 'festival' scale of 'Elijah.' Richter never professed any strong regard for this work, and Balling had either never conducted it or never heard it prior to last winter; so Manchester chorus-lovers will have a mild awakening ere long, for whether you go all the way with Sir Henry or not in his readings, he does galvanize even the most hackneyed works.

Apropos the articles in these columns on seaside and inland spa orchestras, and the taste of visitors, the following information from Southport is not without interest. Last month a thousand voting cards were distributed amongst the patrons of the Southport Corporation Band (of the 'Military band' type) playing in the Municipal Gardens; five hundred were returned, suggesting two hundred pieces. The following found most favour: 'William Tell' Overture; Liszt's 'Rhapsodie No. 2'; 'Tannhäuser' Overture; Tchaikovsky's '1812'; 'The Pink Lady' (Ivan Caryll); 'Nights of gladness' Valse; Selection 'Gipsy love'; 'Hullo, Ragtime'; and 'The Rosary' as a cornet solo. Obviously there is room for much improvement in the tastes of Southport—there is need for the resuscitation both of the triennial Festival and the annual competitive one.

Dr. E. C. Bairstow's appointment to York Minster has necessitated some alteration of his Lancashire Choral Society arrangements; he is permitted to retain Preston but not Blackburn St. Cecilia, where Mr. Edgar C. Robinson, of Wigan, follows him as conductor.

At Dalton Hall, in aid of the funds of the Ancoats Settlement, on July 17 and 18, performances were given by a number of University amateurs of Milton's 'Comus,' with music by old Henry Lawes 'and others of the period'; Dr. Keighley arranged the items for female-voice choir. A 'Shepherds' dance' and a Sarabande were given by friends of Miss L. Ratcliffe, orchestral accompaniments being furnished by the members of the Withington Amateur Orchestral Society, conducted by Mr. Wilhelm Schroeder.

The first of Dr. R. R. Terry's series of Bach Concerts, announced in our last issue, took place on June 25 at Westminster Cathedral Hall. The choir was formed from that of the Cathedral, the orchestra was supplied by the Society of Women Musicians, and the soloists were chosen from the choir. Dr. Terry conducted. There was nothing pretentious in the choosing of the programme or the manner of its performance. Everything was done in the spirit that prompted Dr. Terry to give the concerts—that of making the music known. The cantata 'Uns ist ein Kind geboren,' for choir and soloists, was the chief work in the scheme; the smaller numbers included the Kyrie Eleison from the 'Short Mass' in G, the Concerto in D for flute (played by Miss Maude Penville), and solo arias. In all, five vocalists took part. The concert was thoroughly pleasing to those who look upon music as an intellectual enjoyment rather than as an entertainment. The second of the series is announced for October 28.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Eastbourne.—'Elijah' was performed by the Eastbourne Choral and Orchestral Societies at Floral Hall, Devonshire Park, on July 2, under the direction of Mr. Francis J. Foote. The soloists were Miss Ada Forrest, Miss Gertrude Lonsdale, Mr. Cynlais Gibbs, and Mr. Thorpe Bates. The interpretation was marked by spirit and great efficiency, and a large audience showed keen appreciation.

Harrogate.—The Leeds New Choral Society paid a visit to Harrogate on June 25, and gave a performance of Elgar's 'King Olaf,' under the direction of Mr. Julian Clifford, whose orchestra took part. The choral-singing was of high efficiency, and excellent in tone and expressive quality; the orchestral playing was still more conspicuous for merit. The solo parts were taken by the Hon. Mrs. Julian Clifford, Mr. John Perry, and Mr. George Baker. The programme also included part-songs given under the direction of Mr. H. M. Turton. This was the first appearance of the Leeds New Choral Society at Harrogate. An enthusiastic welcome was extended to the singers by the audience, and great delight was shown at the quality of the performance.

Horstead.—Three performances of Purcell's 'Dido and Æneas' were given in the grounds of Horstead House, on July 16 and 17, by the Coltishall and Horstead Musical Society. The principal parts were taken by Miss Jessie Epps (Dido), Miss Diver (Sorceress), Miss Gladys Blume (Belinda), and Mr. Lewis Stroud (Æneas). The Rev. V. N. Gilbert conducted.

Hull.—The semi-jubilee of the Hull School of Music was celebrated on June 18, when the Sheriff of Hull, Mr. Hubert Johnson, presided, Mrs. Hubert Johnson presenting the prizes and certificates won by the students. During the year three students have gained professional diplomas, viz., Miss Alice Mason (L.R.A.M.), Miss Irene Sibley (A.T.C.L.), and Miss Doris Moxon (A.T.C.L.), and thirty-three have won public prizes, including a T.C.L. Exhibition of £9 9*s.* 0*d.*, awarded to Miss Doris White. Congratulations were offered to the students upon their work, and to the founder and principal, Madame Alice Sharrah; the headmaster, Mr. J. T. Pye; and the staff generally. A students' concert followed the prize-giving, the programme including several important works.

Johannesburg.—The Choral Society of eighty-five singers and the Orchestral Society of fifty players joined forces on July 9 in an excellent concert at Caledonian Hall. The combined bodies were heard in Beethoven's 'Creation's Hymn,' Gounod's 'Soldiers' Chorus,' and other works. Orchestral and other miscellaneous numbers made up the programme, which Mr. F. W. Peters conducted.

Kingston (Jamaica).—The second annual concert of the Glee-Singers, held on May 27, sustained the promise of the first, which was reported in these columns in April, 1912. The list of madrigals and part-songs included Bateson's 'Sister, awake!', Bantock's 'My luve is like a red, red rose' and 'On Himalay,' Coleridge-Taylor's 'Drake's drum' (female voices) and 'Summer is gone,' and German's 'O peaceful night.' Orchestral and solo numbers were also given. Mr. George D. Goode, who conducted, secured some excellent results, and the audience—which included the Governor of Jamaica and the Archbishop of the West Indies—were much gratified.

Leeds.—Mr. J. T. Standing has been appointed director of the Band of the 29th Canadian Light Horse, at Saskatoon. Until his departure he was bandmaster of the Leeds Army Service Corps Band.——The Cleckheaton Victoria Prize Band have given two concerts at Armley, the proceeds being in aid of the Workpeople's Hospital Fund.——Wortley Highfield School anniversary services comprised a children's musical performance, 'Danger signals and rocks that wreck.' Mr. and Mrs. Boardman are to be complimented on the effort.

MELBOURNE.—Great successes have been won by Madame Clara Butt and Mr. Kennerley Rumford in Australia. On May 17 they sang at the opening of Messrs. J. & N. Tait's new concert hall at Melbourne, a building that will seat 2,400 persons. The Governor-General (Lord Denman) was present.

OUNDLE.—The programme of the concert given at Oundle School on July 5 was, as usual, ambitious in design and well carried out. The opening movement of Beethoven's second Symphony was the chief orchestral number; the school choir took part in Elgar's 'It comes from the misty ages,' and Coleridge-Taylor's 'Viking song,' with orchestral accompaniment; and the junior singing-class was heard in folk-songs and other unison songs. Movements from Dvorák's B flat Pianoforte trio and Schumann's E flat Pianoforte quintet were played, and solos were given. The concert was an exhibition of exceptional musical culture in a school, and great credit is due to the music-master, Mr. C. M. Spurling, for his enthusiasm and capacity.

PERTH (W.A.).—Gounod's 'Mors et Vita' was performed on May 21 at the Roman Catholic Cathedral by a selected choir of 100 voices under the direction of Mr. W. J. Westhoven. The singers had devoted over eight months to the preparation of the work, and an interpretation of considerable expressiveness and finish resulted. The solo music was sung by Miss Waugh, Mrs. Blanchard, Mr. P. Roxby, and Mr. Sidney Pick.——On May 29 the new organ of the Cathedral was opened. Mr. J. H. Eales has been appointed organist.

SHEFFIELD.—The Sheffield University Musical Society has been formed, under the presidency of Dr. Henry Coward, for the cultivation of classical music and the practice of choral music under Dr. Coward's direction. The first work to be studied is Gluck's 'Orpheus.'

WELLINGTON (N.Z.).—At an interesting concert given by the Musical Society on May 5, the programme consisted of Mendelssohn's 'The Loreley' and Mascagni's 'Cavalleria Rusticana,' both of which were effectively performed under the direction of Mr. Alfred Worsley, the Society's new conductor. The principals were Madame Wielaert, Miss Eva Nixon, Miss Livingstone, and Mr. Frank Charlton. An orchestra accompanied.

Foreign Notes.

BERLIN.

Towards the end of the season Goldmark's opera 'Die Königin von Saba' was revived at the Deutsches Opernhaus. Next season Thuille's 'Lobetanz,' 'Monsieur Bonaparte,' by Bogumil Zepler, and V. von Woikowsky-Biedau's 'Das Nothemd' are to be given for the first time. Revivals of Gluck's 'Iphigenia in Aulis' (in Richard Wagner's version), Mehul's 'Joseph in Aegypten,' Cherubini's 'Der Wasserträger,' Auber's 'Fra Diavolo,' and 'Undine,' by Lortzing, are also promised.——Four festival concerts devoted to works by Beethoven were given under the direction of Herr Mengelberg.——Another festival, given under the auspices of the Allgemeine Deutsche Musiker-Verband and the Deutscher Orchesterbund, took place during June 21-29. Seven concerts were given by different orchestras of an average strength of 200 performers. Besides well-known classical works the programmes included Scheinpflug's 'Overture to a Shakespearean Comedy,' Op. 15, Hans Huber's sixth Symphony, a Symphony in C minor by Gustav Cords, Georg Schumann's Overture 'Lebensfreude,' 'Waldwanderung,' by Leo Blech, Hausegger's 'Barbarossa' Symphony, Humperdinck's 'Maurische Rhapsodie,' the Symphonic-poems 'Les Preludes,' 'Mazeppa,' and 'Orpheus' by Liszt, Bruckner's fourth Symphony, and a Concerto for two orchestras by Handel. Among the conductors were Messrs. Albert Gorter, Bruno Walter, Georg Schumann, Corbach Abendroth, Siegmund von Hausegger, Scheinpflug, Franz Mikorey, Hermann Suter, Fritz Steinbach, Peter Raabe, and Ernst von Schuch.——The Swedish male choir 'Orphei Drängar' have given two most successful concerts. The programmes consisted chiefly of music by Swedish composers, the music of Alfvén, Bellman, Berg, Lindblad, Liljefors, Ohlson Palmgren, Petsche, Södermann, and Wideen being represented.

BETHLEHEM, PA.

A performance of the B minor Mass was the central feature of a two-days' Bach Festival given here in June. The Bach Choir had never been heard to better effect, and the playing of an orchestra of sixty added to the impressiveness of the occasion. Dr. J. Fred Wolle conducted.

BREMEN.

Great success was recently achieved by the Finnish male choir, 'Suomen Laulu.' Under the direction of M. Klemetti they performed an interesting programme including among other things Palestrina's motet 'Ad te levavi,' 'Adoramus te' by Corsi, Sibelius's 'Kahnfahrt,' 'In der Wildnis' by Palmgren, and Klemetti's 'Die Sterne leuchten hell.'

BUENOS AYRES.

Handel's 'Israel in Egypt' was performed here on May 10 by a choir and orchestra of 200, under the direction of Mr. J. Hampden Wall. The occasion was one of rare interest, and it was highly successful. The soloists were Madame Johanna Oetteking-Brocks, Mr. Oswald Manning, Madame Dora de Rose, and Dr. Douglas W. Sibbald.

CASSEL.

Under the direction of Dr. Ernest Zulauf, Alfred Kaiser's opera, 'Theodor Körner,' was performed for the first time at the Municipal Theatre.

CHICAGO.

Under the direction of Mr. Frederick Stock, Paul Ertel's Symphonic-poem 'Die nächtliche Heerschau' was performed for the first time by the Thomas Orchestra.

COLOGNE.

The eighty-ninth Lower Rhine Musical Festival took place on June 8-10 with great success. Three orchestral concerts were given. The sensational feature of the proceedings was a performance of Gustav Mahler's stupendous eighth Symphony for solo voices, chorus and a very large orchestra. Beethoven's ninth Symphony, Brahms's 'Song of Destiny' and his 'Gesang der Parzen,' proved, however, the chief attractions in a carefully chosen programme. The Festival choir consisted of the combined choirs of the 'Gürzenich' concerts and the Städtischer Gesangverein from Aix-la-Chapelle. Generalmusikdirector Fritz Steinbach, conductor of the Festival, was much fêted. The list of the soloists included the names of Mesdames Foerstel, Philippi, Cahnbley-Hinken, Erler-Schnaudt, Lindenberg, Edyth Walker, and Messrs. Eugen d'Albert, Bronislaw Hubermann, Nieratsky, and Paul Bender.

DESSAU.

The last season has been one of uncommon musical activity. At the opera Woikowsky-Biedau's 'Das Nothemd,' Richard Strauss's 'Ariadne auf Naxos,' 'Der Bärenhäuter' by Siegfried Wagner, and Puccini's 'La Bohème' were all given for the first time. Otto Taubmann's 'Deutsche Messe,' Felix Draeseke's 'Osterszene,' Mahler's fourth Symphony, the Symphonic-poem 'Hunnenschlacht,' by Liszt, Rimsky-Korsakoff's 'Scheherazade,' Noren's 'Kaleidoskop,' and the Overture to 'Herzog Wildfang,' by Siegfried Wagner, figured in the programmes of the symphony concerts given by the Court Orchestra, under the conductorship of Herr Franz Mikorey.

DORTMUND.

Gabriel Pierné's interesting oratorio, 'Franz von Assisi' was given for the first time under the direction of Prof. Janssen.

DRESDEN-HELLERAU.

The outstanding feature of this year's 'School Festival' at the Jaques-Dalcroze Institute for rhythmic gymnastics was a performance of Gluck's 'Orpheus.' The whole production was a thing of rare beauty both from a musical and spectacular point of view, and showed the inspiring influence of the method on the pupils' musical sense and its power to uplift conventional ballet dancing.

EISENACH.

Under the auspices of the new Bach Society a Bach Festival is planned for September 17-18.

FRANKFURT.

The ballet 'Les petits riens,' with music by Mozart, was recently given for the first time at the Municipal Theatre.

HAGEN.

An interesting feature of the sixth municipal symphony concert (conductor, Prof. Laugs) was the production of Max Marschalk's 'Nachtmusik.'

HAMBURG.

Friedrich Klose's Symphonic-poem 'Das Leben ein Traum' was played under the direction of Herr Siegmund von Hausegger at the tenth Philharmonic Concert.——Madame Ilse Fromm recently gave the first performance of Cyril Scott's Pianoforte sonata, Op. 66.

KÖNIGSBERG.

A new cantata, 'An Deutschlands Kaiser,' for children's voices, male chorus, female solo voices, solo violin, and wind and brass instruments, by Frantz Notz, has been successfully produced.

LA ROCHELLE.

A notable and excellent performance of Gounod's 'Mors et Vita' was given at the Cathedral on June 24 before a crowded congregation. The conductor was M. Jean Gounod, son of the composer.

LEIPSIC.

The Singakademie (conductor, Herr Wohlgemuth) recently gave a fine performance of Sgambati's 'Requiem.'

MAGDEBURG.

Among the most interesting recent events have been performances of Krug-Waldsee's dramatic cantata 'König Rother,' his Violin sonata, and a String quartet in D minor by Kauffmann.

MUNICH.

The programmes of the Festival performances at the Prinzregenten Theater and the Residenz Theater have now been fixed. The scheme includes three cycles of Wagner's 'Der Ring des Nibelungen,' four performances of 'Die Meistersinger,' and one of 'Tristan und Isolde.' Mozart will be represented by 'Don Giovanni,' 'The marriage of Figaro,' and 'Die Zauberflöte.' Performances will also be given of Richard Strauss's 'Ariadne auf Naxos.'

ST. GALLEN.

The fourteenth Swiss Musical Festival took place during the days of June 14, 15. Two orchestral and two chamber music concerts were given. Among the compositions heard were a Violin sonata by Paul Miche, Othmar Schoeck's String quartet in D major, Op. 25, a Suite for orchestra by Frank Martin, Stavenhagen's new Pianoforte concerto, Symphonies by Gagnebin and Dr. Hans Huber, a 'Stabat Mater' for five solo voices and *a cappella* choir by L. Piantoni, 'Totenzug' by Carl Vogler, von Glenck's Violin concerto, a Symphonic phantasy (after Goethe's 'Totentanz') by Robert P. Denzler, Hans Lavater's 'Bergpsalm' for baritone solo, chorus, and orchestra, and the Symphonic-poem, 'Die erste Walpurgisnacht' for solo voices, chorus, and large orchestra, by Hermann Suter. Nearly every Swiss musician of note took part in the Festival as composer, performer, or conductor.

VIENNA.

Among the novelties performed at the last concerts of the Tonkünstlerorchester were a Concert overture by Szymanowski, Joseph Suk's Serenade for string orchestra in E major, Novak's Symphonic-poem 'Auf der hohen Tatra,' and Richard Mandl's Symphonic-rhapsody 'In den Strassen Algiers.'——Verdi's 'Falstaff' was recently revived at the Imperial Court Opera.

PARIS.

Under the direction of Mr. Thomas Beecham and Herr Oskar Fried, interesting works by Vaughan Williams, Delius, Debussy, Ravel, Stravinsky, Casella, and Arnold Schönberg (an excerpt from his choral 'Gurrelieder') were recently played for the first time at concerts at the Châtelet Theatre, given under the auspices of the 'Société des grandes auditions en France.'

Miscellaneous.

The following official communication from the Executive Committee of the Ghent Exhibition has been received by Dr. Charles Harriss: 'It is one of the Executive Committee's most agreeable duties we are discharging this day in thanking the members of the Imperial Choir of London for their visit to the Ghent World's Fair. We have appreciated to the fullest extent the zeal and courage of your performers who did not fear to add the fatigue of two concerts to that long night voyage. We have also admired the perfect art with which the programmes have been executed, and it is unanimously agreed that the splendid concerts of May 31 and June 1 are to be marked in golden letters in the musical records of our Exhibition. Our Committee trust that, notwithstanding certain incidents for which they are not responsible and which they are first to regret, the members of the Imperial Choir will have brought away a pleasant souvenir of their stay in Ghent. The Imperial Choir follows a beautiful and noble end, namely, to strengthen the bonds of friendship and goodwill between the British Empire and the other nations, which end they have attained in Ghent with the greatest success and splendour. Are we permitted to hope that when, in 1915, the Centenary of the Peace between Great Britain and the United States of America will be celebrated in Ghent, we may count on the sympathetic co-operation of the powerful choir of which you are the eminent conductor?'

The annual 'Musicians' Holiday' of the Home Music Study Union will be held this year at the Red House, Portballintrae, Co. Antrim, from August 30 to September 13. The holiday chairman will be Mr. Percy A. Scholes, as in previous years. The secretary is Mr. J. W. Garbutt, 105, Cyprus Street, Stretford, Manchester. The lecturers will be Miss Mary Neal, Miss Blanche Payling, Mrs. Milligan-Fox, Monsieur M.-D. Calvocoressi, Dr. E. C. Bairstow, Mr. W. A. Traill, Mr. David Penrith, and Mr. Scholes.

The London School of Opera, under the management of Messrs. Grünebaum and Fairbairn, now possesses a home, named 'Cosmopolis,' that provides a small theatre as a practical training ground for students. Public inspection of the progress of the School was invited on June 23, when the final scene of Ponchielli's 'La Gioconda,' and the last two acts of Puccini's 'Madam Butterfly' were given; and on July 5, when the programme consisted of acts from 'La Bohème,' and 'Samson et Dalila' and the Mad Scene from 'Hamlet.'

Mr. Ostrovsky has completed, after eighteen years of study, a complicated mechanical device for giving flexibility, suppleness, and strength to the hand for the purposes of musical execution. On June 19, at a demonstration of his system, he explained the use of the instrument—a kind of massage treatment—and showed how safety from every possibility of physical harm was ensured. The method is a preparation, and not a substitute, for technical study.

The Royal Society of Musicians held their 175th anniversary festival dinner on June 26, under the presidency of the Earl of Donoughmore. It was announced that last year the Society distributed £4,743 for the relief of musicians in distress. In aid of the Society's funds a performance of 'The Messiah' was given by the Royal Choral Society at Westminster Abbey on July 9, under the direction of Sir Frederick Bridge.

As already announced in these columns, Mr. Raymond Roze has arranged to give an autumn season of opera in English at Covent Garden, commencing on November 1, with the first performance of his opera, 'Joan of Arc.' We are also informed that the same work will be performed at the Paris Opera House in May, 1914, in connection with the national Joan of Arc celebrations.

The work of the Royal Military School of Music, Kneller Hall, was exhibited at an open-air function on July 3. In a nearly all-British programme the band of students showed of what fine effects of tone, nuance and expression the military band is capable even in a tutelary stage. The work of conducting was shared by Major Stretton and several of the students, who, as future bandmasters, are trained in this art.

A pianoforte recital and demonstration, under the direction of Miss O'Neill, was given at the Hall, Leigh Road, Highbury, on July 9. A feature of interest was the proficiency in harmonizing at sight and impromptu modulation shown by members of the ear-culture and harmony classes. Miss Gertrude Aston sang, and Miss O'Neill played Liszt's third Concert-study.

Mr. William Woodall, conductor of the Stourbridge Male-Voice Society, has been appointed conductor of the North Staffordshire District Choral Society, Mr. Herbert Whittaker, of Blackpool, having resigned owing to the pressure of other work. We regret to record the death (on May 12) of Mr. F. W. Meir, the genial secretary of the Society. Mr. S. A. Wood has been appointed joint-secretary.

The new music wing at St. Paul's School for Girls was recently opened by the Rev. E. S. Palmer, Master of the Musicians' Company. At the opening ceremony, Mr. Gustav von Holst's music of 'The vision of Dame Christian' was performed by the school choir and orchestra, and an address was delivered by Sir Alexander Mackenzie.

The Granville Humphreys Choir, a body of some fifty singers, gave a concert at the Crystal Palace on July 19. Miss Elsie Bennett, Miss Marian Battishill, Mr. Emlyn Edwards, and Mr. Robert Pitt (vocalists), and Mr J. B. Robinson (violin), also contributed to the programme. Mr. Granville Humphreys conducted.

An interesting entertainment given by Miss Florence von Etlinger's Operatic and Dramatic School, on July 14, exemplified the varied scope of the work of the institution. Besides operatic work there were French reciting and acting, dancing (under the direction of Miss Ruby Ginner), singing, and the enactment of a scene from 'Romeo and Juliet.'

We are informed that the Gwent Welsh Male-Voice Choir have returned after a successful nine months' tour of America, during which they had the honour of singing before the President of the United States and Mrs. Wilson, at the White House.

On the occasion of the concert given at the Crystal Palace on June 11 (reported in our July number, p. 478), Dr. Charles Harriss was presented with a Silver Loving Cup subscribed for by members of the choir. The inscription on the cup utilised the phrase of the day, 'What are you doing?'

The annual demonstration of the National Union of School Orchestras took place at the Crystal Palace on June 21, when 6,200 violinists, forming two orchestras—advanced and intermediate, were heard under the direction of Mr. Allen Gill.

The fifty-sixth annual Festival of the Tonic Sol-fa Association took place at the Crystal Palace on June 28. The conductor of the junior choir was Mr. Alfred Sears; Dr. Henry Coward conducted the adult choir and adjudicated in the competitions.

His Majesty The King has been graciously pleased to confer the Officers' Decoration upon Lieut.-Colonel George Dixon, 5th Battalion, The Border Regiment.—*London Gazette*, June 20, 1913.

The fête of the National Temperance Choral Union at the Crystal Palace, on July 12, was a brilliant success, great numbers taking part. The results of the competitions are given in the *Competition Festival Record*.

We learn from the *Athenæum* that Dr. Richard Strauss has set a poem by Friedrich Rückert to music for four solo voices and *a cappella* choir, under the title of 'Deutsche Motette.'

A Conference on Musical Education, similar to that of last year, will be held at St. Paul's Girls' School, Brook Green, Hammersmith, on January 5-10, 1914.

A lecture-demonstration of the art of timpani-playing was given by Mr. Gabriel G. Cleather at Bridgewater House, on July 3.

Mr. J. H. G. Baughan has retired from the editorship of the *Musical Standard*, and is succeeded by Mr. Wallace L. Crowdy.

Dr. Vogt, conductor of the famous Mendelssohn Choir, has been appointed to succeed the late Dr. Fisher as Principal of the Toronto Conservatory of Music.

A dramatic ballet, 'The foam bride' ('Meereslauchten'), by Mrs. Adela Maddison, has been accepted by Dr. Loewenfeld for performance at Hamburg next season.

A presentation of thirty guineas was made on June 27 to Mr. H. M. Jackson, who has been organist of St. James's Church, Wollaston, for forty-five years.

The town of Girvan has honoured the memory of William Jackson, a composer who died there forty years ago, by erecting a memorial in the graveyard where he was buried.

Miss Beryl Reeves has won the 'Fanny Davies' prize at the Francis Holland Conservatorium of Music, 39, Graham Street, S.W.

Mr. C. E. Tinney has been appointed Professor of Singing at the Royal Irish Academy of Music, Dublin.

Mr. Daniel Mayer announces a Beethoven Festival in London in April next.

Mr. H. Mason, clarinettist, has received the first award of the British Musicians' Pension Society.

Mr. H. Leslie Smith has been appointed musical director to the Barnes Operatic and Dramatic Society.

Answers to Correspondents.

R. E.—You do not state what instrument you play. If the pianoforte, and you actually suffer from 'loss of control over the muscles,' besides great weakness, it would be best to seek medical advice. If the hands and arms tire too soon, it generally suggests wrong use of muscles and muscular rigidity; in this case the personal advice of a teacher working on modern rational lines would be advisable. 'Rotary exercises' are very useful. See the reference to a new method on p. 544.

W. W.—Maurice Ravel is one of the leaders of the modern school in France. Born at Cibourre in 1875, he proceeded to the Conservatoire de Paris, where he studied composition under Fauré. His individuality was manifested early, and the publication of the F major Quartet first spread his fame. He has written no large work. His music is distinguished by its *finesse*, Gallic wit, and advanced harmonic manner.

A. NEWTON.—We cannot trace the tunes you name. The 'School Sight-Singing Reader,' Book 226, Novello's School Songs, 1s., would help you. Of course a teacher would be an advantage.

G. F. B.—M. Edgar Tinel died at Brussels on October 28 last year. He is succeeded by M. Léon Dubois.

W. E.—Advertise in the *New Music Review*, published by The H. W. Gray Co., New York.

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MONTAGUE RING—
Two Little Southern Songs:
"Kentucky Love Song" } Published
"June in Kentucky" } together.

SHERIDAN GORDON—
"A fat li'l' feller wid his mammy's eyes"

S. LIDDLE—
"Lead, kindly Light"
Two Short Songs:
"Open my window to the stars" } Published
"Love, pluck your flowers" } together.

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"Dolly"

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"Rose of Mine"
"Sweet-and-Twenty"

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Allegretto vivace.

SOPRANO. *p* A Frank-lyn's dogge leped o - ver a style, a . . *f* Frank-lyn's dogge leped

ALTO. *p* A Frank-lyn's dogge leped o - ver a style, a *f* Frank-lyn's dogge leped

TENOR. *p* A Frank-lyn's dogge leped o - ver a style, a . . *f* Frank-lyn's dogge leped

BASS. *p* A Frank-lyn's dogge leped o - ver a style, a *f* Frank-lyn's dogge leped

Allegretto vivace. ♩=86.

(*For practice only.*) *p* *f*

pp o - ver a style, And hys name, and hys name, and hys

pp o - ver a style, And hys name, and hys name, and hys

pp o - ver a style, And hys name, and hys name, and hys

pp o - ver a style, And hys name, and hys name, and hys

pp

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mf *cres.* *f*

name was lit - tel Byn - go, and hys name was lit - tel

mf *cres.* *f*

name was lit - tel Byn - - go, and hys name was lit - tel

mf *cres.* *f*

name was lit - tel Byn - - go, and hys name was lit - tel

mf *cres.* *f*

name was lit - tel Byn - go, hys name was lit - tel Byn - go, hys name was lit - tel Byn - go, lit - tel

mf *cres.* *f*

ff *pp* *espress.* *p*

Byn - go, B with a Y, Y with an N,

ff *pp* *p*

Byn - go, B with a Y, Y with an N,

ff *pp* *p*

Byn - go, B . . . with a Y, with a Y, with an N,

ff *pp* *p*

Byn - go, B with a Y, Y with an N, with a Y, with an

espress.

ff *pp* *p*

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

mf *f* *pp* *poco accel.*

N with a G, G with an O, B with a Y, B with a

mf *f* *pp* *poco accel.*

N with a G, G with an O, B with a Y, B with a

mf *f* *pp* *poco accel.*

N . . . . . with a G, with a G, with an O, B with a Y, B with a

mf *f* *pp* *poco accel.*

N, with a G, G with an O, B with a Y, B with a

mf *pp* *poco accel.*

f *ten.* *a tempo.* *p*

Y, with an N, G, O, B,

f *ten.* *ff* *a tempo.* *p*

Y, with an N, G, O, with an N, G, O, B,

f *ten.* *ff* *a tempo.* *p*

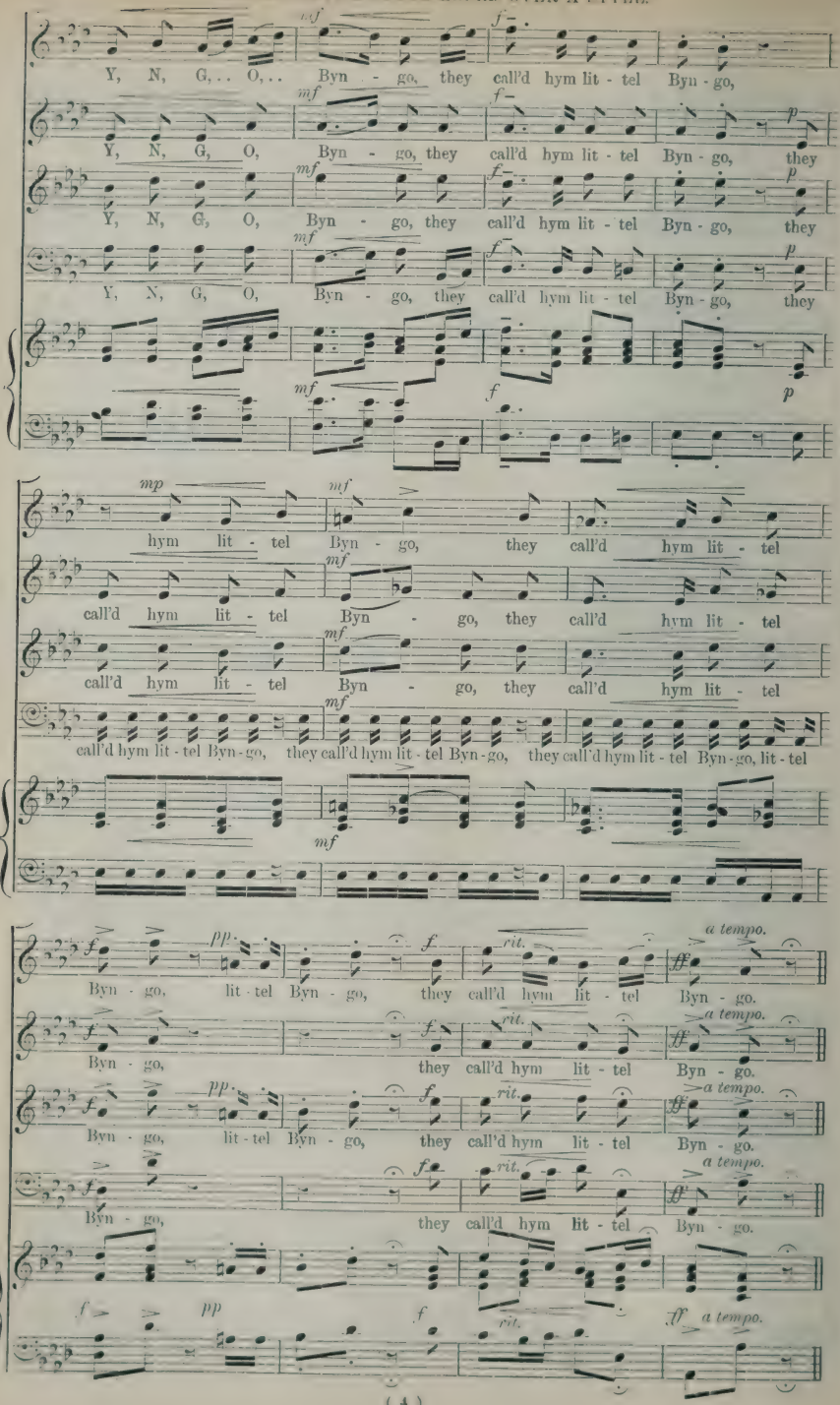
Y, with an N, G, O, with an N, G, O, B,

f *ten.* *a tempo.* *p*

Y, with an N, G, O, B,

a tempo.

f *ten.* *ff* *p*


mf
f
Y, N, G, .. O, .. Byn - go, they call'd hym lit - tel Byn - go,
mf
f
p
Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they
mf
f
p
Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they
mf
f
p
Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they
mf
f
p
mp
mf
hym lit - tel Byn - go, they call'd hym lit - tel
mf
call'd hym lit - tel Byn - go, they call'd hym lit - tel
mf
call'd hym lit - tel Byn - go, they call'd hym lit - tel
mf
call'd hym lit - tel Byn - go, they call'd hym lit - tel Byn - go, lit - tel
mf
f
pp
f
rit.
a tempo.
Byn - go, lit - tel Byn - go, they call'd hym lit - tel Byn - go.
f
f
rit.
a tempo.
Byn - go, they call'd hym lit - tel Byn - go.
f
pp
f
rit.
a tempo.
Byn - go, lit - tel Byn - go, they call'd hym lit - tel Byn - go.
f
f
rit.
a tempo.
Byn - go, they call'd hym lit - tel Byn - go.
f
pp
f
rit.
a tempo.

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

mp *mf* *f* *p*

Thys Frank-lyn, Syrs, he brew-ed goode ayle, Thys Franklyn, Syrs, he brew-ed goode ayle, And he

f

Thys Franklyn, Syrs, he brew-ed goode ayle,

mp *mf* *p*

Thys Frank-lyn, Syrs, he brew-ed goode ayle, Thys Franklyn, Syrs, he brew-ed goode ayle, And he

f

Thys Franklyn, Syrs, he brew-ed good ayle,

mf *f* *p*

call'd and he call'd, and he call'd it rare goode styn - go, he

p

And he call'd, and he call'd, and he call'd it rare goode

call'd, and he call'd, and he call'd it rare goode

p

And he call'd, and he call'd, and he call'd it rare goode styn- go, he

cres.

f *ff* *espress.* *pp*

call'd it rare goode styngo, and he call'd it rare goode styn - go. S with a

ff *pp*

styn - go, and he call'd it rare goode styn - go. S with a

f *ff* *pp*

styn - - go, and he call'd it rare goode styn - go. S . . .

ff *pp*

call'd it rare goode styngo, he call'd it rare goode styngo, rare goode styn - go. S with a

espress.

f *ff* *pp*

p *mf*

T, Y with an N, N with a

p *mf*

T, Y with an N, N with a

p *mf*

. . . with a T, with a Y, with an N, N . . . .

p *mf*

T, Y with an N, with a Y, with an N, with a

mf

f *pp accel.*

G, G with an O, S with a T, Y with an

f *pp accel.*

G, G with an O, S with a T, Y with an

f *pp accel.*

. . . with a G, with a G, with an O, S with a T, Y with an

f *pp accel.*

G, G with an O, S with a T, Y with an

f *pp accel.*

f *ten.* *a tempo.* *p*

N, with an N, G, O, S, T,

f *ff* *p*

N, with an N, G, O, with an N, G, O, S, T,

f *ff* *p*

N, with an N, G, O, with an N, G, O, S, T,

f *ff* *p*

N, with an N, G, O, with an N, G, O, S, T,

ten. *a tempo.*

f *ff* *p*

mf *f*

Y, N, G,.. O,.. styn - go, he.. call'd it rare goode styn - go,

mf *f* *p*

Y, N, G, O, styn - go, he call'd it rare goode styn - go, he

mf *f* *p*

Y, N, G, O, styn - go, he call'd it rare goode styn - go, he

mf *f* *p*

Y, N, G, O, styn - go, he call'd it rare goode styn - go, he

mf *f* *p*

mp *mf*

it rare goode styn - go, he call'd it rare goode

mf

call'd it rare goode styn - - go, he call'd it rare goode

mf

call'd it rare goode styn - - go, he call'd it rare goode

mf

call'd it rare goode stin- go, he call'd it rare goode styn-go, he call'd it rare goode styn-go, rare goode

mf

f ppp f rit. ff a tempo.

styn - go, goode styn - go, he call'd it . . rare goode styn - go.

f ppp f rit. ff a tempo.

styn - go, goode styn - go, he call'd it rare goode styn - go.

f ppp f rit. ff a tempo.

styn - go, goode styn - go, he call'd it rare goode styn - go.

f f rit. ff a tempo.

styn - go, he call'd it . . rare goode styn - go.

a tempo.

f ppp f rit. ff

Molto meno mosso, con sentimento.

dolce. p p

Nowe is notte thys a . . pret-tie song? nowe is notte thys a pret-tie song?

dolce. p p espress. molto. pp

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song? I . .

dolce. p p

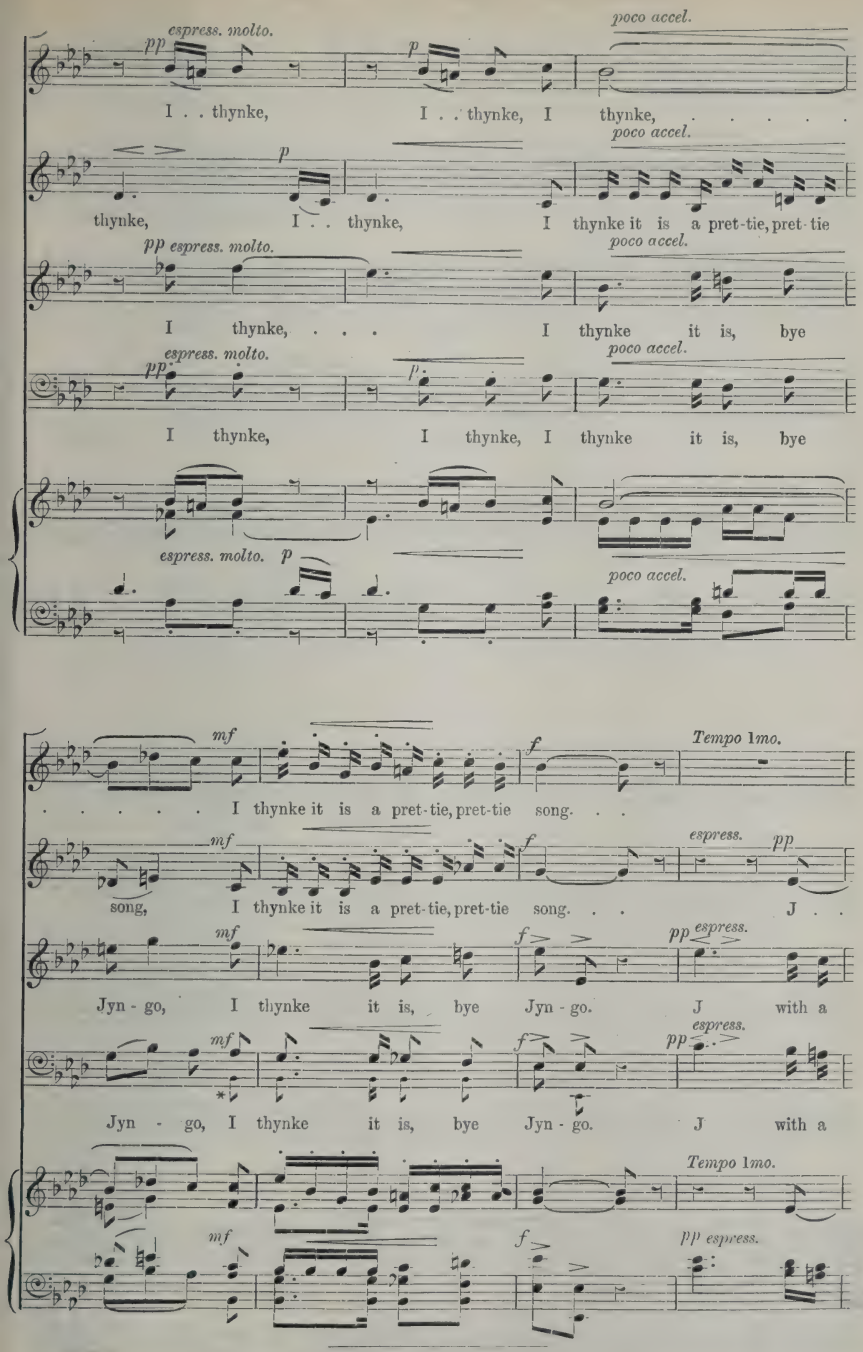
Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song?

dolce. p

Nowe is notte thys a . . pret-tie song?

Molto meno mosso, con sentimento.

p dolce. p pp



* When sung as a Solo Quartet the small notes are to be omitted.

mf

J . . . with a Y, with a Y, Jyn - go,

p *mf*

. . . with a Y, with a Y, Jyn - go, with a Y, with an N, Jyn - go,

p *mf*

Y, ... Y with an N, ... N with a

p *mf*

Y, ... Y with an N, ... N with a

p *mf*

f *ppp accel.*

Jyn - - go, with a G, with an O, J with a Y, Y with an

f *ppp accel.*

N with a G, with a G, with a G, with an O, J with a Y, Y with an

f *ppp accel.*

G, ... G with an O, J with a Y, Y with an

f *ppp accel.*

G, ... G with an O, J with a Y, Y with an

f *ppp accel*

ten. *a tempo.*

N, with an N, G, O, with an N, G, O, J,

N, with an N, G, O, with an N, G, O, J,

N, with an N, G, O, with an N, G, O, J,

N, with an N, G, O, with an N, G, O, J,

ten. *a tempo.*

Y, N, G, .. O, .. Jyn - go, I .. thynke it is, bye Jyn - go,

Y, N, G, O, Jyn - go, I thynke it is, bye Jyn - go, I

Y, N, G, O, Jyn - go, I thynke it is, bye Jyn - go, I

Y, N, G, O, Jyn - go, I .. thynke it is, bye Jyn - go,

p *mf*

it is, bye Jyn - go, I thynke it is, bye

mf

thynke it is, bye Jyn - - go, I thynke it is, bye

mf

thynke it is, bye Jyn - - go, I thynke it is, bye

mf

thynke it is, by Jyn - go, I thynke it is, by Jyn - go, I thynke it is, I thynke it is, bye

mf

Quasi parlando. *ff* *ppp.* *ff* *rit. molto.* *A tempo vivace.*

Jyn - go, bye Jyn - go, I it is, bye Jyn - go.

ff *ppp.* *ff* *rit. molto.*

Jyn - go, bye Jyn - go, I it is, bye Jyn - go.

ff *ppp.* *ff* *rit. molto.*

Jyn - go, bye Jyn - go, I sweare it . . is, bye Jyn - go.

ff *ppp* *ff* * *rit. molto.*

Jyn - go, bye Jyn - go, I sweare it is, bye Jyn - go.

Quasi parlando. *rit. molto.* *A tempo vivace.*

ff *ppp* *ff*

* When sung as a Solo Quartet the small notes are to be omitted.

This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 61.

A matter of considerable importance may soon have to engage the attention of promoters of Competitive Festivals. In France and in other countries there exist powerful Societies of composers and publishers holding corporately the performing rights of all the music composed by their members. These Societies undertake the onerous task of collecting fees for performances, which they distribute in certain agreed proportions amongst the various interests concerned. In this way the French Society alone dealt last year with as much as £200,000. It is now proposed to establish a similar Society in Great Britain. If the proposal is successful the scope of the scheme may be held to apply to the performance of all copyright pieces by every choir that takes part in a competition, to say nothing of performances at ordinary choral concerts. This prospect is not an attractive one from the consumer's standpoint, and if it is realised it will, we imagine, breed much trouble. It is a question whether some united action should be taken, before it is too late, to represent the interests of choral Societies and Competitive Festivals in the discussions that are now taking place.

BOURNVILLE.—June 28.

A choral competition open to all England, held in this charming locality on the above date, was remarkably well attended. The entries included eight mixed quartets, fourteen male quartets, thirteen female-voice choirs, thirteen mixed-voice choirs, and the astonishing number of twenty-three male-voice choirs. There was an audience of about seven thousand persons, who followed the proceedings with great interest. The event took place in the open, in the beautiful grounds of the village. The spot was well chosen because, being on the brow of a hill, everyone present could see and hear.

The first-prize winners were as follows:—Mixed quartet, the Mafford party; male quartet, 'Four from Brockmoor'; female-voice choirs (test: 'Ye banks and braes,' arranged by Percy Fletcher): Astwood Bank (Mr. A. J. Hodges); mixed choirs (test: 'Hymn to music,' by Dudley Buck): Ten Acres and Stirchley Co-operative Society (Mr. W. Leech); male-voice choirs (test: 'The Beleaguered,' by Sullivan): Cradley and Old Hill (Mr. A. Hickman). Dr. McNaught adjudicated, and conducted the combined choirs in their several pieces. Several members of the Cadbury family were present. On the evenings of the previous two days (June 26 and 27) there were numerous competitions amongst competitors belonging to the Bournville works, at which Dr. A. T. Silver adjudicated.

THE PITTSBURG EISTEDDFOD.—July.

This gathering in the States was very successful, notwithstanding great heat which led male competitors and judges to work in their shirtsleeves. The event was an open one, but only one choir came from this side—the Rhondda Male-Voice Choir, under Mr. John Phillips. It was no little reward to them for their great enterprise that they gained the chief male-voice prize. Twenty children's choirs sang, most of them, according to report, somewhat harshly, voice-production not having been studied. Canton (Ohio) Ladies' Choir were first in their class. Scranton United Choral won the chief mixed-voice choir prize, $5,000 (nearly £1,100). Their performance of 'The challenge of Thor' and 'A little bird in the air,' both from Elgar's 'King Olaf,' was—it is declared by Dr. Vaughan Thomas (in the *Manchester Guardian*)—equal to the best to be heard in the 'old country.' The adjudicators were Dr. Vaughan Thomas, Dr. Protheroe, and Mr. Krehbiel.

NONCONFORMIST CHOIR FESTIVAL, CRYSTAL PALACE.—July 5.

This Festival was the 25th anniversary of the Nonconformist Choir Union, and, to mark the occasion, the executive contributed twenty-five guineas to the Lord Mayor's Fund for the purchase of the Crystal Palace, the venue of many successful Festivals. Over two hundred Free Churches sent their choirs to the Palace to assist in the celebration, and fourteen competed in the choral competitions, arranged in two sections, (*a*) large choirs, and (*b*) small choirs, Mr. George Dodds adjudicating. His awards were as follows:—

(*a*) 1st. Finchley Presbyterian.
2nd. Matlock Primitive Methodist.
(*b*) 1st. Trinity Congregational, St. Albans.
2nd. Tonbridge Wesleyan.

Mr. E. Minshall, president and founder of the Union, presented the prizes.

Solo competitions were held at night, Mr. Dan Price being the judge. There were numerous entries, and the competition was keen. The prize-winners were:

SOPRANO.
1st. Kathleen Bishop, Ebenezer Congregational, Chatham.
2nd. Lily Marston, Dawes Road Congregational, Fulham.

CONTRALTO.
1st. Amy Whitehorn, Harringay Congregational.
2nd. Emily Taylor, Warrington Wesleyan.

TENOR.
1st. W. Rees Dier, Ebenezer Congregational, Chatham.
2nd. Joseph Green, Wolverhampton Wesleyan.

BASS.
1st. H. B. Jones, Wolverhampton Wesleyan.
2nd. L. Ford, Peckham Park Road Baptist.

Mr. A. L. Cowley, a vice-president, presented the prizes.

A well-balanced choir of 4,350 voices, assisted by the full orchestra of the Union, gave effective performances of a number of sacred and secular items, and choral-singing in its highest development was the result. Mr. Frank Idle conducted for the fourth year in succession, and he is to be congratulated on a successful performance. It is no light task to keep such a vast choir under control, but it was not beyond Mr. Idle's undoubted powers. Especially was this noticeable in the lighter items—'My bonnie lass' (German), 'Winter days' (Caldicott), and 'Puck is King,' a charming part-song of Mr. Idle's own composition. The singing of the sacred items, 'All men all things,' 'And then shall your light' (Mendelssohn), and 'Lovely appear' (Gounod) was very impressive, the tone being broad and harmonious. Mr. J. A. Meale accompanied the items on the great organ with his customary ability. Miss Ada Forrest sang with true artistic feeling, and she had a splendid reception.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The ninth annual Conference of this Association was held on June 27 and 28 at Leeds, at the University, which was kindly lent for the occasion by the authorities. This was the first time the Association had met out of London, and it is worthy of note that the gathering was the best attended of the whole series of meetings.

The proceedings began on the morning of June 27, Lady Mary Trefusis presiding. Mr. M. E. Sadler, the vice-chancellor of the University, extended a welcome to the members. He said the place of music in national education was growing more important year by year, and as the social side of education presented itself to them as one of the chief aspects of educational work, they felt how necessary it was in every grade of education, from the earliest to the most advanced, that music in the larger sense of the word should take a place. For what the Association was doing to cultivate the musical taste of England, and draw together those who were interested in its advancement, they at that University, in common with all busy with education, desired to tender their thanks.

Lady Mary Trefusis, in some remarks upon the objects of the Association, said that all who had been connected with the competitions in any way were, she thought, unanimous as to their worth, whether they looked at them from the musical, educational, or social point of view. She referred with sorrow to the loss the cause had sustained in the death of the honorary co-secretary, Miss Mary Egerton, of York. She proposed the following resolution:

> 'That the members of this Conference of the Association of Musical Competition Festivals wish to place on record their deep sorrow and regret at the death of their hon. secretary, Miss Mary Egerton, and to express to her relations their sincere and heartfelt sympathy.'

This was carried in silence, the whole of the members standing.

Dr. McNaught also spoke of the objects of the Association. He said:

'When it was proposed to hold our annual Conference at Leeds I felt dubious as to the propriety of our coming to a quarter of England so long and justly famous for its choral singing. It seemed to me that the Association had nothing to offer musical educationists beyond an advocacy of the competitive principle as an interesting stimulus to musical study, and as a means of social amelioration. Musical knowledge and skill are widespread in Yorkshire and Lancashire, and so far as choral technique and fine interpretation are matters of concern we are here to seek enlightenment.

'Competitions are no new thing in the North of England and the Midlands. Many of your excellent small organizations have acquired their high standard in the severe school of keenly contested performance. Our Association is young compared with the age of the movement in the North. Only lately I came across the syllabus of a competitive Festival held on a somewhat large scale at Middlesbrough in 1879, and I was informed that similar events had happened there since 1865. Workington, in Cumberland, came into the field about 1872, and has therefore a claim to be regarded as one of the oldest Festivals. These events are the direct descendants of the Welsh Eisteddfod, for they are both promoted by Welshmen.

'While on the question of dates it will be fair to give credit to the competitive enterprise organized by Mr. Willert Beale at the Crystal Palace in 1872, under the title of "National music meetings." These meetings, mind you, were in the much maligned South, but they made a wide appeal. It was at one of these notable gatherings that I obtained my first personal experience of musical competition. Although youthful, I was bold enough to take a choir of 150 voices from the East End of London to the 1873 meeting. Stratford in East London followed ten years later, in 1882, and then in 1885 Miss Wakefield's effort at Kendal—by far the most wonderfully pregnant event of its kind—came into being. We who revere her memory make no claim that Miss Wakefield invented the idea of choral competitions, but we do claim that it was owing to her musical insight, her indomitable perseverance, her impelling force of character, that made competition Festivals in this country a missionary movement. She placed the competitive idea on a high and almost austere plane of endeavour. No one saw more clearly than did she its seamy side. She weighed all the advantages and disadvantages of the competitive principle, and found that the balance in all the circumstances of the situation inclined heavily in its favour.

'We are here to-day to pick up all we can as to ways and means and objectives. We strive to make our Festival not only a musical uplifting but, in addition, through the marvellous power of music, a great moral uplifting. The scope of competition Festivals is as universal as the appeal of music itself. We cater for the infant school with its action-song developing the rhythmic instinct, right through a long path to the splendid unit formed by the finely trained choir presenting those exquisite miniatures in part-music which are among the most precious possessions of musical literature. We aim to get at the village folk in order to provide them with a delightful occupation in the dull winter time, we want the working-class girl, the factory operative, the workman and his family to forget sordid surroundings, and to find beauty and refreshment in song.

'It is because we are convinced by ample experience that the movement we promote is a social, moral, and patriotic force as well as a unique musical educational means that we appeal to social powers to support us. We know no sects, no politics, no social cleavage. It is always possible to attack the competitive idea with some show of superior reason. But respectfully we ask those critics who may be disposed to meticulously examine our methods to tell us at the same time precisely how we are to secure our ends by some better way. No one, however dubious, can deny the amazing progress the movement has made, the extraordinary ability it has brought to recognition, the influence it has exerted on tens of thousands of persons in town and country. I estimate that at least 100,000 persons have been concerned in competitions at Festivals during the past year. If any other scheme will set this number to work hard at musical practice, we shall be glad to know of it.'

Choice of Music for Competition.

Dr. Hadow.

In an interesting address upon this topic, Dr. Hadow, Principal of Armstrong College, Newcastle, said he had been examining the book issued by the Association, which contained lists of music performed at various Festivals, and while he found that there was a considerable number of works of undoubted first-rate value, not all perhaps equally suitable, but all in their way of a high artistic level, the scale went down until at the bottom they came across works which could only pass muster in that sort of twilight of judgment through which they saw most of their musical Festivals. He gathered that one of the main dangers against which they had to strive was not that the members of the choosing committee came with too few ideas, but with too many. The music to be selected should be correlated very carefully to what the committee knew to be the capacity of the choirs in the district. If there was any doubt as to whether a work was too difficult or not the peg should be screwed up a little rather than down. What competitive Festivals stood for more than anything else was the stimulating of taste for what was best throughout the country, serving as a breakwater against that flood of vulgarity and triviality which every now and then tended to swamp them. He was afraid that it was becoming true that England was the country to which bad American tunes came when they died.

It was, he said, a great pity, because America just now was developing an extremely interesting school of native music; but the intellectual freedom of that great country seemed to carry with it an entire absence of any sort of prohibitive and restrictive standard. The result was half-educated religions, quarter-educated philosophies, and tunes of no education at all which came over here by every shipload, and we accepted them: partly with that kind of stolid indifference which is one of our national characteristics, and which did not seem to mind what was happening so long as something was happening, and partly out of that sense of

small schoolboy mischief which was rather at the bottom of most of us, and which rejoiced in seeing people shocked. At any rate, we were in periodic danger of being swamped by—he could not call it music—but stuff written on music paper. For competition Festivals nothing should be selected which was not known to be of first-rate quality, and he also suggested that the choice should be a little more systematised than at present. They were, too, a little bit inclined to take a new thing because it was new. The more they could keep abreast of modern developments the better, but they ought to keep proper step. In their selecting they should try to keep up some kind of historical continuity. They should not be afraid of repeating works. As to the choice between English music and that of Continental countries, the best of our English music should form a large part; but that did not mean they were to keep out great composers from outside. There was one work which every Festival should take care to perform at their combined choral concert, and that was Handel's 'Acis and Galatea.'

Mr. J. A. Fuller-Maitland read a paper on 'The local effects of competitions,' the report of which is held over to our next issue.

In the course of a discussion, Mr. T. P. Sykes, of Bradford, a well-known school teacher, declared himself against competitions for school children, but he was not supported by the audience.

At the afternoon session Mr. Herbert Thompson (Leeds) spoke upon the subject of 'Money prizes.' He thought that money prizes ought to be, if not abolished, at any rate carefully looked after. It seemed to him that the greatest difficulty that promoters of Festivals had to contend with was the tendency of all English people to turn everything into sport, to regard sport as the only serious matter of life, excepting possibly their business. Emulation, one realised, was an essential part of musical Festivals, but as soon as competition was undertaken for the sake of competition then he thought a wrong element had crept in. He had been told of choral Societies in the West Riding which had had to give up their efforts because their male members were too busy with competition works to take part in choral works. That was a very unwholesome state of affairs. The distinction was between legitimate competition and 'pot-hunting,' as it was commonly called. Valuable prizes must to a certain extent encourage the unwholesome state of things which might or might not be called 'pot-hunting.' He thought the money spent on prizes might far better be employed in a method of giving grants of money in aid of expenses. He would not have grants given absolutely in proportion to the excellence of the performance, though a certain standard would have to be reached before a grant was made, but in proportion to the expenses of the choir.

A letter from the Rev. T. Topham, of Wensleydale, was read, in which he stated that at the Festival in that district there had been no falling off of entries since money prizes had been abandoned. A long and ably-written letter from Mr. Lionel H. Franceys, of the Blackpool Festival, was also read. He showed that the relation of the amount of the highest money prizes given at Blackpool to the travelling expenses incurred by choirs coming from a distance proved that the entries were not made with a view to profit. He strongly defended the system in open classes, and pleaded that the discussion should be dropped so far as it was directed against choirs whose main motives were artistic.

Mr. H. A. Fricker (Leeds City Organist), in speaking upon 'Instrumental music in competitions,' said the great predominance of vocal entries at Festivals and the very small entries in the instrumental classes were far from satisfactory. Each city should have at least one full orchestra.

Mr. Sydney H. Nicholson (organist of Manchester Cathedral) read a lengthy and important paper on 'Church and chapel choirs in town and village in relation to the Festival movement,' in which he made some excellent practical proposals born of his experience with choirs and the working of competition Festivals. We hope to give a fuller account in our next issue.

Dr. McNaught spoke of the advantage of the competition movement in connection with girls' clubs. He referred to the work of the London Working Girls' Clubs, the St. Cecilia Club, London, and other similar organizations at Aberdeen, Carlisle, Morecambe, Belfast, and elsewhere.

SECOND DAY.

Mr. W. Godson (the Leeds School Music superintendent) spoke on 'Some points in a school singing lesson.' It was a lively address that roved over a wide ground. He referred to the Dalcroze Rhythmic Gymnastics as not being useful in elementary schools. Breathing, vocal tone, sight-singing, ear-training, execution of songs were topics all tersely dealt with. He announced himself as a whole-hearted believer in tonic sol-fa, and said emphatically that if the Board of Education got rid of the system they would be taking away valuable tools from the teachers. As to 'all staff notation,' he said he would undertake to teach a class of ignoramuses sol-fa *and* staff quicker than any other teacher could teach the staff alone. Once a quarter a concert of good music should be performed to the school class. No elaborate voice exercises were necessary in the school. Placing the voices was sufficient; the vowels should be shaped, and forcing stopped. Illustrations were given by a class of boys from Quarry Mount Council School (Mr. H. Exley); and the following school choirs contributed items: Blenheim Girls (Miss Frances Brooks); Lower Wortley Boys (Mr. Tom Morton); Queen's Road Mixed (Mr. W. C. Cockram).

Mr. Geoffrey Shaw spoke on the choice of music for schools and the importance of sight-reading for children. He said that it was not bad music that did the harm so much as the insipid stuff that was neither very bad nor very good. National and folk-songs should first be chosen, and then music by the great masters. The Board of Education wished to encourage both staff and tonic sol-fa.

TECHNIQUE IN CONDUCTING.

By Dr. Bairstow.

Before considering the question of technique, he said, it would be necessary to arrive at some conclusion as to what was an ideal conductor.

In his opinion, in addition to controlling the *tempi*, the conductor should, by his gestures and facial expression, without loss of dignity, and without exaggeration, interpret the spirit, mood, atmosphere, and emotions of the music. To make this possible his nerves and muscles should respond instantly to the conception of movement formed in the brain.

The conductor was the commander of the ship; all depended on him. Therefore he must not by his deportment convey an apologetic or undignified expression, but must stand erect, the chest expanded, the back straight, the knees braced, and the whole body tense but not rigid—steel, but not cast-iron. He must not stoop over the music: orchestra, choir, and audience would take him at his own valuation. If he showed signs of not being thoroughly acquainted with the music, they would get anxious. If he, by over-energising passages which should be calm, or by any look or movement such as stamping, showed that he was not trusting those under his command, they would not trust themselves.

A light baton should be used, with a good balance, that was, heavier at the handle than at the point.

The next thing was the direction of the beats. This, like everything else, must be in close sympathy with the rhythm. He could not call to mind having seen any conductor beat the first beat of the bar in any other direction than downwards, for a person with but slight sense of rhythm felt that this was the strongest muscular movement, and that it must coincide with the strongest pulsation. The second strongest movement was to the right; more muscular energy could be imparted to a movement away from, than one towards, the body. This showed why it was wrong rhythmically to beat three in a bar—down, left, up; and four—down, right, left, up. The next beat in order of energy was to the left, for, although it was weaker muscularly, it was not against gravity. The weakest—the upward beat—like the strongest, was invariably done correctly. In beating six beats in compound time, the fourth should invariably be to the right. Where it was necessary to indicate the sub-divisions of the beats—the baton should move through far less space for the sub-divisions than for the beat itself. The danger in cases of this sort was to persuade the choir and orchestra to put more weight on the sub-divisions than these could safely bear, thus making the music dull, listless, and unintelligible.

The main questions for a conductor to put to himself were: 'Do my gestures express anything at all?' and, if so, 'Are they expressing just the right thing?' and if these could be

answered in the affirmative, the last question was, 'Are these gestures the simplest, slightest, and most graceful that can be made to fit the purpose?'

The emotional side was harder to teach. Temperament, education, refinement, and human sympathy—in fact all the qualities that went to make an artist—entered into the question so largely that it would seem almost impossible to teach at all. But this was not the case. He was quite sure that experience helped him to express by gestures the music he conducted far better than was the case years ago.

A good conductor could be told from the movements of his left hand alone. He never moved it unnecessarily, but when he did one could see at once what he intended by the expressiveness of its gestures.

To sum up he said:

'By concentration, and the uplifting of the spirit to get into touch with the music, create a habit of quick action from the brain through the nerves to the muscles.

'Let deportment be as dignified and commanding as your position demands, remembering that people will judge you at your apparent valuation of yourself.

'Make as few beats in a bar as you dare, not as many as you can, because if you adopt the latter plan we shall see the spokes when the wheel is going round quickly. In other words, you will bring into prominence all the subsidiary accents.

'Do not use more energy than is absolutely necessary; give people the impression that you have plenty in reserve. Bear in mind where the main climaxes occur, and hold back for them.

'Try to get as much variation of action and gesture as you can from different muscular combinations, and apply the laws which govern muscular action in playing instruments and games to conducting.

'Do not feel as if you had only one joint in your arm, and that one at the shoulder.

'Above all, study the meaning of the words in vocal, and the emotional character in vocal and instrumental music, and make every detail subservient to this, and a means of realising it, remembering that pace, rhythm, phrasing, light and shade and colour are not the end itself, but the means to that end.'

Mr. Harry Evans, who followed Dr. Bairstow, with the permission of Lady Mary Trefusis was allowed to put himself 'out of order' on the plea that much that had been said on the previous day deserved some more consideration. Prof. Hadow had given, as usual, a fascinating address, yet even he had given some of his listeners a sudden bump when he brought them to earth with the suggestion that 'Acis and Galatea' was the one perfect thing for the competition Festival. But most experienced critics would agree with his plea for the repetition of a great piece of music. Instances were well known of a great piece of music which at first was inadequately performed, but after a lapse of a few years the added experience of the choirs had made the same piece a joy to listen to. A feeling of pessimism was created yesterday, since the impression was left that not only was 'bad music' chosen, but that it was deliberately chosen! If an examination of last season's Festivals were made, it would be found that not only was there a great improvement but that comparatively little 'bad' music was chosen. Surely every one endeavoured to choose good music? A suggestion was made that a body of experts be elected to advise on the selection of music for the various competitions. But who were the experts? One expert would tell them that Beethoven had said the last word in music. Another, that good music died with Brahms! Then there was the expert who held that England has produced only one great composer—Purcell. On the other hand, we would be told by an expert that Elgar was the one and only English composer. Another would tell us that we could not have too much Bach and the Madrigals, but on all accounts to 'shun the fifth-rate music of Elgar!' What kind of a programme would these experts devise? Mr. Herbert Thompson made a most valuable suggestion with regard to the soloists—that they should prepare a group of songs, the judge to make the selection at the competition. That was probably the department where the pot-hunters were found. The big Festivals of Morecambe, Blackpool, and Birmingham found they must give money prizes, and it would be well not to discuss them any further. One only hoped that they would not increase the money prizes, as in the case of Welsh competitions. In Wales, when money prizes did not exceed £20 or £30, there were more choirs and conductors of ability than there were at present. Each district would work out its own salvation on the question of money prizes. Dr. Bairstow had given an amusing and instructive paper on conducting, and it must be widely recognised that the competition movement had not only given us fine choirs, but also most admirable conductors—ladies and gentlemen who had proved themselves to be real artists. Who taught them? They taught themselves, and that was why we all wished that all conductors would follow their lead—find out what was necessary in the art of beating time to suggest the right accent, rhythm, and phrasing. Some conductors became slaves of the metronome and were more concerned with the pace—whether it was 84 or 88—than with the interpretation of the music! Perhaps some conductors were so concerned with the technique, that they left the real interpretation until the last moment. In his (Mr. Evans's) experience, it was far better to fire the imagination of the singers at the outset. Explain the poem, then play it over and emphasise the beauties of the musical setting. The next step was to let them learn the music in *whole phrases* before adding the words. This method made difficulties of notation and rhythm disappear to a great extent, and the singers had a goal to work for. Another advantage of this method was that the singers were encouraged to 'use their ears' and to sing into the harmony. Modern music, and certainly the music of the future, would probably demand more use of the ear than the eye! In spite of all criticism—and there was a danger of over-criticism by new critics who suddenly 'discovered the movement' and proceeded to advise that it all be pulled down and built up according to their views—the Competition Movement was the only 'live' movement in music in the country, and it had made good music the absolute need of a great many people.

Mr. Cecil Sharp read a paper on 'Folk-songs and dances,' in which he strongly advocated the inclusion of folk-dances in the schedules of musical competitions. A party of dancers from Retford gave an exhibition of folk-dances under the superintendence of Mr. Denman. We hope to give Mr. Sharp's paper in full in the School Music Review for September.

The Conference was then brought to a close.

CLEETHORPES.—June 20, 21.

This Festival has quickly developed into a very popular event. Perhaps the pleasant situation of this seaside town has a good deal to do with this. It was only by working hard from 9 a.m. until late in the evening on each day that Dr. McNaught (who adjudicated in place of Mr. Harry Evans, who was temporarily indisposed) could get through the extraordinary number of entries. We can report only the results in the chief choral classes, in which ten well-equipped choirs appeared. The tests were Elgar's 'Weary wind' and Parry's 'Come, pretty wag.' The Bradford Vocal Union (Mr. J. Barker) gave very fine performances of both pieces, the Garibaldi Choral Society (Mr. P. Wilson) was a very good second, and Scunthorpe Musical Union (Mr. J. H. Markham) followed close behind. The attendance of the public was excellent.

An important series of musical competitions is announced to be held at Olympia, London, W., between September 6 and 20, in connection with the British Music Exhibition, which is convened under the auspices of the Pianoforte Manufacturers' Association. There are open classes for solo singers of all kinds, pianoforte, violin, violoncello, organ, choral societies, church choirs, school and children's choirs. The prizes include thirteen grand and upright pianofortes by Broadwood and other first-rate makers, and there are shields and money prizes in other classes. The full syllabus can be obtained from Mr. Claude P. Landi, Secretary of Competitions, Exhibition Offices, 124, Holborn, E.C.

On June 25 a Conference of Conductors and Adjudicators was held at Morecambe in order to discuss suggestions for the 1914 Festival, which will be held on May 6, 7, 8, 9. There was a large attendance, some conductors coming from remote parts. Dr. Walford Davies, Mr. Harry Evans, and Mr. Fuller-Maitland addressed the meeting. Bach figured largely in the discussion. The Mass in B minor or a selection from it was proposed for combined performance.

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Michaelmas Term begins Monday, September 22.
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The Next SESSION of the Special Training Course for Teachers (three terms) will commence September 22. Successful Candidates at the ensuing Examination are created Associates (A.R.A.M.).
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Ur Calvocoressi

The Musical Times
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1913.

MICHAEL D. CALVOCORESSI.

No one acquainted with the amazing and dazzling developments of the most modern music, and the embarrassing problems they present, can envy the lot of the musical critic who is expected to pronounce sapient judgments, place this and that music in its proper place in the evolutionary scheme of things, and stand between the creator and a sometimes much mystified public as a philosopher and guide to both parties. As history has proved, it is only too easy for critics to go astray and mistake views derived from their own personal limitations and inexpansive outlook for eternal principles. We remember a public discussion in which Mr. Bernard Shaw—*the* Mr. Shaw—took part, in which he was quite justly accused of wriggling. With a show of virtuous indignation he replied that he objected to be accused of wriggling when he was merely displaying intellectual flexibility. Now this convenient accomplishment, by whatever designation it is known, is an almost indispensable part of the equipment of the modern musical critic. But he must bring many other qualities and acquirements to bear on his delicate task. He must have an intimate knowledge of the achievements of the past and of the divergent streams of tendency now flowing over the chief musical countries in Europe, and for this purpose he must be placed in a great centre of musical activity. All these acquirements and advantages may be claimed for the subject of this sketch. M. M.-D. Calvocoressi is young, but notwithstanding his brief span, he has enjoyed unique experience, gained partly through an enviable gift of tongues that would have made him popular at the Tower of Babel. Then he brings a cool, judicial outlook, and facility and felicity of literary expression to bear upon and illuminate his criticisms. In this connection it may be interesting to note that it has rarely been found necessary to suggest alteration in the articles written in English by M. Calvocoressi for the *Musical Times*. As we know that his contributions have been read with attention and profit by our readers, we feel sure that they will welcome some particulars of his career.

Michael D. Calvocoressi was born at Marseilles, on October 2, 1877. His parents were both Greeks. In 1886 he went to Paris, and was educated there. He did not take up music until he was sixteen years of age; he then studied harmony with Xavier Leroux, and applied this knowledge himself to composition.

In 1902 he began to write musical criticism, first contributing to *L'Art Moderne* (Brussels), *La Renaissance Latine*, *The Weekly Critical Review*, *Le Courrier Musical* (Paris). During 1909-10 he was the musical critic for the daily *Gil Blas*, and he now holds a similar position on the fortnightly *Comedia Illustré*.

He has contributed articles to several Russian periodicals: one at Prague, one at Cracow (Cracovie), one in Roumania; also to several German musical periodicals, and to the *New Music Review* (New York). He is musical correspondent in Paris for the *Morning Post* and, as our readers are well aware, has of late years contributed frequently to the columns of the *Musical Times*. He has also written for other English musical newspapers.

As a lecturer he began his career at the Ecole des Hautes Etudes Sociales in 1905, the first course being on Russian Music, and he has continued to lecture year by year at this institution. Other subjects dealt with include the 'Origins of keyboard music' (1906), 'Greek Folk-song' (1907), 'Æsthetics of programme music' (1908), 'Musical criticism' (1909 and 1912), 'Edgar Allan Poë' (1909); and from 1910 onwards he devoted the course to the 'Tendencies of contemporary music.' He has also lectured to the Université Nouvelle (Brussels), the Société des Grandes Conférences, the Université des Annales (Paris), and the Conservatoire of Lyons, and in other cities in France.

He has written critical essays on Vincent d'Indy's 'L'Etranger' (Pamphlet, 1903); Liszt (Paris, Laurens, 1905); 'La Musique Russe' (Pamphlet, 1907); Moussorgsky (Paris, Alcan, 1908, amended edition, 1911); Glinka (Paris, Laurens, 1912); Schumann (Paris, Michaud, 1912). He has translated from German into French, Max Reger's 'Beiträge zur Modulations'; Sviétlov's 'Le Ballet Contemporain,' a very important work. He is now engaged in translating into French another important Russian book, Rimsky-Korsakov's 'Treatise on orchestration'; also several hitherto untranslated writings of Poë, which will appear in book form this autumn.

A department of his activities in which his attainments enable him to specialize, is the provision of translations for use with vocal music. Those published include (from the Russian): Moussorgsky's songs into French; Balakirev, into French and English, some into German; Liapounov's songs into French and English, several into German; Stravinsky's into French, English, and German; Gretchaninov's into French, some into English; Rimsky-Korsakov's opera, 'The Golden Cockerel,' into French; (from the German), Hugo Kaun's cantata, 'Mother Earth,' into English; (from the French), songs by Fauré, Duparc, Debussy, Chausson, and others into English or German, or both; H. Fevrier's opera, 'Le Roi Aveugle,' into German.

He has done much to propagate Russian music in France, but he has felt it necessary to oppose the music of Tchaikovsky, because he considers its influence baneful. Until 1910 he ran M. Diaghilew's Russian seasons in Paris. In 1908, under this régime, 'Boris Godounov' was produced at the Paris Grand Opéra. After this opera was performed, M. Calvocoressi was

made a Knight of the Russian Imperial Order of Saint Anne. He was one of the founders of the short-lived British Concert Society in Paris, and he gave lectures in connection with the Society. He believes he was the first to write in French an article on Elgar (*Revue Musicale*, 1905). He visited the London Musical Congress in 1911, as delegate from Greece, when he was the chairman of the third section (Æsthetics and Theory). That was the first occasion on which he addressed an English audience. Since that time he has lectured at the Musicians' Holiday meeting at Bideford, his subjects being Russian and French music and Franz Liszt. He has just completed the delivery of four lectures on French music before the University extension summer meeting at Oxford, which we summarise below, and he will be lecturing again at the Musicians' Holiday, Port Ballintrae, Ireland, on 'Greek Folk-song' and 'Musical geography of modern Europe.'

OXFORD LECTURES ON FRENCH MUSIC.

If we are to look at all for national characteristics in French music, to admit that 'French music' means something more than 'music in France,' we should begin by acknowledging that national character in music depends upon anything rather than upon the use of folk-tunes. What we call national character is, in Mr. Cecil Sharp's words, 'an abstraction, a deduction, the greatest common measure of a large number of more or less dissimilar units.'

Roughly speaking, French national character is best defined by adducing the French taste for measure, common-sense, matter-of-fact ends, rationality rather than imaginativeness, their dislike for vagueness and revery. The consequences of that idiosyncrasy are many and various, but in every case do we find it as 'the greatest common measure.' In plain-song—the origin, with folk-song, of French art-music—we find almost stereotyped motives, groups of neumes recurring to which a conventional meaning is attached. Abstractedness, but coupled with strictly dialectic methods implying a great deal of sheer brainwork, prevails in the achievements of the old contrapuntists, to disappear with the advent of the Renaissance, when accurate expression and description became the order of the day. Jannequin's works, in both respects, are of paramount significance.

Despite the efforts of composers like Titelouze (1563-1633), a great precursor of fugue-writing, of Chambonnières (1610-1671), Le Bègue (1630-1702), and others, to Rameau, pure abstract instrumental music, except the actual suite, progresses little in France: the fugue, later the sonata, and other high forms flourish elsewhere and almost reach the stage of stereotyped academical formalism before the French school shows any actual concern in them. The first in date of sonatas and symphonies, &c., deserving consideration to be produced by the French school are those of Saint-Saëns, Castillon, Lalo, César Franck.

Poetic, descriptive music is preferred, and we find pregnant specimens of it in the output of Couperin (1668-1733), Rameau (1683-1764), and others.

It is in the name of common-sense that Boileau, St. Evremond, and a large fraction of the public object to opera, that others assert the necessity of music remaining in the opera as strictly subordinate as possible to the text. Lulli (1633-1687) achieved success by keeping this rule in view. Rameau, who gave greater place to music, was frequently abused as a 'distiller of extravagant chords,' a writer of 'chaotic' or 'merely mechanical' music. He was too much of a musician for his public. In other times, and in other surroundings, he would have certainly been prompted by his musicianship and his marvellous insight to higher achievements.

Another great musician of the 17th century, whom circumstances (and also Lulli's steady opposition) prevented from coming to his own, was Marc-Antoine Charpentier (1634-1702).

After Rameau comes the decadence. Music is judged no longer as music, but from the merely literary point of view. Common-sense run mad prompts Rousseau, Diderot, and others to despise all but the crudest, most puerile forms of music, music that 'imitates nature' and owes nothing to technique. Through over-confidence in the infallibility of their tastes, through not being sustained by any high ideality (indeed even the spirit of the Louis XIV. era had been most narrow and conventional, and unfavourable to the progress of music), the French allow their formerly fine sense of rationality to sink into a shallow, self-satisfied routine. Even composers like Grétry, who was in many respects a true artist, cannot, for lack of culture, rise very high.

A classical tradition as regards opera is maintained to a degree by composers like Spontini (1774-1851), and especially Méhul (1763-1817), a remarkable forerunner of romanticism, but the taste of the public is gradually sinking to the low level for which Adolphe Adam, Halévy, Meyerbeer, and, later, Ambroise Thomas will cater.

Berlioz (1803-69), the great romantic composer, carries to the utmost the ideals of his master, Lesueur (1760-1837), asserting the rights of music that 'imitates and specifies, expresses and depicts.' His sense of music as an independent art is, as Wagner has shown it, practically *nihil*. He is to be remembered more for the paths he opened than for what he actually achieved; he greatly helped to do away with obsolete conventions, but substituted in their place little that is enduring.

In the meanwhile, culture had prospered among the élite of the French music-lovers. Habeneck had introduced Beethoven's symphonies, interest grew in classical works. But despite the advent of earnestly-minded and gifted composers like Gounod (1818-93), Lalo (1823-92), Saint-Saëns (b. 1835), something would have missed to further the progress of the musical and of the general public, but for the revelation of Wagner's works and of his theories.

Indeed, the influence of Wagner, his part in the movement that ended in a modern Renaissance of music in France, a Renaissance by virtue of which France has given birth to one of the leading schools of the world, is capital. He has greatly contributed to teach the French to take musical art in earnest, to interest them in the higher ideals and in the philosophy of music. His influence, however, became excessive, and would have done much harm but for the violent reaction that ensued.

Nowadays France has several distinct schools. Apart from the more conservatively-minded French composers and those who, like Massenet or Charpentier, seek success by the shortest and easiest ways, the principal of these is that of César Franck (1822-90), whose leader is Vincent d'Indy (b. 1855). Its members evince a fondness for elaborate abstract forms, in the handling of which they display remarkably efficient, highly rational methods. Then there is the 'impressionist' school—a most inadequate term, for it seems to imply that materially descriptive music, or music founded on material suggestion, is the school's sole or chief aim. In the new types of pure music produced by 'impressionist' composers (like Debussy's Quartet, or Ravel's, &c.) we can see how independent of material impressions their music really is; and also that by its novel, subtly conveyed, innermost affinities it gives the mind satisfactions of a less hackneyed order than if founded on pre-established formal relationships. A whole group of progressive, earnest composers belong to a rather extreme school. Their head is M. Gabriel Fauré (b. 1845), in whose works an even balance is struck between classical tendencies and modernism. The same may be said of M. Florent Schmitt (b. 1870), 'one of the greatest composers of his generation,' and of MM. Louis Aubert (b. 1873) and Albert Roussel (b. 1869).

The early works of M. Alfred Bruneau (b. 1857) have exercised a great influence on the modern French school, and those of Emmanuel Chabrier (1841-94) an even greater.

Among song-writers M. Henri Duparc (b. 1853) and M. Pierre de Bréville (b. 1858) deserve special mention.

[The lectures were plentifully illustrated on the pianoforte by Miss Ethel Hamlyn, who displayed excellent musicianship and understanding in her interpretations of clavichord pieces by Couperin, Dandrieu, and Rameau, pianoforte

works of César Franck, Vincent d'Indy, Chabrier, Debussy, Florent Schmitt, Deodat de Séverac, Erik Satie, Ravel; by Miss Marjorie Thompson, whose full, well-controlled mezzo, and excellent French pronunciation won golden opinions, her share in the programme consisting of troubadour songs, airs by Lulli, Rameau, Rousseau, Grétry; modern songs by Lalo, Franck, Délibes, Fauré, Debussy; and by Mr. Montagu Nathan, who played admirably violin pieces by old masters: J. M. le Clerc, Jacques Aubert, Francœur, Gossec, and Grétry.

Several of the points touched by the lecturer were studied at length in his contributions to the *Musical Times*,* and are therefore not included in this synopsis.]

* See articles on 'The origin of modern musical idiom,' 'Vincent d'Indy,' 'Saint-Saëns,' 'Massenet,' 'A French biography of Bizet,' &c.

FALSTAFF.

By Edward Elgar.

For the Leeds Festival, in October, a 'Symphonic study for orchestra, in C minor, with two Interludes in A minor' (Op. 68), has been completed by the writer of these notes. If we take the word 'study' in its literary use and meaning, the composer's intention will be sufficiently indicated.

As the work is based solely on the Falstaff of the historical plays (1 & 2 Henry IV. and Henry V.), in examining it or listening to it, the caricature in The Merry Wives of Windsor, which, unluckily, is better known to English playgoers than the real Falstaff, must be forgotten. Prof. Dowden, after allowing the probable authenticity of the tradition that The Merry Wives was written at the request of Elizabeth, says: 'Shakspere dressed up a fat rogue, brought forward for the occasion from the back premises of the poet's imagination, in Falstaff's clothes, . . . he made it impossible for the most laborious 19th century critic to patch on The Merry Wives to Henry IV.'*, and it is noteworthy that Morgann, in his essay on Falstaff, ignores The Merry Wives entirely. The real 'Sir John Falstaff is a conception hardly less complex, hardly less wonderful than that of Hamlet.' † This complexity has been summed up by Morgann as follows: 'He is a character made up by *Shakespeare* wholly of incongruities;—a man at once young and old, enterprizing and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality; a knave without malice, a lyar without deceit; and a knight, a gentleman and a soldier, without either dignity, decency, or honour.' ‡

The idea that Falstaff is merely a farcical character is entertained so generally that it is necessary to insist on the last clause of Morgann's statement—a knight, a gentleman, and a soldier. He 'is by no means a purely comic character. Were he no more than this, the stern words of Henry to his old companion would be unendurable.' * 'He had been page to the Duke of Norfolk, a fact which certifies to his respectability of position and inferentially to his possessing the instincts of a gentleman; had associated with John of Gaunt, who certainly would have had nothing to do with a poltroon; had served for many years in the army and earned knighthood, then a purely military title . . . takes his soldiers into the thick of the fight where they are soundly peppered, and he himself must have been in great danger, earns from the Prince who supposed him to be dead, a tribute of regret he would hardly have bestowed on one whose cowardice he despised.' †

To this catalogue of honour may be added that Falstaff appears at the Council held in the King's camp (1 Henry IV., Act v., Scene 1), the others present being the King, the Prince, Lord John of Lancaster, and the Earl of Westmoreland.

It is in 'an apartment of the Prince's' that Falstaff first appears, and the feeling of pleasantry which runs through the dialogue is almost courtly; Prince Henry apostrophises him as 'Thou latter spring! All-hallown summer!' Then follow scenes so finely graduated that they exhibit one of the highest flights of Shakespeare's genius—we are shown the inevitable degradation down to the squalid end.

'In the First part (Hen. IV.) he takes a wholehearted delight in himself, in his jollifications, his drolleries, his exploits on the highway and his almost purposeless mendacity. . . . In the Second part his wit becomes coarser, his conduct more indefensible, his cynicism less genial.' ‡ He appears many times in the Second part, but only on one occasion in the Prince's company; we note almost with pain, the gradual fall from the close companionship to lower and still lower levels until we arrive at the repudiation by the new King followed by the death scene, the peculiarly poignant account of which is given in Henry V. 'The king has killed his heart,' says the Hostess—'The king hath run bad humours on the knight,' says Nym—'His heart is fracted and corroborate,' says magniloquent Pistol, and in the next Act comes the incomparable passage 'A' made a finer end and went away an it had been any christom child; . . . for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a' babbled of green fields.' §

Hazlitt sums up his study of Falstaff thus: 'The true spirit of humanity, the thorough knowledge of the stuff we are made of, the practical wisdom with the seeming fooleries, have no parallel anywhere else. . . . In one point of view they are laughable in the extreme, in another they are equally affecting—if it is affecting to shew what a little thing is human life.'

* Dowden. 'Shakspere—His Mind and Art.' † Dowden.
‡ Essay on the Dramatic Character of Sir J. Falstaff (1777). Maurice Morgann.

* Dowden. † Deighton. Introduction—Henry IV.: Macmillan.
‡ Brandes. Introduction, Hen. IV.: Heinemann.
§ I have adopted Theobald's suggestion, now beyond cavil if not beyond criticism.

The musical interpretation, or, as it is preferably called study of the character of Falstaff, is practically in one movement, with two interludes, to be noted later, and falls naturally into four principal divisions which run on without break. These divisions are not shown in the score, but it is convenient to cite them as follows:

I. Falstaff and Prince Henry;

II. Eastcheap, — Gadshill, — The Boar's Head, revelry and sleep;

III. Falstaff's March,—The return through Gloucestershire,—The new King,—The hurried ride to London;

IV. King Henry V.'s progress, — The repudiation of Falstaff, and his death.

Some lines quoted from the plays are occasionally placed under the themes to indicate the feeling to be conveyed by the music; but it is not intended that the meaning of the music, often varied and intensified, shall be narrowed to a corollary of these quotations only, and this simple presentation of the composer's ideas makes no attempt to describe the manifold combinations of the themes, the contrapuntal devices, and other complexities of the score.

I.

'An apartment of the Prince's'—at court,—'Enter Sir John Falstaff': we see him 'in a green old age, mellow, frank, gay, easy, corpulent, loose, unprincipled, and luxurious':*

Ex. 1. Celli, Fag. & Bass Cl. *Allegro.* *f* *ten.* *ten.* *sf*

This, the chief Falstaff theme, appears in varied *tempi* throughout the work, and knits together the whole musical fabric.

It will be convenient to place here the rest of the personal Falstaff themes, although Ex. 4 does not occur till section II.:

Ex. 2. Cl. Str. *p* *p* &c. Cl., &c.

Ex. 2a. *f* Wind. &c.

'I am not only witty in myself but the cause that wit is in other men.'

* Morgann.

The ascending *crescendo* passage ('celli, Ex. 3) shows Falstaff as cajoling and persuasive:

Ex. 3. *mf* *scherzando.* 1. 2. *ten.* &c. *glissando.*

'Sweet wag, when thou art king,' &c.

The gargantuan, wide-compassed *fortissimo* (Ex. 4), first given to the strings in three octaves, exhibits his boastfulness and colossal mendacity:

Ex. 4. *Grandioso e largamente.* *ff* &c.

'I am a rogue if I were not at half sword with a dozen of them two hours together.'

The Prince is suggested in his most courtly and genial mood by:

Ex. 5. Celli., &c. *f* &c.

The symbol of his stern, military character will be found later (Ex. 21).

As the scene is mainly a conversation the music consists of a presentation and variation of these themes, ending with an impetuous rush of Ex. 1,—the persuasive Falstaff has triumphed, the dominating Sir John is in the ascendant.

II.

We are in Eastcheap and plunge into a quicker *tempo* commencing with a theme made up of short, brisk phrases:

Ex. 6. Cl. & Fag. Viole. *pp* *sea lower.*

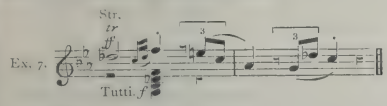
Celli. *tr* *tr* Viole, Celli.

p Fag.

all of which, used largely in the construction, should chatter, blaze, glitter and coruscate; no particular incident is depicted, but the whole passage was suggested by the following paragraph:

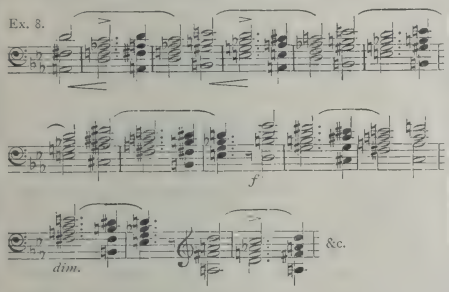
> 'From the coldness, the caution, the convention of his father's court, Prince Henry escapes to the teeming vitality of the London streets and the Tavern where Falstaff is monarch. There, among ostlers and carriers, and drawers, and merchants, and pilgrims, and loud robustious women, he at least has freedom and frolic.' *

The musical illustration of the Tavern would not be complete without the Hostess and Doll Tearsheet, if not the 'dozen or fourteen honest gentlewomen,' so a suggestion



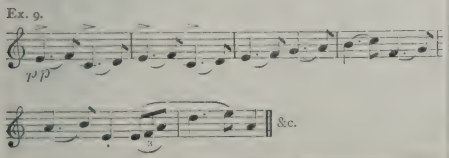
of the theme associated with this most virtuous company flits across the fabric to find its full expression later.

We now come to more substantial material:



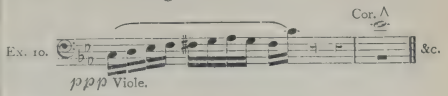
Here with his cheery companions is the Falstaff who sings, 'When Arthur first in court,' who shouts delightedly at the prospect of battle, 'Rare words! brave world!' and who describes himself as 'a goodly, portly man, of a cheerful look, a pleasing eye, and a most noble carriage,' and who 'did good service at Shrewsbury.'

A full presentation of Ex. 4 follows, and a vociferous combination for full orchestra of Exx. 8 and 4, the latter forming the bass; after a short recapitulation of Ex. 6 and its companions *(diminuendo)*, we enter on a new phase, the midnight exploit at Gadshill. Want of space prevents the exhibition of the material employed, save the cheerful, out-of-door, ambling theme:

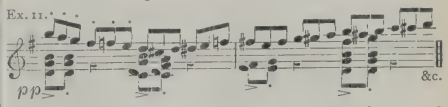


* Dowden.

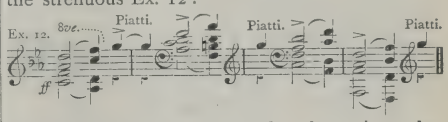
and the mysterious semiquaver passages with the muffled calls through the wood:



Variants of Ex. 5 in hurried quavers *pianissimo*

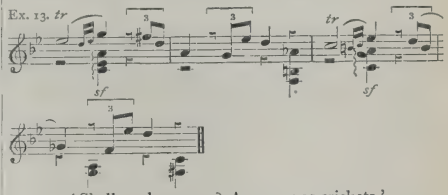


are heard, indicating the coming of the Prince, and the strenuous Ex. 12:



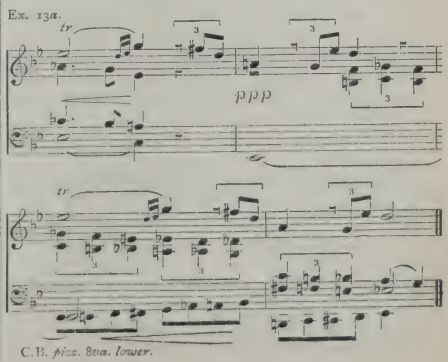
depicts the short struggle for the twice-stolen booty, 'got with much ease.'

An extended *fugato* on Ex. 4 in quavers, hurried and scrambling, suggests the discomfiture of the thieves, who, after some attempts to repair their disorder (Exx. 8 and 9) arrive once more in tolerable case at the Boar's Head:



'Shall we be merry? As merry as crickets.'

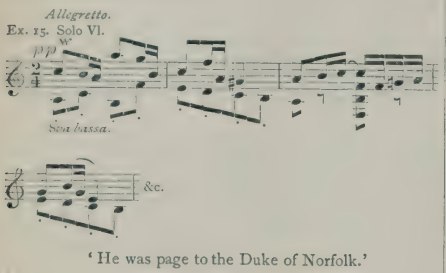
The 'honest gentlewomen's' theme (Ex. 13), now complete and raised to due importance, runs its scherzo-like course until the Falstaff theme (Ex. 4) is interjected, somewhat unsteadily but encouragingly, evolving a trio section of uproarious vitality; after the reprise, the knight again attempts speech (Ex. 4), but is somewhat more incoherent, vague, and somnolent. Through the heavy atmosphere a strange, nightmare variant of the women's theme floats:



and with an augmented version of Ex. 1 Falstaff sinks down to the heavy sleep suggested by:

'Fast asleep behind the arras;—how hard he fetches breath.'

The sleep theme is embroidered with much orchestral detail for muted strings, &c., and leads into the first interlude:

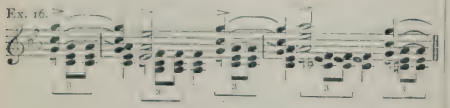


'He was page to the Duke of Norfolk.'

This, a dream-picture, is scored for a small orchestra; simple in form and somewhat antiquated in mood, it suggests in its strong contrast to the immediately preceding riot, 'what might have been.'

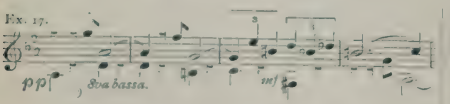
III.

But the man who 'broke Skogan's head' does not long dream of the courtly period of his youth; Exx. 2 and 3, now *fortissimo*, show a sudden awakening; a *fanfare* is heard (muted brass):



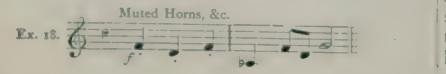
once distant and a second time less remote. All is bustle and preparation for the route, 'a dozen captains . . knocking at the taverns and asking everyone for Sir John Falstaff.'

Out of the hurry and confusion Ex. 1 is heard; Falstaff emerges 'to take soldiers up in counties as he goes.' The march follows:



'I have foundered nine score and odd posts.'

It is hoped its attendant theme



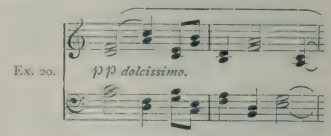
may be a fitting accompaniment to the martial gait of the scarecrow army, of Wart, Mouldy, and the 'forcible Feeble.'

On the edge of battle, the light-hearted knight, who had once before led his men where they were 'soundly peppered,' jokes in the face of danger with John of Lancaster (Exx. 1 and 6, now in the bass and much extended).

When the army is 'discharged all and gone,' he decides 'I'll through Gloucestershire: there will I visit Master Robert Shallow, esquire.' The march (Exx. 17 and 18), as we approach the fields and apple-trees, assumes a song-like character:

until we rest in Shallow's orchard. Here we have the second interlude, scored as is the first for small orchestra, and again with an old English flavour and as simple in form.

After some sadly-merry pipe and tabor music the following passage for muted violas and 'celli may be quoted, as it plays an important part in section IV.:

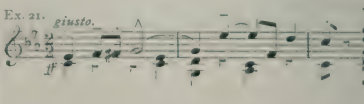


This mild, bucolic entertainment is suddenly interrupted by Pistol announcing (Ex. 5), 'Thy tender lambkin now is King—Harry the Fifth 's the man.' A large and agitated presentation of Ex. 4 shows Falstaff glorying in the news: 'Master Shallow, my *Lord Shallow*, be what thou wilt, I am fortune's steward.' The march theme (Ex. 17) is resumed rapidly, 'I know the young King is sick for me'—'we'll ride all night.'

IV.

Near Westminster Abbey the new King is to pass with his train; Falstaff and all his company await his coming among the shouting populace,—'There roar'd the sea, and trumpet-clangor sounds.'

The music takes the form of a triumphal march, founded on the King's military theme (Ex. 21):



with several additional sections. Into them the Falstaff themes are expectantly thrown; the King's approach is suggested (as in section I.) by a strenuous version of Ex. 11, recalling the merry times of Gadshill, but now the orchestration is heavier and the import serious.

The climax comes with Ex. 5, fully harmonized and extended, when the King appears 'Glittering in golden coat . . and gorgeous as the sun at midsummer'; then with a rush of quavers, the Falstaff theme (Ex. 1) is given *fortissimo*, and the King halts. A brief parley ensues, but Falstaff is inexorably swept aside by the King's brazen motto, and the last pitiful attempt at cajolery is rudely blasted by the furious fanfare (Ex. 16):

> 'How ill white hairs become a fool and jester—I banish thee on pain of death.'

Immediately the royal march is resumed, and dies away: the King has looked on his ancient friend for the last time.

In short phrases (Exx. 1 and 6) the decay of the merry-hearted one is shown. The broken man weakens until, with a weird, final attempt at humour (Ex. 3—violas), we enter upon the death scene—'He is so shaked that it is most lamentable to behold.' The incomparable description has been quoted already; the music is founded on the orchard theme (Ex. 20). With many changes of harmony, faltering and uncertain, it goes to the end as if 'he played with flowers and babbled of green fields.' True as ever to human life, Shakespeare makes him cry out even at this moment not only of God but of sack, and of women; so the terrible, nightmare version of the women's theme (Ex. 13*a*) darkens (or lightens, who shall say?) the last dim moments. Softly, as intelligence fades, we hear the complete theme of the gracious Prince Hal (Ex. 5), and then the nerveless final struggle and collapse; the brass holds *pianissimo* a full chord of C major, and Falstaff is dead.

In the distance we hear the veiled sound of a military drum; the King's stern theme is curtly thrown across the picture, the shrill drum roll again asserts itself momentarily, and with one *pizzicato* chord the work ends; the man of stern reality has triumphed.

In the time of their close friendship the Prince, thinking him dead, says, 'Poor Jack, farewell, I could have spared a better man,' and sadly we say so now. The Prince, arrived at his kingly dignity, fulfilled the prophecy of Warwick, 'he will cast off his followers, and their memory shall a pattern or a measure live.'

Their memory does live, and the marvellous 'pattern and measure' Sir John Falstaff with his companions might well have said, as we may well say now, 'We play fools with the time, and the spirits of the wise sit in the clouds and mock us.'

['Falstaff,' Symphonic-Study with two Interludes (Op. 68), will be performed at the Leeds Musical Festival on Thursday evening, October 2. It will be conducted by Sir Edward Elgar.]

The following is a list of successful candidates at the recent examination for Scholarships at the Trinity College of Music. All appointed for one year, with possible renewal. (Organ), Frank Hubert Belton, Donald Ivo Priestley; (singing) Gertrude E. Harrison; (violin), Dora Bianchi, Glyn John, Evelyn Mary Moore, Phyllis Novinskiy, Jessie Mary Parker, Walter H. Whittaker; (horn), Edric Greiffenhagen; (pianoforte), Frederica Birch, Leotine P. Barthelmeh; and in the Junior School, Doris Rose Drewery.

THE NIETZSCHEAN SPIRIT IN MUSIC.

By GERALD CUMBERLAND.

Just as we can see signs of the rising sun long before it has appeared above the horizon, so can we clearly trace the coming of a new philosopher or poet in the work of the men of a previous generation. A great man, it would seem, begins to influence the world before he is born; tidings of him reach us mysteriously, and our need of him seems to have the power of actually bringing him into being. Great men are not born fortuitously; they always arrive at the precise moment when they are required. Moreover, their coming is prepared for; in one place or another some men and women are always made ready for the reception of their ideas. Charles Darwin did not blaze suddenly upon the world of science: the comet, swimming into existence from outer space, had been dimly seen many years before its arrival. In the music of Haydn are the ghostly features of the coming Beethoven, and upon the operas of Gluck we can detect the faint impress of Wagner's hand. Even Nietzsche, the most original of all recent philosophers, was not new; he had, so to speak, appeared in the world many times before, writing in faltering tones with the pen of Stendhal, aiming blows at the world with the puissant arm of Napoleon, and occasionally flouting Europe with the music of Berlioz. The personality of Nietzsche was but a gathering together, a focussing, of many scattered forces which, by some unknown principle of Nature, united themselves together in order to strike more heavily upon the closed doors of intellectual prejudice.

The truth is that all great men present in their genius certain common human qualities in a concentrated form. The essence of many thousands of rose-leaves is distilled into a pint of attar, and into a man of genius have been pressed the unconscious thoughts and aspirations of multitudes of his fellow-men. He merely voices what they feel; when they hear him speaking aloud their own thoughts, they hail him as a prophet and seer. But he is not different from them except in his greater power and courage. When Nietzsche began to be extensively read, a large section of Europe became conscious of something in themselves which they had never seen before; that is to say, the philosopher did not reveal anything new, but simply expressed what was and always has been embedded in human nature. In a word, the Nietzschean spirit is not new—it is old; but for many years it has either been lying dormant, or it never fully revealed itself until Nietzsche himself began to write.

But what precisely *is* the Nietzschean spirit? Briefly, it is the spirit of the master as opposed to the spirit of the slave; it is the spirit of conquest, of self-confidence, of self-trust, of courage, of cruelty even, of selfishness. Now, these qualities (or defects, if so you choose to call them) have been present in many men of creative musical genius; indeed, no really great composer has

been entirely without them; but men like Richard Strauss, Berlioz, and Wagner have possessed them in a conspicuous degree, whilst other writers like Chopin, Mendelssohn, Brahms, Schumann, and Schubert showed little of that sublime spiritual arrogance which is in many cases so symptomatic of creative genius. It may be said of Mendelssohn that he did not conquer the world; rather did the world conquer him. Chopin seduced that part of the world which fell in love with him—Paris. Brahms had so much of the philosophic spirit that he never cared to fight, and the love of conquest meant nothing to him. Schumann and Schubert had the mild, gentle souls of children; their self-confidence was naive and charming; they had nothing of the brutality and ruthlessness of Berlioz, Strauss, and Wagner.

Berlioz was the first among composers to fight the world rather than to entice it. He was, of course, by no means the first to be misunderstood: Bach before him, and many another great mind, had worked on from one decade to another with only scant recognition. Bach, however, had a great spirit; his peace of mind was not lost, nor was his genius warped, by neglect. Calmly he went on with his work, writing music for generations that were to come after him. But Berlioz craved for fame and, being denied it, turned upon himself and rent his own genius, passing from one extravagance to another in a veritable paranoia of arrogance. Nothing breeds eccentricity so surely as failure. If we cannot make the world feel our genius, we will at least make it recognize our existence—that is the point of view of, and the policy adopted by, many young men suffering from a sense of neglect and wounded self-esteem. So felt Berlioz in and about the year 1830 and onwards, when one attempt after another to gain recognition ended in defeat. Most successful men have their vanity, but there is nothing so rank as the vanity of the artist who has failed. His belief in himself is increased by the scepticism of others. That is why the seed of Nietzscheism inherent in Berlioz developed almost to the point of insanity. He lost his communal instincts in worship of himself. His love of large orchestras and gigantic choruses (a love shared by Wagner and Richard Strauss) was but one indication of his passion for the colossal, and (it may be said) but one symptom of the disorder of his brain.

Wagner is another and a more striking case of that kind of egomania which appears to me to be the basis of Nietzsche's philosophy. Until the last few years of his life Wagner must have regarded himself as a failure. He had faith in himself that no adversity could shake, and the event has proved that this faith was amply justified. But his 'blond beast' attitude to his fellows was evinced more by his treatment of his friends and acquaintances than by his trust in his own genius. There is now a great mass of evidence available (no little of it penned by Wagner himself) that proves beyond a shadow of doubt that as regards money he had a particularly easy and accommodating conscience. He borrowed and did not pay back; he got into debt and ran away from his debts; he accepted gifts of cash without any apparent (or, at all events, only a short-lived) gratitude. Whether or not he was justified in doing this is no concern of mine; but I venture to state that his work would have been injured if he had been sensitive about money matters, and that the world has gained in joy and artistic richness a thousand times more than it gained in annoyance or sorrow through Wagner's conduct. To that extent he may escape condemnation for his confusion of thought regarding what belonged to him and what belonged to others. But the point I wish to make is that he was an admirable example of the superman in cash transactions; in this he was, indeed, 'above morality.' But the Nietzschean spirit in him manifested itself in almost everything he did. He was a born conqueror of men. People who came into personal contact with him either worshipped or hated him, and he employed his disciples unmercifully. No man of his generation demanded such ungrudging devotion from his friends, and I believe that in the early years of their friendship most of them worked for *him* primarily and for art secondarily. He had the visions of the egomaniac, but in his case his dreams came true.

But Richard Strauss provides a much more striking example of the Nietzschean spirit in music than either Wagner or Berlioz. Here is a man who is apparently infatuated with the idea of worldly success; with cold and deliberate calculation he courts the favour of the world by the most elaborate and subtle trickery. He has the genius of self-advertisement. Every work he has written since 'Ein Heldenleben' has contained some colossal piece of artistic impertinence which has aroused the animosity of music-lovers all over the world, and which has secured hundreds of performances of music which otherwise would have been heard only infrequently. The 'Domestic' Symphony had a baby and a bath; 'Electra' had carnage and insanity; 'Salome' contained a lady suffering from psychical disease; 'Rosenkavalier' was decorated with two bedrooms; 'Ariadne' had an orchestra of solo instruments; and so on. There is genius in each of these works, but there is also an equal amount of charlatanism. Musical history contains no other figure who combines in an almost equal degree the virtue of sincerity and the vice of pretence. Now, only a man saturated through and through with a delusion of his supreme importance would willingly stultify his own genius as Strauss has done for many years. A man may have the utmost faith in his genius and remain sane; but when a composer believes his personality to be so overwhelmingly great that he can afford to maim and destroy the genius that is in him, he is on the borderland of artistic insanity. Strauss wishes to conquer the material world; he is out for money. Wagner loved money, but he had a greater regard for his own genius than he had for all the wealth of Christendom.

It would seem, then, that the Nietzschean spirit in Strauss has become inverted. It no longer

strives for spiritual power, but for material. As a result he is the most prominent artistic figure in Europe. But in the year 1950 his music perhaps will be played only in Chicago and New York . . . and this terrible calamity must overtake all those who disregard the claims of the spirit and win a temporary success by twisting their genius to grotesque and gargoyle-like shapes.

EDWARD TAYLOR'S GRESHAM LECTURES.

By W. Barclay Squire.

Edward Taylor, who from 1837 to 1863 was Professor of Music at Gresham College, was the son of John Taylor, the hymn-writer, of Norwich, and the great-grandson of John Taylor, the Hebraist dissenting minister. He was a brother of Philip Taylor, the civil engineer, and a cousin of Meadows Taylor, the Indian novelist, and of Edward Rigby, the physician. Born at Norwich in 1784, he began life as an ironmonger, and after acting as sheriff at Norwich in 1819, joined his brother Philip and his cousin John Martineau as a civil engineer in London. He possessed a fine bass voice, and from his boyhood had been prominent as a musical amateur, though he did not adopt music as a profession until 1826, when he immediately became a successful bass singer. He conducted the Norwich Festivals of 1827, 1839, and 1842, and was on terms of intimacy with Spohr, whose oratorios he translated and was largely instrumental in making popular in England. In 1837, on the death of R. J. S. Stevens, he was elected Gresham Professor of Music, a post he occupied until his death in 1863. His lectures (to quote Husk's article in Grove's Dictionary) 'were admirably adapted to the understanding of a general audience; they were historical and critical, excellently written, eloquently read, and illustrated by well-chosen extracts from the works described, efficiently performed.' They were repeated in various provincial towns, and a lecture on madrigals, delivered at Bristol in 1837, led to the foundation of the Bristol Madrigal Society. The manuscripts of a number of them (with the accompanying illustrations) are preserved in the library of the Royal College of Music, where it is to be feared that they have not been looked at for many years. A recent careful examination for the purpose of the new catalogue of the College's manuscripts shows that the description of them in Husk's 'Catalogue of the Sacred Harmonic Library' (with which they have passed into the possession of the Royal College) is not quite accurate. Hardly any of the sets described by Husk are complete, and it is evident that, in the course of his long career as a lecturer, Taylor re-wrote early lectures and incorporated them in later series. Those dealing with the earlier history of music are out-of-date in the matter of research, and the musical illustrations are constantly vitiated by the fatal habit of arranging and interpolating additions of Taylor's own, which was the accepted idea of 'editing' in the early Victorian era. But among the mass of valueless matter, the series of lectures dealing with English dramatic music at the end of the 18th and beginning of the 19th centuries contains many interesting details drawn from the lecturer's personal recollection. In his inaugural lectures (delivered in 1838 and printed the same year) Taylor says: 'My own recollection embraces the commencement of the entire range of instrumental music now in use in our orchestras . . . I remember the birth of Haydn's oratorios and the introduction of Mozart's operas into this country. I have sung in succession with Billington, Dickons, Salmon, Stephens, and Malibran, as well as with Bartleman and Harrison. I have heard the unrivalled vocal excellence of Mara, and seen the extinction of an entire race of dramatic singers (one of whom [evidently referring to Braham] alone survives to delight the present generation with his powers), including Incledon, Kelly, Dignum, and Sedgwick, as well as Storace and Crouch.' The imperfect state in which the lectures have been preserved has unfortunately caused Taylor's reminiscences of some of these singers to be lost, but from what has survived it seemed worth extracting the portions now given to the readers of the *Musical Times*. They have been taken from various lectures, and some of the redundancies and repetitions in which Taylor largely indulged, have been excised, though care has been taken to note wherever passages have been omitted. It is thought that to future biographers they will be of some value, and though they may not contain many new facts of importance they will be read with interest as the personal recollections of a refined and cultivated, if not a great, musician. It only remains to be added that the extracts are arranged in alphabetical order of subjects, and not in the order in which the lectures from which they are taken were delivered.

Thomas Attwood.

In 'The Escapes' we have to take leave of Attwood as a composer for the stage. He had terminated his engagement at Drury Lane, and at Covent Garden he only occasionally consented to be employed. He had been appointed Organist of St. Paul's and Composer to the King. He was patronized by the Royal Family, and his time as a teacher of the pianoforte was fully occupied. But he would willingly have devoted some portion of his time (in imitation of his great master, Mozart) to dramatic music, if the intrigues of the Green Room had not given him a distaste to this branch of his profession. These, as he told me, determined him to abandon any permanent connection with the stage.

Jonathan Battishill.

The history of this accomplished musician reflects little credit on the discernment of his contemporaries. Of all that he produced a few fragments only survive—each so excellent in its kind as to establish his equal command of the varied forms and resources of his art. Battishill essayed many styles of composition and he excelled in all, yet he is generally known as the writer of a solitary anthem and a single glee, while as a dramatic composer he is unknown. Let me endeavour to rescue his name from the partial oblivion into which it has fallen and to claim for it the grateful recollection of his countrymen.

Battishill was born in London in the year 1738. At the age of nine years he was admitted into the choir of St. Paul's, of which his fine voice and quick musical apprehension soon rendered him a distinguished

ornament. He was afterwards articled to Mr. Savage, then Master of the Boys in that Cathedral, from whom he received little either of indulgence or instruction. His musical education was neglected, while he was treated rather as a household drudge than as the student of a liberal art. Nevertheless he continued to amass knowledge and to improve in skill as a player. He loved his art with passionate devotion, he pursued it with undeviating constancy, and long before his pupillage had expired, his talents had attracted the attention of all who came within the sphere of their exertion.

When he became his own master, his application, more intense than ever, produced, in connection with such natural powers, its certain fruit, and soon procured him additional celebrity. His ardent spirit of research stored his mind with knowledge, and his constant practice on the organ gave him a command of hand adequate to the execution of whatever his fancy suggested. He became one of the best extempore players of his time. In Dr. Boyce he found an admirer, a patron, and a friend. Battishill became his assistant at the Chapel Royal, where, if merit had anything to do with preferment, he ought to have risen to the highest musical station, but want of interest in the proper quarter condemned him to the lowest. About the same time Battishill found an engagement with the Manager of Covent Garden Theatre, where for some years he presided at the harpsichord. He was afterwards chosen organist of St. Clement, Eastcheap, and St. Martin Orgar, as well as of Christ Church, Newgate Street. In 1764 Battishill essayed the production of an opera, but under the most unpropitious circumstances. His first mistake was a connection with Drury Lane Theatre, where his art was despised, instead of Covent Garden, where it was cherished and appreciated. Garrick was at this time in Italy, and his partner Lacey, finding the tide of public favour fast ebbing from Drury Lane, concluded that his only resource, in Garrick's absence, was to adopt the policy of the rival house and to start a new opera of his own. 'Lacey' (to use the words of Dibdin) 'knowing no difference between one tune and another, imagined that if *one* man could write a good opera, he had only to employ *two* to ensure one twice as good, and therefore set Battishill and Michael Arne to work.' Battishill's second error was one which many a composer, before and since, has committed—the employment of time and talent on a worthless drama. 'Almena,' for this was the title of the opera, was planned and partly written by Dr. Kenrick, and then patched, pieced, and completed by a person named Rolt. When the piece came to be represented, it exhibited such a mass of incoherent insipidity that no musical mint would have sufficed to buoy it up. 'Almena' struggled under its cumbrous load, then sank and disappeared for ever. A portion of it only was published, and according to the testimony of a competent judge, its finest parts must be numbered among its author's lost compositions. It certainly deserved a better fate. . . . But with 'Almena' Battishill's dramatic career began and ended. . . . It was his fate to peril all his reputation in this branch of his art upon an unsuccessful adventure. . . . Battishill's early life was a series of disappointed hopes and baffled exertions. . . . On the death of Mr. Jones (the organist of St. Paul's Cathedral), his early connection with its choir, his great talents as a performer, and the evidence he had given of his genius as a church composer, seemed to point Battishill out as the fit and worthy successor of Greene and Boyce. Here, again, he failed. In 1777 he lost his wife, a highly accomplished and admirable woman. Under these repeated disappointments and trials his spirit sank and his habits changed. The former had been ardent and buoyant, the latter domestic and exemplary. He was fond of letters, possessed a large and well-chosen library, and was accustomed to seek relaxation from the drudgery of a professional life in pursuits which contributed to refine his character and fertilize his mind. The later years of his life presented a melancholy contrast. Habits of intemperance crept upon him, and at length rendered him their victim. Broken in spirit, debilitated in constitution, shattered and degraded, the wreck of Jonathan Battishill would be found among the haunts of vulgar brutality. Yet the love of his art never wholly forsook him; the flame, though dimmed, was obscured only by death, and occasionally gleamed with all its early brightness. That beautiful anthem ['Call to Remembrance'] which I have already mentioned, is said, on sufficient authority, to have been written in an obscure ale-house near Smithfield. Battishill died at Islington in the year 1801. His last request was 'Lay me near my dearest friend, Dr. Boyce.' His wish was granted, and in the Cathedral which witnessed the first dawn of his genius his remains are deposited.

JOHN BANNISTER.

He began his career, as several of our favourites in comedy commenced it, by attempting tragedy. He appeared at Drury Lane in 1778 as Zaphna in a translation of Voltaire's tragedy of 'Mahomet'; afterwards as Achmet in 'Barbarossa,' Dorilas in 'Merope,' and other feeble and bombastic translations or imitations of French tragedies. Those who, like myself, only carry their recollections of Jack Bannister to the close of the last century, can scarcely conceive of his being shrouded under 'the pall of gorgeous tragedy,' or that a face beaming with mirth, good humour, and drollery could ever put on the semblance of revenge, hatred, or despair. And it is the more difficult to conceive this, since Bannister on the stage could scarcely be called an actor. His honest, open, animated countenance Nature never intended to be allied to a heart ungenerous, sordid, or selfish. If ever he failed as an actor it was when such a character was thrust upon him. Such was the case when he was condemned to be the original Inkle in 'Inkle and Yarico,' a character of the basest and most loathsome kind, in which his speaking eye could never emit a gleam of benevolence, in which his countenance could never brighten with the glow of kindness, and in which every generous and noble impulse is stifled by the love of self. Here Bannister *could not* succeed, and he was soon glad to exchange his part for the more congenial one of Trudge. Those who remember his Walter in the 'Children in the Wood' will hardly ever recall it to their memory without a tear; those who knew him would feel that the *man*, under similar circumstances, would have enacted the same intrepid and generous part that the *actor* performed on the stage. Seldom has any actor been, or been more deservedly, such a favourite with the public. The excellence of his character in every relation of life, as son, husband, father, and friend, the constancy of his attachments, the undeviating rectitude of his conduct, the absence of all professional jealousy, added to the vivacity of his temper, the charm of his conversation, the sparkle of his wit, and the glow of good humour which he diffused wherever he went, earned for him the affection of his family, the cordial esteem of his brethren, and the attachment of a choice circle of friends. If the stage, like every other profession, has nurtured many who have disgraced it, candour,—nay, justice,—will allow that it has also produced many who have shone not only in the mimic but in real life, and among those all who knew him will reckon Jack Bannister.

JOHN BRAHAM.

Some months before Storace's death he had been sent to Bath by the lessee of Drury Lane Theatre, in order to hear, and, if approved, to engage, a young man who was at that time a resident in that city, being a pupil of Rauzzini. Storace was soon convinced of the extraordinary vocal powers with which nature had gifted him, and which, under such excellent training had even then rendered him the most accomplished singer of his time. I need scarcely add that the person here referred to was my late friend Mr. Braham, who made his first appearance as a tenor singer on the English stage, in Storace's posthumous opera of 'Mahmoud' . . . I have spoken of Braham as my friend, and such I always found him. Fifty-seven years ago (in 1802) I first stood in the same orchestra with him, but it was not till twenty years afterwards that we were frequently associated. At that time his advice was of great value and his friendship of great service to me. Both were freely and kindly offered, and, I need not add, thankfully received, and I now reflect with pleasure that this friendly intercourse continued, without abatement, to the time of his death. For a long while, during Braham's protracted career, his age was only conjectured. He was the son of humble Jewish parents, and hence no parish register could be appealed to for the date of his birth. He did not know his age till late in life, and used to smile at the announcement of it which sometimes appeared

in newspapers and periodicals. 'If what they say is true,' said he to me one day, 'I am considerably past eighty.' The truth is that the generation who witnessed Braham's final efforts were the grandchildren of those who lived at the time of his first appearance. . . About fifteen years before his death I showed him this very play bill [still preserved in the manuscript of Prof. Taylor's lecture]: 'Royalty Theatre, Well Street, near Goodman's Fields, July 30, 1787,' in which, among other entertainments, is announced the duet 'Time has not thinned my flowing hair,' to be sung by Mr. Arrowsmith and Master Braham. On my putting the question 'Were you the Master Braham here mentioned?' he promptly replied in the affirmative, adding 'I remember singing that duet with Arrowsmith as well as if it were only a week ago.' A short time after, Braham enabled me to fix the year of his birth more exactly. I had occasion to request from him some information respecting Leoni, once a popular singer at Covent Garden Theatre. He furnished me with all the particulars I wanted, and added, unasked, the following information as to his own history: 'In 1786, or thereabout, Leoni married a relation of mine, and became my instructor; John Palmer having heard me sing, in my boy's voice, the ballad 'Hush every breeze,' composed by Theodore Hook's father, James Hook, I was engaged and made my first appearance, as Master Braham, in the character of Cupid, at the Royalty Theatre in the year 1787. I was then ten years old. Leoni's acquirements in the science of music were but moderate, and it ended that the pupil was troublesome to the master.' This document, therefore, settles the disputed question of Braham's age. He was born in 1777, sang first in public in 1787, and died in February, 1856. When Leoni left England for Jamaica, where he died, Braham was a second time left without any natural protector, but his abilities and good conduct procured him the friendship of the Goldschmidts, a family of well-known opulence and respectability, and under their patronage he became a teacher of the pianoforte. In the course of a few years his voice settled into a tenor of extraordinary compass, to the cultivation of which he assiduously applied himself. At this time he was accidentally heard by Mr. Ashe, the eminent flute-player of the day, who recommended him to place himself under the tuition of Rauzzini, who was then, as I have said, a resident at Bath . . . and employed as a teacher of singing. Of his kindness as a friend, and his ability as an instructor, Braham always spoke in terms of the warmest gratitude. He resided gratuitously in Rauzzini's house for three years, and the same liberality was displayed in the constant and almost paternal anxiety with which Rauzzini cultivated the talents of his young pupil, and to his excellent training may be attributed much of Braham's success and reputation.

Notwithstanding the elevation Braham attained [at the period of his appearance in Storace's 'Mahmoud'], he was conscious that a greater proficiency had yet to be acquired before he could arrive at the position as a musician as well as a singer to which he aspired. He determined, in company with the sister of his late friend Storace, to make the Continent his residence for a considerable time. Their first resting-place was Paris, where, although Braham added nothing to his musical knowledge, he largely replenished his purse. Although originally intending to make but a short stay in the French capital, he was induced to prolong it to eight months, . . . and in the ensuing May he quitted Paris for Italy, amply provided with letters from the French Government to its ambassadors at the various Italian States. His first visit was to Florence, where his reception, in the opera of 'Ulysses,' was most flattering. After his success in the Tuscan capital he proceeded to Milan, and thence to Genoa, where he performed in the opera of 'Lodoiska' with Marchesi, who had then attained the reputation of being the most accomplished tenor singer in Italy, and his success was so great that the opera was repeated thirty successive nights. During Braham's stay at Genoa he applied himself diligently to the study of composition under Isola, an eminent Italian musician who then resided in that city. From thence he went to Leghorn, where he received a hearty welcome from his countryman, Lord Nelson. He afterwards visited Naples and Venice, where the applause he met with kept pace with his high deserts, but the disturbed state of the Continent determined him at once to return to England. From Trieste he travelled to Hamburg, whence he sailed for his native country. His increasing reputation on the Continent had reached England, and had procured him various solicitations for his return. Among them were offers from Mr. Harris, then proprietor of Covent Garden, which he did not hesitate to accept. He arrived early in the winter of 1811, and soon after Christmas he appeared in a new opera written by Prince Hoare, under the title of 'Chains of the Heart,' the music of which was composed by Mazzinghi and Reeve. Braham was here made to feel the loss of his friend and coadjutor Storace, for Mazzinghi was far inferior to him as a composer, and, in fact, though able sometimes to hit off a pleasing melody, he was destitute of the ability to construct an opera. Whether from ignorance of our language or from mere carelessness, he often converted the words he undertook to set into sheer nonsense. The opera failed of its expected attraction, and no wonder when, in addition to this defect, it had to contend with the recollection of the far superior music of Storace.

Braham, no doubt, had been well informed of the want of musical talent at both the London theatres and of the opening there was for employment in that direction. While cultivating the study of harmony under Isola at Genoa it was with a view to occupy a position which now might be said to be almost vacant. . . . It was therefore natural enough that Braham should have proceeded to carry into effect the design he had entertained, and to make trial of his talents as a composer for the stage. . . . Accordingly we find him engaged in the composition of an opera with Mazzinghi and Reeve, the words of which were furnished by Tom Dibdin, the title being 'Family Quarrels.' Braham was now brought into collision with Incledon, who for so many years had filled the place of principal tenor at Covent Garden Theatre, who had occupied that position in all Mr. Shield's operas, and had made many of that eminent composer's songs known and admired all over the kingdom. They were therefore both holding a similar station on the same stage, which was certain to be the cause of envy and jealousy. This would have been the result under any circumstances, but it was increased by Incledon's strong prejudices. Braham's Jewish origin, his Italian training, even his stature, were subjects for Incledon's contemptuous sneers. Each of them was a tenor singer, but the comparison can be carried little further. Nature had endowed each with a voice of great power, rich tone, and extensive compass, but their training, as well as their taste, was wholly different. We have seen that Braham, from being the pupil of Rauzzini, was enabled to sustain, with uniform success, the position of first tenor at the principal Italian theatres and successfully to contend with Marchesi, then the most popular singer in Italy. He had studied, not only the cultivation of his voice, but the art of composition; he was a skilful performer on the pianoforte, and was, in one word, not only a singer but a musician. Incledon could scarcely be said to have had any musical training. He was unable to learn a song without assistance, but Nature had added to a splendid voice a quick and correct ear, a retentive memory, and strong feeling. For Braham Art had done much; for Incledon nothing. In confirmation of my own estimate of Incledon's excellence in his own peculiar style I will give the opinions of two very competent judges. They were both given in my presence, and they are worth recording. It was the custom of the elder Mr. Broadwood to assemble some friends round his hospitable board in Great Pulteney Street every Saturday, and among his most frequent guests was Mr. Shield. At one of these parties I was present and the conversation, after dinner, turned on the respective merits of Braham and Incledon as singers. Braham was then in the height of his popularity, and it was the fashion with a certain musical set to extol him at Incledon's expense. 'Well,' said Mr. Broadwood, addressing himself to Shield, 'give us your opinion.' I well remember the reply of that amiable man and excellent musician. 'Perhaps,' said he, 'this is a point on which I may claim some right to speak. I believe that I have written more for Charles Incledon than any man living, and I can truly say that he has not only done justice to my songs but that he has added to them feeling

and expression, for which the public gave me credit, but which really belonged to the singer.' The other opinion was that of Mr. Braham himself. The principal singers at a provincial festival were conversing in the Green Room, when one of them (whose name I need not mention, but who had formed a high estimate of his own powers) thought fit to assert that Incledon was a coarse, vulgar singer. At that moment Braham entered the room, and I at once appealed to him on the point. His answer was that 'in his own peculiar style Incledon was unrivalled, and that there were certain songs in which no singer could successfully contend with him.' Such opinions as these are worthy of being recorded, since they enable us to form an accurate estimate of the power of a singer who was so long and so largely connected with the subject now before us.

It will be right to take some notice of the position which Braham now [in 1803] occupied in the musical world, which was more extensive and commanding than that of any other singer. The rest of his contemporaries had their several allotted spheres, to one the stage, to another the concert room; one excelled in ancient music, another in modern, while the singers in Italian opera formed a class by themselves. But in Braham each class found a formidable rival. His birth and early English education, his subsequent Italian training, his acquaintance with the business of the stage, his familiarity with foreign languages, his knowledge of music, and his unceasing desire for improvement, added to his splendid voice and unrivalled execution, enabled him to assume the first rank in all these different departments of his art, although in each of them he had to contend with a formidable competitor. Into one of them he found it impossible to obtain an entrance during the entire period in which his voice was in its prime. The Concerts of Antient Music, at that time, were patronized by George III., and the Directors were noblemen; hence they were the resort of the aristocracy, and happy were such of their toadies or hangers-on as had sufficient interest to obtain the envied distinction of being subscribers, while to be chosen as one of the principal singers was a sure passport to engagements of all kinds. . . . The Directors, as I have said, though nominally noblemen, were really directed by others. And at that time the controlling power was exercised by Harrison, Bartleman, and Greatorex—a firm, compacted, and powerful combination, whose object it was to exclude all such singers from these concerts as refused submission to their will, or declined to take whatever subordinate position might be allotted to them. It was during their dictatorship that an interview took place which I shall relate, as nearly as I can recollect, in the words employed by Mr. Braham when he related it to me: 'Having returned' (said he) 'from Italy with some reputation, and been received with some favour at home, the Directors of the Antient Concerts saw fit to negotiate with me for an engagement. I was accordingly summoned to their presence, where, in addition to themselves, I found their adviser, Mr. Greatorex. They expressed a wish that I should sing at the next concert, and requested me to name my song. Knowing that Harrison had never sung the scene from "Jephtha," and not wishing to interfere with him, I proposed the recitative and air, "Deeper and deeper still," which I had not then sung in public. I was at once told that this could not be allowed. I then asked what it was proposed I should sing, and when I heard that it was some inferior composition, from which no singer could gain any credit, I asked whether this was the condition of my singing at the Antient Concerts, and being answered in the affirmative, I took up my hat and said: "My Lords and Gentlemen,—It only remains for me to wish you a good morning."' The result was that thirty years elapsed before Braham made his appearance in the orchestra of the Antient Concerts, where he sang the scena from 'Jephtha' in which he had originally proposed to make his appearance. He was received with a degree of applause not usually given by his aristocratic hearers. On his return to Covent Garden, where we were both engaged the same night, he told me of his reception, adding: 'They have lost the best of me; I am not what I was thirty years ago.' In consequence of this refusal to admit Braham into the orchestra of the Antient Concerts, the only opportunity which remained to him in the metropolis of displaying his knowledge of Handel's compositions was in what were called the Lent Oratorios, which were performances of music in Covent Garden Theatre, sacred and secular, jumbled together 'in most admired disorder' by the Messrs. Ashley, into whose hands the management of them had fallen. But these sufficed to exhibit the versatility of Braham's vocal powers, and to show that he was not a mere singer of stage ballads and bravuras, but one who had successfully studied in the classical school of Handel. He was, therefore, soon engaged at most of the provincial Festivals. The first song I ever heard Braham sing was 'Gentle Airs,' from Handel's 'Athaliah,' and nothing could exceed the purity of tone and chasteness of style that marked his execution of it. He differed, sometimes, from his eminent contemporaries in his conception and delivery of some of Handel's songs, but it was always evident that he had diligently studied his author, and endeavoured to give his compositions the most correct and eloquent expression. I adduce only a single example, Samson's lamentation for his blindness, 'Total eclipse.' Here was no room for the display of vocal agility, since this air is simply the expression of music added to the eloquence of poetry. Braham felt this. He neither added a grace nor altered a note of the song, but I have never heard a singer who could equal him in the delivery of this impassioned appeal . . . [As a composer] Braham . . . rarely made any attempt to employ the resources of harmony in his compositions. His modulations were always of the simplest kind, as if he were afraid of wandering more than a single step from his original key. He never ventured on the composition of a glee, properly so-called, and very rarely sang in one. The concerted pieces which he wrote for the stage are little more than melodies agreeably harmonized, and a succession of common chords. . . . The most popular composition [from his opera 'The English Fleet in 1342'] was the duet 'All's well.' Braham found some difficulty in the construction of this duet, since it was to be sung by himself and Incledon, neither of whom would acknowledge the superiority of the other. No preference, therefore, or prominence was to be given to either. Braham, however, acquitted himself with equal fairness and cleverness. Both singers were satisfied, for each justly claimed his share of the applause with which the duet was always received.

(To be continued.)

Occasional Notes.

The next, or fifth, Congress of the International Musical Society will take place in Paris from June 1 to 8, 1914. This is Whitsuntide, our Bank Holiday falling on June 1. It will be remembered that the last Congress took place in London from May 29 to June 3, 1911, and that we fully reported the proceedings in our issue for July, 1911. At Paris the scientific part of the Congress will be confined within the period June 2—6, leaving a day for preliminaries, and two days at the end for entertainments and excursions. The programme of music to be performed has not yet been definitely settled. All communications should be addressed 'The Secretary, 1914 Musical Congress, 29 rue La Boëtie, Paris.'

The Quarterly Magazine of the International Musical Society (Internationale Musikgesellschaft), July-September, 1913, contains an informing and very interesting article on 'Italian Opera in the 18th century, and its influence on the music of the Classical Period,' by Edward J. Dent. The following are the opening paragraphs:

> There are few episodes in the history of music which have been treated with such scornful neglect as has been meted out to that period of Italian opera which began with Alessandro Scarlatti and ended, according to most historians, with the reforms of Gluck. The 'Oxford History of Music,' in spite of the fact that it

consecrates two of its six volumes to the 18th century, leaves it almost unmentioned. Impartiality is generally supposed to be one of the first qualities which a historian must possess; but it must be remembered that the historian, like the painter or the map-maker, has to represent the world which he sees as he sees it from his particular point of view. Distortion is the inevitable consequence of the laws of perspective, and the historian who sets impartiality before himself as an ideal can only achieve it by viewing his subject, not from one standpoint, but from a circle of points. Whatever point the historian takes, something will have to be foreshortened, something will be left inaccessible to the eye, and the writer who attempts to make the circuit of his subject in this way will probably be censured for both tediousness and inconsistency. The learned authors of the 'Oxford History' are in no way to be blamed because they are not impartial. They made no concealment of the fact that they viewed the 18th century from a standpoint that was exclusively German. It was the standpoint of their generation: Wagner and Brahms once accepted by the leaders of musical thought in this country, it was hardly possible to avoid accepting as a general principle of musical criticism the supposition that whatever was German was good, and whatever was Italian was bad. To that they added the subsidiary principles that as a general rule sacred music was superior to secular and instrumental music to vocal, exception being made only for polyphonic choral writing, solo singing of a strictly declamatory type, and of course German *Lieder*.

These principles once established, it was only natural that 18th century Italian opera should be regarded as the concentrated expression of all that was most evil in the art of music. The period under review was the period of Bach and Handel. Bach never wrote operas at all; Handel's formed only the least important part of his output, and if lesser men than Handel wrote operas, it was not reasonable to suppose that they should have been any better than his.

As a rule orders to a publisher are very dull reading, but occasionally there is an oasis of humour to relieve the desert of monotony. A letter before us asks for a copy of Wagner's 'O star of eve' with the 'Rest at eve.' We hope it will not be found too fatiguing to our readers to guess what is meant. Probably the error arose from dictation, as it did in 'the few remarks from Chopin' story given in our July issue—the eye and the ear going, as the Irishman remarked, hand in hand. While on the perennial subject of mistakes, it will be appropriate to enshrine here the statement (in the *Daily Graphic*) that 'the performance of Palestrina's "Mission Papal Marcelli" at the Ethical Church, Bayswater, has been made the subject of considerable controversy.' A pity the compositor did not do the job thoroughly by employing the more familiar word, Marsala.

We wonder whether it is of any use to make an appeal to the short-sighted and probably shorter-limbed authorities, whoever they may be, who regulate the seating arrangements of the Queen's Hall stalls and other concert halls where the seats are movable. Some of us who have to go to concerts have been favoured with long legs by a beneficent Providence—one or two well-known critics are especially gifted in this direction. But in the placing of the seats apparently no account whatever is taken even of the average length of lower limbs, and the consequence is that the said limbs have to be painfully contracted and distorted in a humiliating and exasperating struggle to fit the situation. On a recent occasion in the Queen's Hall quite a short-legged sufferer suggested that it appeared to be the understanding (a good word this in the circumstances) that legs were to be left in the cloak room. At twopence apiece this would be expensive, and there might be difficulties afterwards if the cloak room sorting arrangements were not perfect. Is it of any use to appeal to Lancelot of the *Referee* to help in the matter? He has an eloquent pen, and we are convinced he could write feelingly.

Mr. George Ainslie Hight (Samer, Pas de Calais) writes:

In an article on Wagner in the August number of the *Musical Times*, Mr. Ernest Newman, referring to the Wesendonck letters, says: 'Few of us could refrain from smiling at his remark about "my purely friendly relations with Mathilde."' Will Mr. Newman kindly explain what he means? I read the letters when they first appeared, and gained the impression of a singularly high-minded and tactful lady who had to do with a somewhat unmanageable and hot-headed but perfectly honourable man. I found nothing to smile at either then or afterwards when I read the autobiography. Perhaps as Mr. Newman's words are likely to create a very wrong impression upon those who are not acquainted with the character of either of the parties, he will be kind enough to say to what he alludes.

We submitted the above letter to Mr. Newman, and he replies as follows:

It gives me infinite pleasure to gratify Mr. Hight's curiosity. The words mean precisely what they say,—no less and no more. Mr. Hight has apparently read into them a suggestion on my part that the relations between Wagner and Mathilde Wesendonck were something more than platonic. I have nowhere suggested that,—not because there is anything in Wagner's character to negate such a supposition, but simply because in the absence of documentary evidence I know nothing about it. I know as little about it, in fact, as Mr. Hight or any other Wagnerian apologist. All I have suggested is that after the glowing expressions of love on his side with which the Wesendonck letters are filled, Wagner's attempt in 'Mein Leben' to make it appear as if the relations between him and Mathilde were merely 'friendly' is enough not merely to make myself and others smile, but to make a cat laugh. The autobiography is, indeed, a most untrustworthy piece of work, as I hope to demonstrate in some detail in my forthcoming book on 'Wagner as Man and Artist.' It tells us just as much as Wagner thought it good for us to know about himself. In his preface he speaks of the 'unadorned veracity' of the book. As a matter of fact, it is anything but veracious at many points,—not that there is any *suggestio falsi*, but that there is a great deal of *suppressio veri*. His account of the Wesendonck episode is a case in point. But he was exceedingly reticent about his love affairs all through. He tells us much less about the Cosima affair, for example, than we now know. No one could guess, again, from his references to Friederike Meyer, that she had been his mistress in 1862; or from his references to Mathilde Maier that he had proposed to marry her. And, needless to say, there is no reference in the autobiography to the maidservant Marie, the 'sweetheart' to whom he sends 'many kisses' ('viele Küsse meinem Schatz') in the letter announcing his return to Vienna after a lengthy absence in 1863.

Is it not really time these Wagnerian apologists gave up trying to make a saint of the composer, and tried to see him as he really was? I take it that, like the rest of humanity, he was of very mixed clay. The Wagner that is unconsciously revealed to us in the autobiography and the letters is a complex and endlessly interesting character. The impossible and objectionable Wagner is the little tin saint that some people try to make of him. The only pity is that, having set out with the purpose of painting his own portrait, he should not have had the courage to paint himself as he really was. If only he had had the clear-eyed frankness of a

Montaigne, a Rousseau, a Cellini, or a Casanova, his autobiography would have been one of the marvels of its kind. He was, as Nietzsche saw, too weak for that. But we who *do* know what manner of man he was are not to be affected by the average Wagnerite's holding up of the hands in horror at the mere suggestion that occasionally in 'Mein Leben' he suppressed the full facts when he thought they would not square with the legend of himself that he was anxious to establish for all time. ERNEST NEWMAN.

Mr. Rutland Boughton has written a pamphlet on 'The death and resurrection of the Musical Festival' (William Reeves). He traces the alleged decay of 'Triennials,' the rise of competition Festivals and the need for some reforms, and forecasts the Festival of the future. As to the best known of the triennial events, Birmingham, Leeds, Sheffield, and Norwich, he has much to say that has been said for years. Their appeal is confessedly not to the democracy but to the well-to-do, whereas the competition Festivals practically reverse this, and set every class of the community, including almost the lowest, working at music-making and critical listening. The antithesis is striking and suggestive. But does it really point to the advisability of the abandonment of the customary Festivals? Surely they have done much for musical progress, and deserve a more generous testimonial than Mr. Boughton in his desire for literary effect gives them. He sneers at 'Elijah,' the 'Redemption,' the 'Golden Legend,' and other works produced at the Festivals as 'polite stuff.' Mr. Boughton's own imaginative compositions have been performed on several Festival occasions, and we presume that, viewed as 'stuff,' they are not so polite. All the same, they have shared the fairly common dismal fate of Festival novelties in not being heard again.

In dealing with the formation and training of Festival choirs, and their effect upon local musical organizations, Mr. Boughton has much to say that is pertinent and true. But we demur to the statement that the choir that can properly interpret the Judaistic religion of Elijah will be quite unable to get at the heart of Bach's 'Passion' music. The emotions of a good choir are as expansive and comprehensive as the emotions of the man who trains them. But it may be admitted that Festival choirs have, as a rule, far more music allotted to them than they can in a short time assimilate and sing with self-expression. Festival choirs are often much too large for some of the music they sing, and this being so the true remedy is division of labour and concentration of sections on a limited programme.

Mr. Boughton sees, as many other critics now see, the great potentialities competition Festivals have in lifting up the whole community. We are glad to note Mr. Boughton's conversion, and trust that he will use his ability to serve the movement. He has a keen vision for imperfections, the existence of which all immersed in the work will admit, but he is not very helpful in constructive suggestions. The fact is the Competitive Festival movement is just now passing through some throes, inasmuch as it is suffering somewhat from the well-meant advice of critics who have not fully explored the paths which it has forged, and which to a large extent it must continue to follow. Mr. Boughton has some remarks on adjudication and adjudicators, with which we deal in the *Competition Festival Record*. And he has a tilt at the London musical critics. He says that there are not more than seven (half a score are allowed for all England, three being in the provinces) 'whose opinion is worth the paper it is written on.' Mr. Boughton was a London critic when this pamphlet was written, so we are left to speculate wildly as to the identity of the remaining six. The Festival of the future, according to Mr. Boughton, is to combine competition and to give concerts, a plan long ago adopted at Kendal and elsewhere. The event is to be a public holiday in the district or city, local resources are to be employed, and the best local composer is to be commissioned to compose a choral work, opera, or musical pageant. Here we pause to reflect. For further particulars we must refer inquirers to the pamphlet itself.

In an 'Occasional Note' in our last number (p. 514) we commented on the unconventional harmonizations to be found in Mr. Cyril Scott's 'Old Songs in a New Guise.' We timidly suggested that a certain A natural should be A flat, and as to this the publishers inform us that the A natural is a misprint. In view of what was perpetrated elsewhere how were we to know? We are also informed that in an article contributed to the *Monthly Musical Record* for June this year, Mr. Scott defends his treatment of these and other songs. We have read this article, but are still unconvinced that any body may do any thing—a doctrine which, it seems to us, is Mr. Scott's practical contention.

CHARLES YOUNG AND FAMILY.

By WILLIAM H. CUMMINGS.

Mrs. Delany, writing to her sister on August 8, 1758, said: 'Mrs. Arne and Miss Bayly sing, and a girl of nine years old accompanies them on the harpsichord; she is a niece of Mrs. Arne's; *the race of the Youngs are born songsters and musicians.*'

The family she referred to were indeed songsters and musicians, but all published biographies, including the revised edition of Grove's 'Dictionary,' make a sad muddle of their relationship. Whilst writing the history of 'Dr. Arne and "Rule, Britannia,"' recently published by Novello & Co., I had access to numerous documents which enabled me to unravel the tangled thread of their pedigree.

Charles Young, senior, was born *not later* than 1688. I assume this to be the case because in 1709 he would have attained the age of twenty-one, in which year he married, as is proved by the official certificate: 'These are to certify whom it may concern that Charles Young, of St. Paul's, Covent Garden, in the County of Middlesex, and Elizabeth Carter, of St. Martin's-in-the-Fields, were married in the Parish Church of All Hallows, Barking, London, on the 23rd of June, 1709, as does appear by the Register Book of the said Parish. Witness my hand this 20th day of January, 1710.—John Gaskarth, Minister.'

The bridegroom, Charles Young, was appointed organist of All Hallows', Barking, four years later, with a salary of £20 per annum; probably he had deputised for his predecessor, Mr. Bryan, who may also have been his teacher. It has been suggested that Charles Young was a son of Anthony Young, who was the organist of St. Clement Danes; but this is impossible. Anthony Young was one of the choristers of the Chapel Royal, under Dr. Blow; and there is a record in 'The King's Musick,'* dated September 29, 1700, of a 'grant of cloth for Anthony Young and John Reading, two boys of the Chapel who have left on account of their voices having broken.' A boy who ceased to be a chorister in 1700 could not, in the nature of things, be the father of a man married in 1709. The probability is that Charles Young and Anthony Young were both about the same age.

* 'The King's Musick,' by H. C. De Lafontaine (Novello).

Two years after their marriage Charles Young and his wife, Elizabeth, were blessed with a daughter, Cecilia, born in 1711. She developed into a fine soprano vocalist, and in 1736 married Thomas Augustine Arne. She long survived her husband, Dr. Arne, and died in 1789. A second child, also a daughter, was named Isabella. She became an expert soprano singer, and married John Frederic Lampe, the well-known and successful composer; she outlived her husband forty-four years, dying in 1795.

It is worthy of note that their son, Charles John Frederic Lampe, succeeded his grandfather, Charles Young, as organist of All Hallows', Barking, in 1758, an appointment he held until his death in 1769. A third daughter named Esther, also a soprano vocalist, attained to fame as a public singer. She married Charles Jones, a musician of Welsh birth, a member of the King's Band, who was admitted to the Society of Musicians,* and signed the roll, on January 7, 1752. In 1715 Charles Young had born to him a son, who also was named Charles. Probably he inherited musical gifts, but through the personal interest of the Duke of Newcastle, who was a patron of Charles Young, senior, and sympathised with him in his serious losses by the failure of the South Sea Bank (1720), the son was appointed to a Senior Clerkship in the Treasury. He married Mary Babington, of Nantwich, Cheshire, and died in 1755, it is said of grief at the death of a son, John, who was a very promising Westminster scholar. Charles Young, junior, had thirteen children, but we are only interested in a daughter, Mary, born in 1751, who became a very accomplished musician, both singer and player. She was only four years old when her father died, and was then adopted by her aunt, Mrs. Arne, and thus came under the notice of Mrs. Delany, as narrated above. She had continuous instruction from her aunt, and constant practice in her art in public. She sang in a Pastoral sketch at Drury Lane Theatre on October 22, 1762, and four years after (in 1766) married Francis Hippolite Barthélémon, an accomplished violinist and composer. Together they pursued their professional avocations in Great Britain and on the Continent. In 1777 they were engaged during the Carnival at Leghorn, when they performed a composition for voice with violin obbligato, composed by Barthélémon, which excited the greatest enthusiasm, and culminated in the presentation of a eulogistic address to the lady. She died in 1799. The Barthélémons had one daughter, born September 1, 1767. She was named Cecilia Maria, and married, in 1797, Edward Prentis Henslowe, and as an amateur exhibited much knowledge and skill. She died on December 5, 1859, leaving interesting memorials of her musical ancestry.

Charles Young (d. 1758) married, 1709, Elizabeth Carter.

- Cecilia Young (b. 1711, d. 1789). (Mrs. Arne.)
- Isabella Young (b. 1712, d. 1795). (Mrs. Lampe.)
- Esther Young (b. 1713, d. 1795). (Mrs. Charles Jones.)
- Charles Young (b. 1715, d. 1755).
  - Mary Young (b. 1751) married Barthélémon 1766 (d. 1799).
    - Cecilia Maria Barthélémon (b. 1767, d. 1859). (Mrs. Edward Prentis Henslowe).

It may be well to add a word or two respecting Anthony Young, the organist of St. Clement Danes. As already stated, a grant of clothing was made to him on leaving the Chapel Royal in 1700. Inquiries at St. Clement have failed to elicit any information respecting him; but he published a volume of music with the title 'Suits of Lessons for the Harpsichord or Spinnet in most of the Keyes with Variety of Passages and Variations throughout the Work. Compos'd by Mr. Anthony Young, Organist of St. Clements Danes. London: Printed for and Sold by I. Walsh, Servt. in Ordinary to His Majesty, at the Harp and Hoboy, in Catherine Street in the Strand, and I. Hare at the Viol and Flute, in Cornhill near the Royal Exchange.' There is no date given of publication, but it was probably 1720. The *Spectator* (No. 224, November 16, 1711) contains an advertisement as follows: 'For the Benefit of Mr. Anthony Young, Organist of St. Clements Danes, at Stationers Hall on Thursday the 22nd instant being St. Cecilia's day, will be performed a Consort of Vocal and Instrumental Musick, most of which will be entirely new; and Mr. Leveridge sings that celebrated song, beginning "Genius of England."'

Anthony Young signed the Declaration of Trust of the Society of Musicians on August 28, 1739. There is also the signature of John Young, junior, probably his son.

On page 5 of the book of Suits published by Anthony Young is printed a Saraband in triple time, which contains some passages bearing a very slight resemblance to the second part of the tune of 'God save the King.'

The date of Anthony Young's death has not been ascertained. It is quite certain he was not related to the Arne-Young family. He may have been a connection of John Young, of St. Paul's Churchyard, a violin and musical instrument-maker, who had a son, Talbot Young, a chorister in St. Paul's Cathedral, under Dr. Greene; the latter held music meetings every week at his father's house. As his patrons increased, he was obliged to remove to more commodious premises, first to the 'Queen's Head' in Paternoster Row, and later to the 'Castle' in the same street. He died in 1758. He had been appointed in 1719 to a post in the Chapel Royal, in place of Alexander Damascene. The *Daily Post*, Saturday, October 17, 1724, contained the following: 'We hear that near one hundred gentlemen and merchants of the City, have lately form'd themselves into a musical society, the one part Performers the other Auditors in St. Paul's Churchyard. They opened the Consort last week with a very good Performance, to the entire satisfaction and Pleasure of all the Members. Mr. Young of St. Paul's Churchyard, a noted Master of Science, and one of his Majesty's Chapel is President of the Same. As musick must be allow'd to be the most innocent and agreeable Amusement, and a charming Relaxation to the Mind, when fatigued with the Bustle of Business, or after it has been long bent on serious Studies, this bids fair for encouraging the Science, and seems to be a very ingenious and laudable Undertaking.'

Talbot Young added to his other qualifications that of organist. The vestry book of St. James Garlick Hill, in the City, under the date May 14, 1719, contains the following minute: 'At this Generall Vestry there was nominated for organist the persons following, that is to say, Mr. John Jones, Mr. Talbot Young, and Mr. Edward Hen. Purcell. The majority elected Mr. John Jones.'

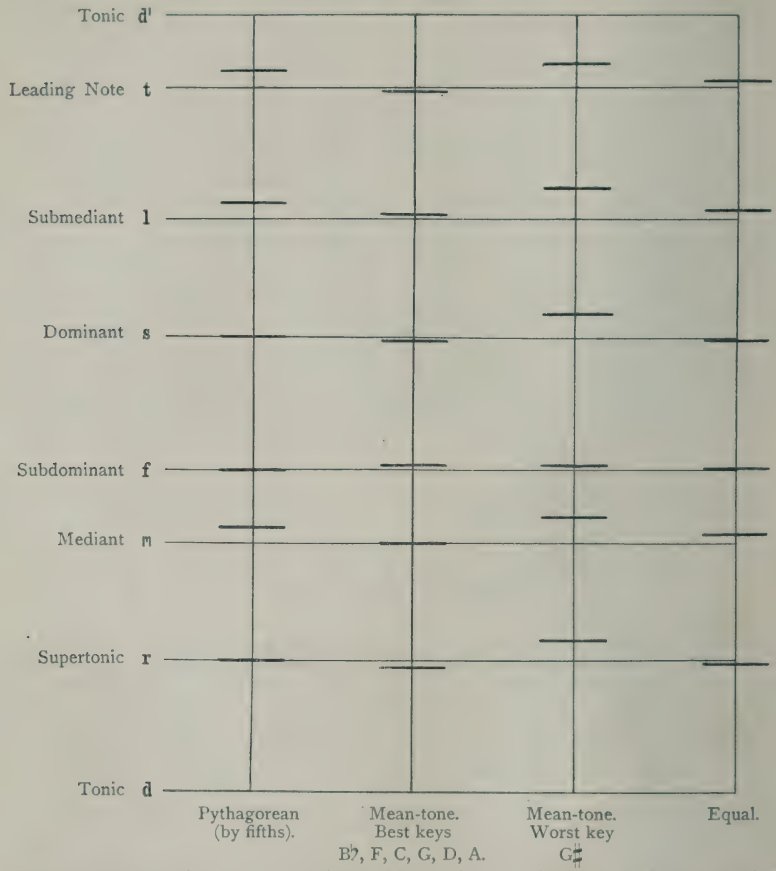
This entry is very interesting, as it gives a peep into the career of the great Henry Purcell's grandson.

* Now the Royal Society of Musicians.

TEMPERAMENTS GRAPHICALLY CONTRASTED.

By W. B. Morton, M.A., Professor of Natural Philosophy, Queen's College, Belfast.

Diatonic Scales.



The horizontal lines running across the diagram give the pitches of the natural *harmonic* scale. This is constructed so that the three major triads sound with the greatest possible smoothness, a smoothness attained when the vibrations made by the three notes are in the proportions of the numbers 4, 5, 6. Voices singing in unaccompanied harmony would be led naturally to adopt this scale through the smoothness of blending thereby attained. But for purposes of melody in a single part the ear can accept and become accustomed to quite different intervals, as is shown by the great variety of melodic scales which have actually been used. And the 'natural' scale has the drawback of containing two different sizes of tones. For example, the E, which would be the correct mediant in the key of C, is different from that which would serve for supertonic in the key of D. Hence the need for tempered scales. (See *Musical Times*, February, 1913.)

In the Pythagorean scale the notes are arrived at by taking a succession of perfect fifths, beginning with the subdominant. This works correctly until the supertonic is reached. But the next step, to submediant, is not a perfect fifth on the harmonic scale. It contains two minor tones and one major, instead of two major and one minor. So the Pythagorean notes are too sharp from this point onward (submediant, mediant, and leading note) by the excess of a major over a minor tone, *i.e.*, a 'comma.' An error of this amount is made by a violinist who, having tuned by perfect fifths, uses the open E string in the key of G.

In the old *mean-tone* tuning the difference between the major and minor tone was 'split.' The major third was therefore correct. Taking five of these 'mean-tones' out of the octave the remainder was divided into the two semitones, which were slightly too large. The black notes were tuned to suit the less remote keys. In consequence they were badly 'out' for keys having more than two flats or more than three sharps. The worst key was G♯, the scale of which is shown on the diagram. The common chords of this key were the 'wolves' of the old organs.

The last scale shows the ideal sought in the modern equal-tuning. Here, as is well known, the tones are all equal, and the semitone half a tone, and all keys are placed on an equality.

THE FUTURIST IN MUSIC.

By D. C. Parker.

'Die Schlange welche sich nicht häuten kann geht zur Grunde. Ebenso die Geister welche man verhindert ihre Meinungen zu wechseln—sie hören auf Geist zu sein.' *—*Nietzsche.*

'Nur das Gesetz kann uns die Freiheit geben.' †—*Goethe.*

'Our thoughts create the future. Statesmen work after the plans which we leave behind us.'—*Anatole France.*

Music, like trade, has its cycles, and, like the social world, its fancies and its fashions. History is always repeating itself, but in spite of this fact, many regard the new as the unexpected. No sooner has the public become fully acquainted with the aims of a man than some inconsiderate intruder claims its attention and, through his works, makes a readjustment of all our ideas an imperative necessity. A younger generation scorns the *pourpre du soir* which sufficed for earlier romanticists. Music develops with great rapidity. Of all the arts it is the one concerning which remote ages teach us little or nothing. Of the love poem, of the meditation of the sage, of the work of the sculptor, we may learn much from the ancient civilisations. But what has happened to the music of antiquity? Of what nature were the strains which accompanied the progress of the beauty through her halls or the wanderings of the goat-herd upon his native hills? These simple pipings have not become obsolete. They have entirely disappeared.

If we look at the past we find many examples of the intruder. Even in the days which we are wont to associate with a persistent and innocent activity we see again and again the appearance of men who were not content to take things as they found them. If progress means protest and experimenting, the reason for the relatively swift development of musical art is easily explained. Monteverde, to whom, possibly, few modern musicians give much thought, was one of these: and, in his madrigals, he left severely alone many of those rules which had been consecrated by universal recognition on the part of the composer. And there is, surely, no thorough student of Bach who will deny that that master brought a fresh mind to all his labours, and discovered new worlds over which subsequent writers might wander. The works of such men prove that, in the days before the cross-currents of modern thought affected music, there existed composers who were eager to enlarge the scope and deepen the expressiveness of the art. In later times we find many more instances of men to whom we owe a real development in some department of music. Berlioz, Liszt, and Wagner were certainly prominent among them. It is difficult to imagine the bitterness with which the innovations for which they were responsible were greeted. The heterodoxy of to-day is the orthodoxy of to-morrow, and we have now settled down comfortably to a recognition of the qualities of these writers. But signs are not wanting that we are not to be allowed to lapse into the intellectual sluggishness which results from moving among familiar things. Some may hold that Wagner was the last of the heroes, so far as we know at present. We shall have, however, to reconsider our position once more. The music of the future—*la musique de l'avenir*, *Zukunftsmusk*—is not music which assaults the world once in three or four centuries. It claims our attention every few years, and the periodical restlessness is overdue.

If we look at the men who are writing music to-day we shall find that in many cases we can trace their musical ancestry. In Germany this is particularly the case. Speaking in a rough and ready way, it would be true to say that most of the music is full of modifications of the Wagner idiom. Strauss occupies a place by himself. But Pfitzner, in 'Der arme Heinrich,' Max Schillings, in 'Ingwelde,' 'Moloch,' and his songs, Weingartner, D'Albert, and Humperdinck, in their music generally, appear as talented descendants of Wagner. Reger is of a different type, with a leaning now and then towards the Brahms tradition. It is, I think, more difficult to sum up the situation in France. There we find many spirits claiming a place in the sun. The origin of much of their output is difficult to determine. It may arise through an inherent contempt for obscurantism and scholasticism. It may owe its genesis to that resourcefulness and freshness which are typical of the French intellect. Whatever the reason, there is no doubt that much of the modern French music, some of which I imagine has been indirectly suggested by Debussy, shows that the French are determined to say new things in a new way. And this much may be admitted by the musician without his agreeing that the compositions of men like Ravel and Florent Schmitt have a future before them.

Even here we have not come to the end of the chapter. Of late there have been rumours of all kinds of extravagant incursions into the musical world, some of them capable of terrible significance. We are prone to forget that modern music is hydra-headed. No one man represents in himself more than a fraction of present-day activity. The fact that Strauss is the most prominent musician of to-day does not alter this fact. The mention of such names as those of Sibelius and Bantock, Glière and Medtner (of both of whom much has been written of late), Charpentier and Scriabine, are surely sufficient to make this evident. And others have experimented in their own way. We have an example in Busoni's 'Entwurf einer neuen Aesthetik der Tonkunst.' But all this pales before the report of a concert given at Rome by one Pratella, described as a 'futurist musician.' He indulges, so we are told in the most audacious chord combinations. His idea is, evidently, that Beethoven and Wagner have had their day, and that the song of humanity must contain the noise of tramways, taxis, and crowds. Coming after the threat which was made to invade music with fractions of tones and a complete alteration of the value of the degrees of the scale, this perhaps does not affect us very much. But it shows that the spirit of unrest is abroad.

A survey, however cursory, of contemporary activity cannot afford to omit a reference to Schönberg. About him opinions are widely divided. He is best known by the 'Drei Klavierstücke,' 'Pierrot Lunaire' and 'Gurrelieder.' Schönberg seems to have a liking for peculiar groups of instruments. 'Pierrot Lunaire' is written for pianoforte, violin (and viola), violoncello, flute (and piccolo), clarinet (and bass-clarinet), and speaking-voice. In the String quartet (Op. 10) we have the addition of a soprano voice in the last two movements, and in the Chamber Symphony some fifteen solo instruments. Whatever the compositions, Schönberg is certainly creating a stir. In a concert given in Vienna, and devoted, for the most part, to the works of Schönberg's pupils, the items were greeted with laughter, hisses, and applause. Controversy over the 'Gurrelieder' was so great that the second performance was indefinitely postponed, owing, it is said, to a hint from the authorities. In the press, as in the concert-room, the advanced music is providing excitement. Critics cross swords over this ultramodern.

* 'The snake that cannot change his skin perishes. Even so the intellect which is prevented from altering its outlook ceases to be intellect.'

† 'Only the law can give us freedom.'

To say that this music is misunderstood is not to say that it is bad. Criticism is based on knowledge, and if we do not know a man's process and speech we cannot pass judgment upon his work. Some think that the latest tendencies in music show a delicate relationship to those in painting, and that the most revolutionary writers are the musical equivalents of Matisse and Picasso and of the Cubist painters generally. Whether this applies to works like Scriabine's 'Extase' and 'Prometheus,' or to his pianoforte pieces like 'Enigme' and 'Désir' I cannot say. Others hold that present inclinations, if persisted in, will lead us to harmonic nihilism. We in England shall require to become much more familiar with this music before we can say anything very definite about it. But it cannot be too strongly stated that the right kind of modernism is based on the past. Any modern movement which cuts us off from Bach, Beethoven, and Wagner, which regards these men as of no further value for the musical world, is doomed. There may be a future for this cult or for that, but for a futurism which breaks absolutely with the great past I can see no abiding prosperity. All healthy spirits must rejoice at the continual manifestation of new ideas. Experience would almost seem to teach that in the best musicians there is something of the natural revolutionary. Did not Chopin celebrate the fall of Warsaw in an etude? Did not Wagner find his name prominent in the Dresden revolt? Did not Schumann sing the cause of liberty in male-voice choruses? And it may be that the younger voices wish to pipe another strain, to take the 'new paths' of which Schumann wrote. Doubtless some of them feel the need of what Nietzsche described as 'a pitch opposed to the normal average.' And this spirit is nursed by the natural antagonism of that overwhelming section of the public which is always conservative: for many people are like the ancient chieftains of whom Anatole France writes—they asked for the old stories which 'they believed to have been dictated by a divinity, and mistrusted the new songs.' Of contemporary music there must of necessity be many opinions at the present time, as an audience is made up of heterogeneous elements. This applies to the output of some men who are no longer with us, such as Gustav Mahler and César Franck. A serious examination of present conditions brings home the necessity of testing all things carefully. This is the great lesson which a survey of music from Monteverde to Schönberg makes evident.

THE BARLESS PSALTER.*

This new system of chanting has occasioned considerable interest and has led to many inquiries as to what peculiar advantages are claimed for its principles. The following quotation from the Preface will serve to give some general idea of its object and means of accomplishment:

The object of all Psalters is to secure unanimity among the singers, and the effort to get this unanimity has led to increasing complexity in the means of indicating the pointing. The chief cause of this complexity is in the idea that each half-verse must be treated as two parts—the former recited as in reading, the latter sung as in ordinary barred music. This unfortunate view has created a difficulty at the point of junction in each half-verse, and various means have been adopted in the attempt to surmount this difficulty.

The editors are convinced not only that this idea is fundamentally wrong, but also that it is the great obstacle to an easy and intelligent rendering of the Psalms. They believe that the true conception is that each half-verse is entirely homogeneous, the inflexion being merely a variation of pitch, and only approximately represented by barred music.

This is a return to first principles, and involves what is at the present time an unusual treatment of the Anglican chant, which, though known, is not yet generally adopted. Thus the inflection must not be considered to consist of bars of equal duration, nor must even the notes in one bar be necessarily equal in value; all that is left and all that is required is (1) the variation of pitch to avoid monotony, and (2) the accent which gives the rhythmical feeling. Moreover, the accents need not be equal in strength, and the intensity of the accented note will depend on the word or syllable with which it is associated, while in some cases it will scarcely be apparent.

The basis of all pointing should be good and therefore deliberate reading, consequently each verse has been so marked that the inflexion of the chant, when rendered freely, will not interfere with the phrasing of the sentence.

The result of treating the whole verse (including the inflexion) in this manner is that very few pointing indications are necessary; such marks as are used are common to all printing, bear their ordinary significance, and in no way obscure the text. The reduction in the number of the marks is a great gain, because it leads to a better grasp of the meaning of the verse; for it must be remembered that this Psalter is marked not with the idea of compelling the singer to chant correctly, which would be an impossible feat, but to enable him to sing the inflexion with that easy rendering which approximates most closely to good reading.

The authors claim for their Psalter that:

It is based upon the principle of making the sense of the words the first consideration, and this vital principle is not only enunciated in the Preface but carried out in the book.

It enables the singer to chant intelligently without running the risk of being upset by an asterisk, or an accent, or other sign.

It makes the reasonable assumption that intelligence is not confined to the choirmaster, but exists also in the choir.

It does not add to but lightens the labour of the choirmaster, inasmuch as it produces a musical rather than a mechanical body of singers.

It treats the Anglican chant in the manner of recitative, and so makes it possible to give the true verbal accentuation. [It should be noted that before criticising the accentuation, verbal or musical, the reader must entirely clear his mind of the rigid fixed rhythm of the chant to which he has been accustomed.]

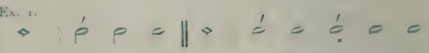
It is printed and arranged so as to make it easy, when singing, both to read and to find the place.

It is one of the few pointed psalters that provide explanations of difficult passages and words. The notes placed at the end of each group of Morning and Evening Psalms form a short commentary.

It requires the use of chants of the simplest pattern, *i.e.*, two sections of four and six notes respectively, without florid excrescences. A carefully-selected set of such chants will be published in the autumn of 1913.]

The normal musical accentuation of the chant is given thus:

Ex. 1.

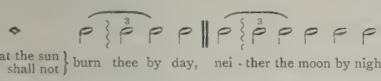


That is to say, the final note in each section, which is always assigned to the last syllable, may be strong or weak according to the strength of that syllable. If weak, the last three notes are treated as forming a triplet.

* 'The Barless Psalter, for use with Anglican chants,' edited by Walter Marshall, M.A., and Seymour Pile, M.A., F.R.C.O. (Novello).

Another interesting use of the triplet occurs in the following manner:

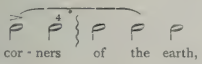
Ex. 2.



Thus the last syllable of the recitation carries the accent, the two following notes of the inflexion forming the remainder of the triplet.

This is apparently carried further so as to embrace the penultimate syllable of the recitation:

Ex. 3.



thus giving a quartet of notes.

The plan has now to wait the verdict of those who are giving it a fair trial.

Church and Organ Music.

THE ORGANS OF ST. JOHN'S COLLEGE, CAMBRIDGE.

By Andrew Freeman.

The old Chapel of St. John's was an extremely interesting building, dating back to the latter half of the 13th century. It remained in use till June, 1868, when it was demolished in order that it might not hide any part of the new Chapel which had taken its place! Thus lightly did the authorities part with a building in which had centred the most sacred associations of the College since its foundation.

Rectangular in shape, and divided into three portions—Chapel (or Quire), ante-chapel, and vestibule—it formerly possessed four chantry chapels, two on either side, the two on the north side remaining until the end. One of these, situated at the east end of the north side of the Quire, was built by Bishop Fisher between 1525 and 1533, and directly above it was a room opening into the Quire by a large arch. Later on—some time between 1559 and 1564—this arch was blocked up in order that the room might be turned into an 'apartment for the advantage of the master,' but there can be little doubt that the place was designed as an organ-chamber and so used for many years.

From the list of Benefactors drawn up in 1528, we learn that 'Sondry and divers marchauntes in London gave emongist theyme x[ll] towards the byeing of the newest orgaynes.' This is, I believe, the earliest mention of an organ yet found in the College Records, but a quarter of a century later, according to the Audit Book for 1557-58, we find that three shillings was expended in 'makynge a lecturne for ye orgaines in the quere.'

When the organ-chamber was bricked up, the instrument was either erected in another part of the Chapel, or, more probably, removed altogether, a fate shared by many other organs (that at King's College, Cambridge, amongst them) in the early years of Queen Elizabeth's reign. Indeed it is most likely that the removal of the organ served as an excuse for the secularisation of the organ-chamber, now no longer required.

In 1634-35 the Chapel was embellished and beautified, and a new organ was set up in the organ-loft at the west end of the Quire, between the Chapel and the ante-chapel. It was built by Robert Dallam, as is shown by the following extract* from the Lease Book for the years 1627-68:

Articles and Covenantes of Agreement indented and made and agreed vpon the eight and twentieth day of July Anno Domini 1635, Annoque Regni Regis Caroli Angliae etc vndecimo Betweene William Beale doctor of divinity and Master of the Colledge of St John the Evangeliste in the Vniversity of Cambridge the ffellowes and Schollers of the same Colledge on the one part and Robert Dallam of the Citty of Westminster Organ-maker on the other part as followeth. Viz[t].

Imprimis the said Robert Dallam for him his executors and administrators doth covenant and grant to and with the said Master ffellowes and Schollers and theyr successors by these presentes in manner and forme following That is to say that he the said Robert Dallam his executors and assignes for the consideration here after expressed shall and will at his and theyr owne proper costes and charges make and finish one payre of organs or Instruments to conteyne six seuerall stoppes of pipes euery stoppe conteyning fortynine pipes (viz.) one diapason most part to stand in sight one Principall of

THE ORGAN IN ST. JOHN'S COLLEGE, CAMBRIDGE.

Tynne one Recorder of Wood one small Principall of Tynne one two and twentieth of Tynne with Sound boords Conveyances Conducts Roller boord Carriages and Keyes two bellowes and wind trunkes with the case and carving onely with all other necessaries thervnto belonging finding all maner of stuffe both of yron, brasse, tynne, timber and wainscoate incident to the making and finishinge of the said Instrument which the said Robert Dallam shall make vp and finish and sett vp in the Chappell of St John's Colledge aforesaid betweene the day of the date of these presentes and the first day of July now next ensuing 1636.

In consideration of which worke and organs to be made finished and sett vp as is aforesaid the said Master ffellowes and Schollers doe couenant grant and agree for them and theyr successors to and with said Robert Dallam his executors administrators and assignes by these presentes that they the said Master ffellowes and Schollers shall and will well and truly pay or cause to be payd vnto the said Robert Dallam his executors administrators or assignes the summe of nine score and five poundes of lawfull money

* From the *Eagle* (St. John's College Magazine) for March, 1903.

of England in manner and forme following (viz) ffower score pounds at the sealing and deliuery of these presentes and fforty pounds more at the deliuery of the materialls belonging to the said Instrument And the rest at the full conclusion and finishing of the said worke And also that they the said Master ffellowes and Schollers and theyr successors shall beare and defray the charges of Carriage of these Organs and materialls thereof from the Citty of Westminster to St John's Colledge aforesaid and all tooles incident therevnto and of Recarriage of the same from thence backe again to Westminster. In witness whereof as well the said Master ffellowes and Schollers theyr Common Seale as also the said Robert Dallam his seale to these presents Interchangeably have putt the day and year first above written.

It will be noticed that though there were to be six complete stops the names of five only were given. The list is, however, exactly as given in the Lease Book, as I was able to verify through the kindness and courtesy of the present Master, Mr. Scott.

In 1636, Dallam was paid 40*s.* 'for tuneing and repayring the Organs,' and in 1638, £2 6*s.* 8*d.*, including his journey from London

THE ORGAN IN ST. MARK'S CHURCH, OLD BILTON, NEAR RUGBY.

An Inventory taken at the College Audit of 1642 makes mention of 'one pair of organs,' but from the Audit Book of 1642-43 we find that £2 8*s.* 6*d.* was 'payed by Mr. Heron the Ju. Bursar for taking down the pictures and the organs and whiting the walls,' and a year later 6*s.* 8*d.* was 'paid to old Dowsy when the organ case was taken away.'

The organ, which had been thus preserved from the fate which overtook so many others during the Commonwealth was set up very shortly after the Restoration, and choral services once more resumed. This much can be gathered from the Account Books of the College, which show that in the second Quarter of 1661 £1 was paid 'To Mr. Lusemore for learneing ye choristers,' and £1 10*s.* for 'learneing ye organist.' [The Loosemore above referred to was in all probability Dr. George Loosemore, organist of Trinity College Chapel from 1660 to 1682, in which year he appears to have died. His father, Henry Loosemore (*d.* 1670), was organist of King's College Chapel, while his brother, John, is known to fame as the builder of the organ in Exeter Cathedral. In 1682, Thomas Williams took Loosemore's place as teacher of the choristers.]

To return to the organs:

	£	s.	d.
1661. To Will Key for worke in ye orgā chāber		15	9½
1663. To Mr. Thaymer for Tuneing ye organ	1	5	0
1669. To John Ivory for painting the case of ye great organ & grounding ye pipes with blew & guilding the armes & balls at ye top, per bill	02	00	00
To Mr. Tho. Thamer for 3 weekes work & materialls for mending both ye organs, per bill	04	00	00

The last two are perhaps the most interesting of all the entries after 1660, for they prove that the instrument was either a double organ (that is, one with separate cases for the great and choir organs, with the organist's seat between the two), or that there were two organs in the Chapel at the time. I shall return to this point later, when referring to the existing cases of this old organ. Here, I only venture to suggest that not long before 1669 a Choir organ and case had been added to Dallam's Great organ (the work, in all probability, being executed by Thamar), and that the older portion was thereupon embellished to make it accord with the newer addition. The scheme of decoration hinted at is suggestive. We can well imagine that the case presented a rich and handsome appearance.*

Thamar (the name is variously spelt) was employed at several other Cambridge Colleges between 1658 and 1684. He had charge of the organ at St. John's up to and including the year 1684, with the exception of the year 1683, when Henry Smart was paid 30*s.* for 'mending ye organ.' In 1686, for a like service, the same fee was given to one Wm. Oliver.

In 1777 and 1778 a local builder named Argent received £80 for cleaning and repairing the instrument, and 'tuning it to concert pitch.'

In 1833 T. A. Walmisley came to Cambridge as organist of St. John's and Trinity Colleges, and before long the organs in both Chapels were rebuilt under his direction. The work at St. John's was done by Hill, in 1838, at a cost of £800, only the case and some of the pipes being retained. The specification of the organ after this rebuild will be found in all three editions of Hopkins & Rimbault. The compass of Great and Choir manuals was from FFF to f^3 (61 notes) and of the Swell from FF to f^3 (49 notes). The Pedals were also of FFF compass.

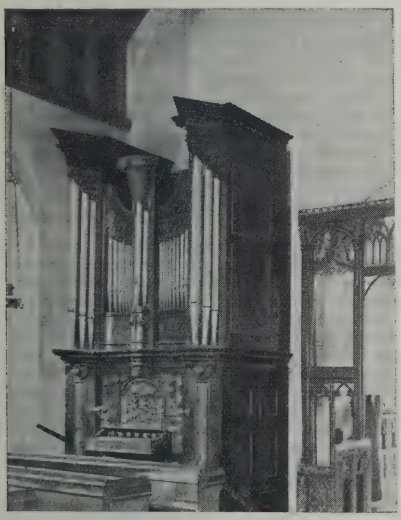
In 1868 the instrument was entirely rebuilt by Hill, at a cost of £1,000, and was then placed in Sir Gilbert Scott's new Chapel (consecrated on May 12, 1869), where it occupies a raised position above and behind the stalls on the north side of the Quire. The old cases were not utilised, but were fortunately not destroyed. Scott seems to have designed new cases, which were to be put in position when funds permitted; but when this time came, in 1889, the drawings could not be found, so new ones were prepared by his son, Mr. J. Oldrid Scott. At the same time the organ was again enlarged by Messrs. Hill & Son.

The last reconstruction was placed in the hands of Messrs. Norman & Beard, in 1902.† Some of Dallam's pipes of 1635 still remain.

* At some subsequent time the front pipes were gilt, that being their condition when the organ was taken down in 1868.

† The complete specification will be found in the *Musical Times* for December, 1902, and December, 1904.

The old cases which, as we have seen, were discarded in 1868, came under the notice of the late Rev. R. O. Assheton, Rector of St. Mark's, Old Bilton, near Rugby. This gentleman bought the Great organ case, and had it most carefully and judiciously restored under the direction of his friend, the late Rev. F. H. Sutton. A new interior was fitted to it by Messrs. Nicholson & Son, of Worcester, and it was then set up in Old Bilton Church, where it has remained ever since. The upper part of the case projects from the north wall of the chancel over the keyboards, the main portion of the instrument being placed in the vestry behind. The design of the case is quite simple: a semi-octagonal tower in the centre, a flat on either side flanked by a V-tower. The front pipes are quite plain, except that the lips (which are of the rounded, or French, pattern) are gilt. The case itself, which is of plain oak, is also relieved by gilding. The carving, amongst which the Tudor Rose and Portcullis (emblems of the Lady Margaret, Foundress of St. John's College) will be noticed, is excellent, giving a rich and pleasing appearance to the front, while the effect is further improved by the three 'spirettes' which



THE ORGAN IN BROWNSOVER CHURCH, NEAR RUGBY.

Mr. Sutton added above the towers. These 'spirettes' and the 'hang-over' were the only alterations made, except that the return ends which, in 1838, had been made to project wing-like at the sides, to the disfigurement of the case, were now restored to their original and proper position.

The Choir organ case found its way to Brownsover Church, a small but interesting edifice a few miles the other side of Rugby, a small instrument with one manual and pedals and six stops being fitted into it.

Unfortunately, the necessary additions to this case were not carried out with the same restraint as was displayed at Old Bilton. The result is that the lower portions of the front and sides are completely covered with heavy carving which detracts considerably from the general effect, though fortunately it cannot spoil the unmistakable charm of the upper portion. The front pipes, decorated in light brown and gold, are grouped so as to form two V-towers, a small rounded tower midway between them, and two connecting curtains which are ogee in plan as well as in elevation.

The ogee curve was, of course, a characteristic feature of English Gothic architecture in the 14th century, and was sometimes, though (I believe) rarely, introduced into early Renaissance work (I am speaking of organ-cases): for instance, in the west front of Thomas Dallam's organ-case at King's College Chapel, Cambridge, built in 1606. But the Brownsover case affords an exceptional and noteworthy example of its use in plan—quite the earliest that I have hitherto come across. Were it not for the V-towers and for the known facts of its history recorded above, I should be inclined to assign a considerably later date than 1669 to this case. That it does not form part of the work executed in 1838 is, I think, conclusively proved by the reference to it in Sir John Sutton's 'Short account of Organs.'* Speaking of this organ in connection with the havoc wrought by the Parliamentarians, he says—'This organ was likewise amongst the fortunate instruments, the soldiers contenting themselves with breaking the east window of the Chapel. It remained till 1840. The Choir organ of this instrument, the writer conjectures to have been of somewhat later date from the form of the case which still remains.' Though he did not know how the organ had been preserved, for the documents were not then accessible, Sir John Sutton was intimately acquainted with the organ and the work done at its rebuild in 1839.

On the whole, I think that the claim of this beautiful little case to date from the first decade after the Restoration is fairly established.

It is delightful to know that these two beautiful and historic cases have been preserved, yet a matter of keen regret that by a like method of procedure, many others of equal merit were not saved to adorn the churches of our land. In the old days no one ever dreamed of putting up an organ that was not a thing of beauty as well as of service, and thus doubly worthy of its place in the sanctuary. We have not so many fine cases, new or old, that we can afford to let one of these time-honoured relics perish or pass out of our sight. Even when it is not of the very highest type nor in the purest style it would serve to cover up some of the many eyesores that disfigure some of our noblest churches to the discredit of all concerned. As the expression of a sincere purpose and consecrated effort such a work is priceless. Let us then think kindly and gratefully of those who by their zeal and foresight have enabled us to rejoice in the possession of two such specimens of splendid and conscientious craftsmanship as now grace the churches at Old Bilton and Brownsover.

THE COMPLEAT ORGANIST.

By HARVEY GRACE.

I.—OF VOLUNTARIES.

The word 'voluntary' is an accommodating, elastic term, whose prime meaning is uncertain. Some tell us that various preludes and interludes were so called because they were improvised. Others have it that the organ pieces to which the choir entered and the congregation dispersed were called voluntaries because they formed no part of the service, and so were played or not, at the discretion of the organist. Early in its musical career the word took on a more technical flavour by being applied to a definite musical form, if that can be called definite

* Published (anonymously) in 1847.

which was one of the most formless of creations. The 'voluntarys' of a couple of centuries ago were indeed a mixed breed. They ranged from highly-decorated versions of Psalm-tunes, viâ grave Diapason movements and strident 'trumpet pieces' (with naive echoes on the newly-invented 'swelling-organ') up to the classic dignity of Preludes and Fugues. The palmy period of the 'voluntary' was the century from 1720 to 1830, and the best specimens were provided by Croft, Beckwith, Keeble, Boyce, Greene, Battishill, Kelway, Samuel Wesley, Russell, and Adams. Some of their worthiest efforts have been given a deserved new lease of life by their re-issue in the series of 'Old English organ music,' edited by John E. West. A certain sturdy vigour and wholesomeness make them still well worth playing, and after a liberal dose of spicy and over-stimulating modern music, a few meals of this simple fare is a sound prescription. After a century of more or less honourable life, the voluntary began to suffer from the competition of the organ transcription. It soon had the worst of the fight—a fight that has gone on ever since, and one in which organ-music proper has gradually gotten the upper hand, though it will never entirely oust the transcription. The voluntary of to-day may be anything or nothing,—a Mendelssohn or Rheinberger Sonata or a Bach work at one end of the scale, and a few meandering chords at the other. Between these two extremes of highly organized music and entirely unorganized platitudes, with what infinite variety do we not meet! Here we shall find a choice of nothing but the best, played often enough to deaf ears; there the very worst, organist and the many-headed in perfect accord, deep calling to deep. Complaints in the ecclesiastical and musical Press are surprisingly rare, but it is a significant comment on the taste of organists that they are invariably directed at flippancy and vulgarity. As long ago as March 28, 1712, we find in the *Spectator* a protest against 'merry Epilogues after Tragedies, and Jigging Voluntaries.' Says the writer: 'When the preacher has often with great Piety and Art enough handled his Subject, and the judicious clerk has with utmost Diligence culled out two staves proper to the Discourse, and I have found in myself and in the rest of the Pew good thoughts and dispositions, they have been all in a moment dissipated by a merry Jig from the Organ Loft,'—a state of things by no means uncommon to-day.

Another complaint appears in 'The Parish Choir or Church Music Book' (1847), in the Answers to Correspondents: 'We cannot agree with H. E. D.', runs the Editorial pronouncement, 'in the entire repudiation of voluntaries, and confining the use of the organ entirely to the accompaniment of the choir. We are quite ready to agree with H.E.D. that the manner in which organ voluntaries are played and the subjects chosen for them are often excessively indecent, and that they are often intruded where they have no use but to regale idle ears with brilliant music, and to relieve the puritanical monotony of the dialogue between the reader and clerk in churches where the solemn chant of the Church is regarded as too carnal. But before the commencement of divine service we believe there is good authority for an organ symphony.'

Growls as to the tyranny of the organist in various ways,—his loud accompanying, choice of too elaborate choir music, the secular nature of his recital performances, and so on,—appear fairly frequently in the Press; but we have yet to find the organist rebuked for playing music of too good a type. Truth to say, it is not a common failing, and one would welcome a few columns of letters such as the following:

The Editor, *Church News*.

Sir,—We have at St. Britius a four-manual organ—one of Messrs. Howell & Baxter's finest pieces of work—containing many delightful stops (vox angelica, voix celeste, voix seraphique, vox humana, corno angelorum, piccolo etherial, &c.), indeed in the matter of our instrument we are greatly and singularly blessed. We have a large congregation, who, thanks to our former highly-gifted organist, take keen pleasure in listening to its strains. I have seen a crowded church literally spellbound while Mr. —— gave his variations on a vesper hymn (a charming little thing of his own) or that moving 'Pilgrims' song of hope' of Batiste. Now in his stead we have a young man not altogether without ability of a sort, but with no idea of catering for the public taste. Instead of the music that we understood and loved, he gives us works by Bach, Mendelssohn, Rheinberger, *et hoc genus omne*. I and my churchwardens have remonstrated with him, and I gather from various members of our congregation that they have ventured to do the same, but in vain. His only answer is that if people have no liking for the best, so much the worse for them. He even so far forgot himself as to say that while in religious matters he was prepared to sit at my feet, and lay his hand on his mouth, in the matter of organ music he deferred to none of the clergy other than those who were qualified by study to give an opinion.

Can nothing be done to show such heady young men that the organ is the property of the incumbent and churchwardens, that they are as much our servants as the verger, and that we who pay the piper have also the right to call the tune?—Yours truly,

HOPLEY PORTER,
St. Britius, Bermondsey.

As the voluntary now belies its title, having become a regular feature in our churches, it may be useful to ask what kind of music is best for the purpose. If we may judge from the constant stream of new organ-music,—good, indifferent, and very bad—for which there is presumably a demand, an extraordinary variety of standard obtains. Perhaps we shall be helped if we begin by considering the object of the voluntary. Taking the in-voluntary first, if it be regarded merely as a useful noise for the covering up of the footsteps of the choir and clergy, then the famous Prelude of S. S. Wesley, who once showed his disapproval of something or somebody by putting down the lowest pedal note, and slowly building up and sustaining a chord of C, answers the purpose as well as anything else. Indeed, on musical grounds, there is much to be said for it as opposed to some organ-music inflicted on us, inasmuch as it is at least void of offence. If we regard the in-voluntary not merely as a covering for noise, but also as an introduction to—and therefore to some extent as a part of—the service, we shall not be overstating the case if we say that it ought to be as much in keeping as any of the choir music. To fulfil this demand, it should be carefully chosen and prepared. Instead, what happens at quite fifty per cent. of our churches?

The organist is in the vestry until the last minute or two before the service is due to begin, keeping—or not keeping—order. At the last moment he rushes to the console, generally in a state of irritation, adjusting his surplice or hood *en route*, throws his legs over the bench, draws out a few stops and all the couplers, starts arranging his service music with his left hand, puts his right foot on the swell pedal, while with the remaining limbs he begins on this wise:

Ex. 1. *Tempo irresoluto.*

&c.

Now why should he inflict this kind of thing on his hearers twice a week? Even if he be a clever improviser he may easily abuse his gift. It may be worth while to remind him, that delightful as his unpremeditated strains may be, the considered work of the best organ composers is sometimes even better. The cleverest of organists has no more right to give us his own organ-music first, last, and all the time, than to fill the choir library with his own anthems and canticles.

There is much to be said for making a feature of the organ music before the service. In the first place, it has an advantage over the postlude in that the congregation is able to listen. Most of them are in their places some ten minutes before the service begins. The footfalls of later arrivals are usually quiet, even apologetic, and, as noise, not to be compared with that of the exodus at the end. Here is the organist's opportunity of playing movements that are too quiet to be used as postludes, and too severe for recital purposes. There is perhaps a greater wealth of really good organ music of this kind than of any other. There are hundreds of beautiful pieces, besides slow movements of sonatas and choral preludes galore. Perhaps no modern organ composer has given us a greater number of short pieces of the highest class than Rheinberger. They would keep his name green even without the fine Sonatas. There are Twelve Monologues, Twelve Characteristic Pieces, Twelve Meditations, Twelve Pieces (Op. 174), Six Short Pieces, and Twenty-two Trios. It is not too much to say that there is not a weak number among them, and two-thirds of them are quiet and suitable for introductory voluntaries. The time taken in performance varies from two to six minutes. One might quite well play through the whole of them at the rate of two or three a week, and at the end begin the series again, without wearying himself or his audience, so good is the music. Instead, we find them mainly used for teaching purposes (for which they are excellent), but otherwise neglected by the majority of organists. Then there are countless choral preludes by Bach and his contemporaries (some of whom deserve a better fate than to be completely overshadowed by him), and by modern German writers. In the works of Bach alone enough suitable music may be found to supply the greater part of a year's Sundays. The organist who draws on them in this way will be pleasantly surprised at the rapidity with which they will gain public favour. Played in these quiet moments before the service, they find the hearers in the most receptive frame of mind, and indeed, from their nature, they can make their appeal at hardly any other time. What can be better for the opening of a service than such strains as this, on 'Nun komm, der Heiden Heiland'?—

Ex. 2. *Lento.*

MAN. I.

MAN. II.

PED.

Nun komm der . .

&c.

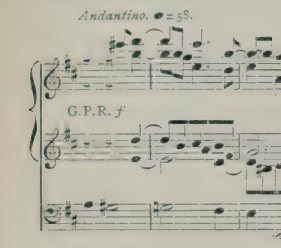
No music can be less of the earth, earthy, than this. I can never hear these solemn opening measures without thinking of the quiet, slow unfolding of great doors.

There are many such movements of Bach that are not heard so frequently as they should be,—for example, 'Schmücke dich,' 'O Mensch, bewein,' the three Preludes on 'Vater unser,' 'Wachet auf,' 'Wer nur den lieben Gott lässt walten,' 'Von Gott will ich nicht lassen' (these last two with the theme in pedals with 4-ft. stop), and the beautiful 'Wenn wir in höchsten,' the old man's deathbed composition.

Again, while every organist, from his pupilage to his nonage, plays the so-called 'Giant Fugue,' how many give even a second glance at the five-part (double pedal) setting of the tune ('Wir glauben all' in einen Gott') on which the fugue subject is founded? There it is, waiting to be played—a splendid study, and as beautiful a piece of five-part work as shall easily be found, even in Bach. The choral preludes are yearly becoming better known in England, but there are still far too many congregations to whom the name of Bach suggests nothing but loud, quick fugues. Bach's worst enemy is the organist who works some half-dozen fugues to death (usually playing them without practice), just as his best friend is a conductor such as Sir Henry Wood. There are more Bach enthusiasts made at Queen's Hall than in twenty average churches.

A long list might easily be made of neglected organ-music suitable for before-service voluntaries. Space does not permit, however, nor is it necessary. Every organist has only to turn over his library to find dozens of beautiful works that he has never played. I have mentioned Bach and Rheinberger as composers whose bigger works are widely appreciated, but whose smaller and quieter, but not less—perhaps even more—beautiful pieces are too often left alone. Let me make up a trio by adding a great modern French organ writer—Widor. Most organists have in their libraries his eight Symphonies. How many of the movements do they play? As I am dealing now with organ-music for in-voluntaries, I will draw attention only to the beautiful slow movements, which are among the very best of their kind, but are rarely heard. There are seventeen of them. Those in the first four Symphonies are of only moderate difficulty, while the Choral in the seventh and the Cantabile and Adagio in the eighth are tougher propositions. Only one quiet movement is widely played, apparently,—

the Andante Cantabile in the fourth Symphony. No one grudges this delicious piece its popularity, but it may be confidently said that there are several others of Widor's slow movements that have only to be as well known to be quite as well liked. Their beauties are perhaps less obvious; indeed, some of them almost repel at first, for Widor can be, and often is, dry and involved, and somewhat on the lengthy side. But the way, though at times hard, is constantly refreshed by beautiful turns of melody, sudden harmonic warmths, or passages of such admirable texture as this from the Prelude in the second Symphony:



This article is not concerned with Widor's organ-music, so I must resist the temptation to dwell on a set of slow movements containing some of the most beautiful of modern organ-music. They are mentioned here because many of them, like certain of the choral preludes of Bach, are conceived in a vein that makes them specially suitable for playing before a service. This very quality also makes them less satisfactory for recital or postludial purposes, and the average organist's fondness for making his own in-voluntaries (after the manner of illustration No. 1) has caused them to be shelved.

There is one small difficulty in the way of playing set pieces before the service. In churches where punctuality is not the rule, the organist runs the risk of finding himself at the end before the choir has entered. This necessitates a meandering anti-climax. If the unpunctuality is caused by the unreadiness of the choir, the remedy is in the organist's own hands. If he suffer from an unpunctual vicar, he may have some difficulty, but there must be very few churches where it cannot be arranged for the choir to leave the vestry at the first stroke of the clock. This done, it remains only to time the music. If organists will but make up their minds to be at the console ten (or at least five) minutes before the service, prepared to play some well-chosen piece or pieces, they will add enormously to the edification of the congregation, and will soon count the time so spent as amongst the most enjoyable few minutes of the week. Moreover, this good organ music, carefully played, will put both organist and people in tune for the service. We organists need constantly to remind ourselves that ours is the first word in every service. Before the voices of clergy or choir are heard, we have our say. People may, by a hasty departure, escape our postludes, they may easily avoid our recitals, they may even, by concentrating their minds on the words being sung, ignore much of our accompanying, but if they are timely arrived they must needs hear our preludes. Are we to annoy the musical among them by slovenly rambling, or to prepare the ground for what is to follow by playing such music as that from which I have quoted? Of the ten per cent. who are really gifted at improvisation I say nothing, but what of the remaining ninety? On the principle of making the punishment fit the crime, I can imagine nothing more crushing than the recording of their 'extemporizations' on the gramophone, and compelling them to hear on Monday morning (when their vitality is at its lowest) that which they inflicted on their congregation's ears the day before. I believe one dose would be enough. I can imagine many an organist, thus hoist with his own petard, crying out, 'Heavens! did I play THAT?' and, a humbler and wiser man, hieing him to his organ loft to make more seemly provision for the future.

(To be continued.)

Mr. Alex. S. Crew, of Highbury New Park, writes:

I have recently returned from Buenos Aires, and think the accompanying specification of the organ in the Methodist Episcopal Church, Lomas, will interest your readers. The church is a small suburban one, and considering it is 7,000 miles from England, in a Roman Catholic country, may I think be permitted a certain pride in the possession of such an instrument. The services are conducted in the English language, and so far as the Protestant Churches are concerned, the organ holds second place in the Argentine Republic. The thanks of those who now enjoy it are due to the late organist, Mr. J. Hampden Wall, who conducted the principal oratorios and symphony concerts in Buenos Aires, and who is now returning permanently to England. The organ was built in 1904, and a tremulant has recently been added. The blowing power is electric.

Specification of Two-Manual Organ drawn up by Mr. J. Hampden Wall, and built by Messrs. Gray & Davison, London.

GREAT ORGAN, CC to A: 58 Notes.

	Ft.			Ft.	
Open Diapason	8	Metal	Principal	4	Metal
Hohl Flute	8	Wood	Harmonic Flute ..	4	,,
Dulciana	8	Metal	Fifteenth	2	,,
Gamba	8	,,			

SWELL ORGAN, CC to A: 58 Notes.

	Ft.			Ft.	
Bourdon	16	Wood	Principal	4	Metal
Open Diapason ..	8	Metal	Piccolo	2	,,
Lieblich Gedact ..	8	Wood	Mixture (3 Ranks)	Various	,,
Salicional	8	Metal	Oboe	8	,,
Voix Celeste ..	8	,,	Cornopean	8	,,

PEDAL ORGAN, CCC to F: 30 Notes.

Open Diapason ..	16	Wood	Bourdon	16	Wood

Total number of Speaking Pipes, 1,140.

COUPLERS.

Swell to Great; Swell to Pedal; Great to Pedal; Swell Sub-Octave; Swell Super-Octave.

Three Composition Pedals to Great, and three to Swell Organs; Swell controlled by balanced pedal from centre of pedal-board.

The annual meeting of the Church Music Society was held in July in the King's Bench Lecture Room. The Society has over 600 members. In the course of the discussions, Miss Gregory, one of the secretaries, speaking of Sir Walter Parratt's remarks on the Society which he made at the Royal College of Organists' dinner (*see Musical Times*, July, p. 467), said that Sir Walter had not attended most meetings of the Society, and if he was anxious to reform it he should come and try to do so. After the meeting there was a short choral service in the Temple Church. The music included Merbecke's setting of the Lord's Prayer, Palestrina's 'Veni Sancte Spiritus,' Pearsall's anthem 'The rulers seek my life,' two Preludes by Sir Hubert Parry, and Sir Charles V. Stanford's arrangement of 'As now the sun's declining rays.'

RECITALS.

Mr. Herbert Hodge, Palm Court, Selfridge's—Concert Scherzo in F (Op. 20).

Mr. E. V. Creak, Christ Church, Simla—Solemn Festival, *Rheinberger*.

Dr. C. B. Rootham, St. Asaph Cathedral—Fantasia in F minor, *Mozart*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (1,326th recital), Prelude and Fugue on the name 'Bach,' *Bach*.

Mr. Albert Orton, Abbots Langley Parish Church, Herts—Sonata in F, *Silas*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church—Grand Chœur alla Handel, *Faulkes*.

Mr. Alan H. Thorne, the Parish Church, St. Mary, Penzance—First Sonata, *Alexandre Guilmant*.

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—'Ephinikion' (Song of victory), *C. B. Rootham*.

Mr. T. W. Hanforth, Palm Court, Selfridge's—Concerto in B flat, *Handel*.

Dr. Caradog Roberts, Congregational Chapel, Towyn—Harmonies du Soir, *Karg-Elert*.

Mr. Claude A. Forster, Parish Church, Gorleston—Choral Prelude ('St. Anne'), *C. Hubert H. Parry*.

Mr. G. Stephen Evans, the Old Cathedral Church of Llanbadarn-Fawr—Finale from Sonata, Op. 42, *Guilmant*.

Mr. R. M. Cadman, St. John's, Old Colwyn—Prelude and Fugue in D minor, *Bach*.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Spring Song, *Hollins*, and Romance in D flat, *Lemare*.

Mr. Allan Brown, during the month of July, gave fourteen recitals at the Crystal Palace.

Mr. W. Wilson Foster, Wesleyan Church, Keswick—Suite in F, *Corelli*.

Dr. G. H. Smith, Sculcoates Parish Church of All Saints—Suite Gothique, *Boellmann*.

Mr. F. G. Bradford, Church of the Holy Trinity, Exmouth—Biblical Songs, Nos. 1, 2, 4, 5, 6, and 7, *Dvorák*.

Mr. Wildred Arlom, Parkside Methodist Church, Adelaide—'Clair de Lune,' *Karg-Elert*.

Mr. A. E. Floyd, Oswestry Parish Church—Adagio Symphonique in A flat, *Grieg*.

Mr. George Rathbone, Cartmel Priory Church—Imperial March, *Elgar*.

Mr. Montague Phillips, St. Stephen's, Walbrook—Pièce Héroïque, *César Franck*.

Mr. A. T. Akeroyd, St. Margaret's Church, Ilkley—(Four recitals): Pastorale; Legend; Maestoso, *MacDowell*. Pièce Héroïque; *César Franck*. Choral Prelude ('St. Anne'), *C. Hubert H. Parry*.

Mr. Frank Proudman, Town Hall, Durban, South Africa—Largo from the 'New world' symphony, *Dvorák*.

Mr. Gatty Sellars has recently completed a series of 500 recitals, given during a tour in the United States and Canada.

APPOINTMENT.

Mr. J. Banning, organist and choirmaster, St. John's Church, Deansgate, Manchester.

COMING FESTIVALS.

GLOUCESTER AND LEEDS.

The Gloucester Festival takes place on September 7 to 12, inclusive. There will be a great opening service in the Cathedral on Sunday, September 7, at 3 o'clock, in which the full orchestra and choir will take part. September 8 will be occupied with rehearsals, and on the morning of the 9th 'Elijah' will be performed. On the evening of this day Brahms's Symphony in D and 'The dream of Gerontius' will be given. On the morning of the 10th, Bach's 'St. Matthew' Passion will be performed, and at the evening concert in the Shire Hall a miscellaneous programme will include a performance of Mozart's B flat Pianoforte concerto by Dr. Camille Saint-Saëns, and the introduction of a new Scena for soprano and orchestra composed by Sibelius, to be sung by Madame Ackté, who will also sing the closing scene in Strauss's 'Salome.' The great novelty of the Festival is the new oratorio 'The Promised Land,' by Saint-Saëns, which was fully analysed in our August issue. This will be produced on the morning of September 11, in the Cathedral. Elgar's second Symphony, a new Motet by Stanford, and Sir Hubert Parry's 'Te Deum' will also be given in the second half of the programme. On he evening of the 11th Verdi's 'Requiem,' and selections from 'Parsifal' and from 'Israel in Egypt' will be performed, and on the morning of the 12th the usual performance of the 'Messiah' will take place. The singers engaged are announced in our advertisement columns. Dr. A. Herbert Brewer, organist of Gloucester Cathedral, will be the general conductor. Dr. Sinclair (Hereford) and Dr. Ivor Atkins (Worcester) will play the organ.

The Leeds Festival will be held on October 1 to 4. The programme contains several novelties by British composers, the most important of which is the new orchestral Symphonic-poem by Sir Edward Elgar, which is fully described by the composer elsewhere in the present issue. We gave an outline of the full programme in our April issue (p. 231). The other novelties are the choral works, 'On a May morning,' by Dr. Basil Harwood, and 'The Mystic Trumpeter,' by Hamilton Harty, about which we hope to have something more to say in our next issue.

Reviews.

Missa O Quam Gloriosum. Composed by T. L. Vittoria. Edited and adapted to English words by Walter S. Vale. [Novello & Co., Ltd.]

It is conjectured that Tommaso Ludovico da Vittoria was born at Avila, in Spain, in 1540, and that he died at Madrid early in the 17th century. Although a Spaniard by birth he is classed as belonging to the Roman school, of which he was one of the greatest ornaments. The Mass now under review was, the editor states, written on motives from the composer's Motet for All Saints' Day. It has been transposed a minor third higher so that the treble and alto parts may be more singable and effective. The work is one of the noblest examples of the composer's style: dignified and broad, and with a constant musical interest. All the numbers, Kyrie Eleison, Credo (a fine setting), Sanctus, Benedictus, Hosanna, Agnus Dei, and Gloria in Excelsis, are in four-parts; and the music never presents any difficulty. No doubt it demands voices of good sonority to bring out its possibilities of effect.

Choirs that prefer solid material that will survive the wear and tear of practices will revel in this polyphonic music with its rich harmonies and flowing melodic imitative counterpoint. Except for the opening Kyrie, English words have been adapted by the Editor.

Vesperale seu Liber Antiphonarius pro Vesperis et Completorio. Vatican edition.

[Dusseldorf: L. Schwann.]

The new edition of the 'Vesperale,' bearing the imprint of L. Schwann, Dusseldorf, is a really magnificent volume as regards paper, typography, and binding. Catholic choirs now have the approved chants for Vespers and Complin in accordance with the Motu Proprio of Pope Pius X., and the music, in Gregorian notation, is exactly conformable to the Vatican Edition. In this edition the psalm-verses are pointed so as to be accurately sung according to the psalm-tones. The appendix supplies the words and music of the hymns according to ancient usage, as permitted to be sung by prescription or by special indult. No doubt ere long an edition in modern notation will be issued, but for those who can read the plain-chant setting on a four-line stave the present edition is unsurpassed; the only fault is that the book, by reason of its 950 pages, printed on good paper, is rather heavy, on which account an edition on India paper would be desirable. The price is extremely moderate.

A cycle of songs. Set to music for S.A.T.B. by W. W. Starmer.

[Novello & Co., Ltd.]

This cycle consists of four part-songs—'Queen and huntress' (Ben Jonson), 'Waken, lords and ladies gay' (Walter Scott), 'Pack, clouds, away' (Thomas Heywood), 'Twilight time' (John Askham)—all composed expressly for the Dover Triennial Festival, 1913. Mr. Starmer has not adopted a modern idiom that leads to tonal and rhythmic entanglement. His music is simple and easy, and therefore possible for any ordinary choral society, and sung with spirit and light and shade is certain to give pleasure to all concerned either as performers or listeners.

BOOKS RECEIVED.

Catalogue of Early Books on Music (before 1800), Library of Congress. By Julia Gregory, of the Catalogue Division. Prepared under the direction of O. G. Sonneck, Chief of the Division of Music. For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. Pp. 312. Price 60 cents. (Washington: Government Printing Office.)

The Theory of Music: its physical basis. By Lieut.-Col. Acheson George Bartley. Pp. 62. (London: Novello & Co., Ltd.)

Gramophones and Phonographs: Their construction, management, and repair. Fully illustrated. By B. Clements-Henry. Pp. viii. + 152. Price 1*s.* net. (London: Cassell & Co.)

The recent revolution in organ-building.—Being an account of modern developments. By George Laing Miller. Pp. 191. (New York: The Charles Francis Press.)

Brass Band Scores—Fantasia, 'The Outlaw,' an incident in the life of Robin Hood. By W. Rimmer. Pp. 24. *Fantasia, 'Classic Gems,' No. 1.* Arr. by W. Rimmer. Pp. 23. (London: R. Smith & Co., Ltd., *Champion Journal*, 210, Strand.)

Memorials of Cherubini—Memorials illustrative of his life and work. By Edward Bellasis. Pp. xv. + 355. Price 12*s.* 6*d.* net. (Birmingham: Cornish Brothers, Ltd.)

A Dictionary of Musical Terms. By Jeffrey Pulver. Pp. 224. Price 6*d.* net. (London: Cassell & Co.) This is one of a miniature series.

Correspondence.

'"THE GIRL I LEFT BEHIND ME": THE ENGLISH POINT OF VIEW.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Kidson is rather disingenuous in his reply to my article, and he charges me with having misquoted him.

1. He begins his article by repudiating the statement that the earliest appearance in print of the tune is in *The Gentleman's Amusement, circa* 1810, and he adds that he never made such a statement 'neither in Grove's Dictionary nor elsewhere.' What are the facts? Here are his exact words in 'English Songs of the Georgian Period': 'The earliest printed version known to the writer ('Brighton Camp,' *circa* 1810), also his manuscript copy, *circa* 1815, are appended.' Surely no language can be plainer than this, and evidently at the date of writing Mr. Kidson knew of no earlier printed version than '*circa* 1810.'

2. Even admitting that Cahusac's setting of 'Brighton Camp' goes back to 1802, the Dublin-printed copy is at least eight years earlier, and thus there is no disputing the fact that the 1794 copy is the earliest printed version yet discovered.

3. No serious student of 'tuneology' would dream of accepting Chappell's theory that the song went back to 1758.

4. The Irish song 'An Spailpin Fanach' goes back to the year 1780 or 1785, and is still sung. The author is unknown—like so many other ballad writers—but there is ample evidence that the tune was sung to Irish words prior to the year 1790. Thomas Davis, the Young Ireland poet, wrote a new version of the Anglo-Irish song in 1840.

5. Chappell himself 'tinkered' the English song, which in its original version betrays all the well-known Irishisms.

6. I am not alone in regarding the tune as Irish. Both Mr. Alfred Moffat and Mr. Henry Davey—the former a Scot and the latter an Englishman—agree with me as to the Irish provenance of the tune, as also does Dr. Ernest Walker. And surely the reprinting of the Dublin setting of 1794 must be regarded as 'fresh light.'—Yours faithfully,

W. H. GRATTAN FLOOD.

August 2, 1913.

GERMAN ORGANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—May I be allowed a few words of comment on the very interesting letter in your last issue, from Mr. W. Godfrey Sceats? I have always understood that German organs were very complete in the matter of mechanical control over the various stops, &c.; in fact, a good deal of modern German music (*e.g.*, Karg-Elert) is unplayable where this is not so. But I want to speak merely of the 'piston called "Koppel,"' the like of which Mr. Sceats says he has not seen or heard of in this country. In my organ, built about three years ago by Mr. J. H. Compton, of Nottingham, there is a system of Pedal control which seems to be more satisfactory than the one in the German organ. (In a footnote* to one of the articles in the *Musical Times* a little while ago, by Lieut.-Col. Dixon, the invention was attributed to Mr. F. Heddon Bond, but Mr. Bond got his idea from my organ, which he saw in process of construction. In this connection it may be interesting to say that my 7-stop Pedal organ, including an open 32-ft. and a 16-ft. tuba, is entirely extended from the Great organ, as advocated by Dr. Froggatt.)

The German 'Koppel' piston acts through the keys themselves, coupling to the manual on which most notes are being played. Are the Pedal stops added to, or reduced, to form a suitable bass, or are only the couplers to Pedal affected? Again, in playing a solo on one manual accompanied by chords on another, the Pedal would couple to the manual on which the chords were being played; what would happen during a temporary cessation of the chords by rests, the solo-part continuing meanwhile? Would the Pedal suddenly couple to the Solo manual? One would be glad to have these points cleared up. In cases, too, where one wanted the Pedal coupled to a certain manual before the hands moved to it, the 'Koppel' would apparently be no help; one would have to prepare the stops by hand.

In my organ under each manual is a piston labelled 'Pedal bass.' If no stops are drawn, and the Pedal controller (as it is called) under the Swell manual is impressed, only the Swell to Pedal coupler comes on. Similarly those under Great and Choir manuals would bring on Great to Pedals and Choir to Pedals respectively, the others going off. If stops are drawn on any manual the controller under that manual brings on the Pedal coupler and a suitable number of stops, and as stops or manual-couplers are added or reduced on the manual so they are on the Pedal. So that if, say, one is playing on Full Great coupled to Full Swell, the 'Pedal controller to Great' gives Full Pedal, with Swell to Pedal and Great to Pedal; if one wishes to go to soft Choir organ, a touch of the 'Pedal controller to Choir' gives Bourdon and Choir to Pedal, and again touching the one under the Great manual would restore the full combination as before. So the three difficulties referred to above (which may or may not exist in the German organ) are not found with Mr. Compton's system.

It is no more trouble to actuate these controllers than it is to actuate an ordinary combination piston. They are absolutely instantaneous in their action; and in a moment they can be put out of action so that the Pedal stops are independent of the manuals. The Pedal department can therefore be 'controlled' or not, at the will of the player. When the controllers are being used the organ (or, at any rate, the Pedal part of it) does, as Mr. Sceats says of the German organ—though, it would seem, even more completely—'think for itself.'

C. STANLEY PARSONSON,
Launceston, Mus. Bac., London.

August 6, 1913.

* April, 1912, p. 239.

The General Board of Studies of the University of Cambridge will in the ensuing Michaelmas term proceed to appoint a lecturer on Form and Analysis in Music, to hold office until September 30, 1918. The annual stipend is £100. Candidates are requested to send their applications, with such testimonials as they think fit, on or before October 11, to the Vice-Chancellor, S. A. Donaldson, Magdalene College Lodge, Cambridge.

New every morning is the love.

FULL ANTHEM.

Words by JOHN KEBLE. Composed by BERTRAM LUARD-SELBY.

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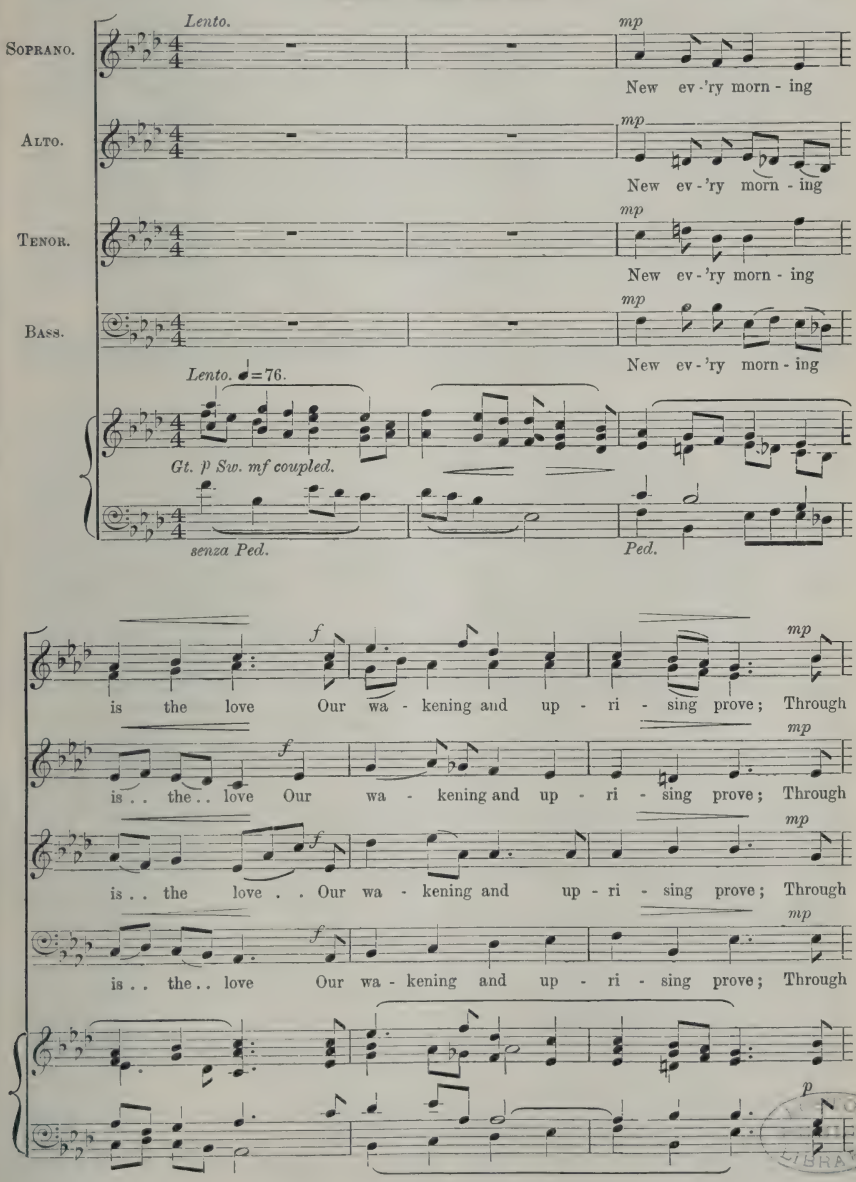

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cres. *f*

sleep and dark - ness safe - ly brought, Re - stored to life, and power and thought, re -

cres. *f*

sleep and dark - ness safe - ly brought, Re - stored to life, and power and thought, re -

cres. *f*

sleep and dark-ness safe - ly brought, Re - stored to . . life, and power and thought, re -

cres. *f*

sleep and dark - ness safe - ly brought, Re - stored to life, and power and thought, re -

cres. *f*

poco rit.

- stored to life, and power, and thought.

poco rit.

- stored to life, and power, and thought.

poco rit.

- stored to life, and power, and thought.

poco rit.

- stored to life, and power, and thought.

poco rit. *rall.*

Allegretto. *mp* *cres.*

New mer - cies, each . . re - turn - ing day, Hov - er a -

mp *cres.*

New mer - cies, each re - turn - ing day, Hov - er a -

mp *cres.*

New mer - cies, each re - turn - ing day, . . Hov - er a -

mp *cres.*

New mer - cies, each re - turn - ing day, . . Hov - er a -

Allegretto.

mp

LIBRARY

- round us while we pray; New per - ils past, new sins . . for -

- round us while we pray; . . New per - ils past, new sins for -

- round us while we pray; New per - ils past, new sins . . for -

- round us while we pray; . . New per - ils past, new sins . . for -

mf

- given, New thoughts of God, new hopes . . of Heaven.

mf

- given, New thoughts of God, new hopes . . of Heaven.

mf

- given, New . . thoughts of God, new hopes . . of Heaven.

mf

- given, New thoughts of God, new hopes . . of Heaven.

p Sw. with Oboe.

mf

senza Ped.

TENORS & BASSES (OR BARITONE SOLO).

Lento.

mp

If on our dai - ly

Lento.

p Sw.

Ped.

course our mind . . . Be set to hal - low all we find,

mf *p*

New treasures still, of count - less price, God will pro - vide,

mf *p*

cres. e rall. *a tempo.*

God will pro - vide for sac - ri - fice.

cres. e rall. *a tempo.*

Allegretto. *mf*

The triv - ial round, the com - mon task, Will

mf

The triv - ial round, the com - mon task, Will

mf

The triv - ial round, the com - mon task, Will

mf

The triv - ial round, the com - mon task, Will

Allegretto.

rit. *p Ch. 8 & 4ft.*

senza Ped.

BOSTON PUBLIC LIBRARY

mp

fur - nish all . . we need to ask, Room to de -

mp

fur - nish all we need . . to ask, . . . Room to de -

mp

fur - nish all . . we need to ask, Room to de -

mp

fur - nish all we need . . to ask, . . . Room to de -

Sw. *mf*

Ped.

dim. *Slower.* *p*

- - ny our - selves, . . A road to bring us dai - ly

dim. *p*

- - ny . . our - selves, A road to bring us dai - ly

dim. *p*

- - ny . . our - selves, . . A road to bring us dai - ly

dim. *p*

- - ny our - selves, . . A road to bring us dai - ly

Slower.

dim. *pp*

add 32 ft.

cres. *mf rit.*

near - er God, to bring us dai - ly near - er God.

cres. *mf rit.*

near - er God, to bring us dai - ly near - er God.

cres. *mf rit.*

near - er God, to bring us dai - ly near - er God.

cres. *mf rit.*

near - er God, to bring us dai - ly near - er God.

cres. *mf rit.*

32 ft. in.

Tempo 1mo.

mp

On - ly, O Lord, in Thy dear love Fit us for per - fect

mp

On - ly, O Lord, . . in Thy dear love Fit us for . . per - fect

mp

On - ly, O Lord, in Thy dear love . . Fit us for . . per - fect

mp

On - ly, O Lord, in . . Thy dear love Fit us for per - fect

Tempo 1mo.

p Gt.

mf *f*

rest a - bove; And help us, . . this and ev - 'ry day, To

mf *f*

rest a - bove; And help us, this and ev - 'ry day, To

mf *mf*

rest a - bove; And help us, this and ev - 'ry day, To live more

mf *f*

rest a - bove; And help us, this and ev - 'ry day, To

mf

PUBLIC LIBRARY

f

live more near - ly . . as we . . pray, to live more near - ly

live more near - ly as . . we . . pray, to live more near - ly

f

live more near - ly . . as we pray, to live more near - ly . .

f

live more near - ly as we pray, to live more near - ly

mf

rall. *p* *ritard.*

as we . . pray. A - - - - men, A - - - men.

rall. *ritard.*

as we . . pray. A - - - - men, A - - - men.

rall. *p* *ritard.*

as we pray. A - - - - men, A - - - men.

rall. *p* *ritard.*

as we pray. A - - - - men, A - - - men.

dim. e rall. *ritard.*

senza Ped. *Ped.*

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Obituary.

We regret to record the following deaths:

GEORGE FREDERICK HUNTLEY, Mus. Doc., on August 4, at the residence of his brother-in-law, at Hemel Hempstead, Herts. He was born at Datchet, near Windsor, on May 31, 1859, and was the only son of Mr. G. Huntley, formerly headmaster of Datchet School, which he attended until he was

thirteen years of age. He then went to St. Mark's School, Windsor, and after being a member of the Datchet Parish Church choir, he became in 1874 a pupil of Sir George Elvey at St. George's Chapel. The following are the Church appointments he held during his career: St. Mary's, Datchet, 1879; St. George's, Campden Hill, London, 1880; St. Andrew's, Astley Place, London, 1890; the Cathedral, Newcastle-on-Tyne (as organist), 1893; St. Peter's, Eaton Square, London, 1895. The latter post he held until his decease. He became Mus. Bac., 1888, and Mus. Doc., 1894 (Trinity College, Cambridge). He held the distinctions A.R.C.M., F.R.C.O., L.R.A.M., and was a professor at the R.A.M., examiner for the R.C.O., conductor of the Church Orchestral Society (1895-1910), musical adviser to the Borough Polytechnic Institute (1911), and deputy-conductor at the meetings of the Madrigal Society (London). An excellent organist, he was even more distinguished as a choir-trainer, the choir boys at St. Peter's being justly considered to rank with the best to be heard in London. He wrote a good deal of church music, besides part-songs, three operettas, and two cantatas. Two of his Services (in E flat and G) were composed for Festivals held in St. Paul's Cathedral. He was a valued helper at the Royal College of Organists. His charming personality greatly endeared him to all with whom he had relations. He had remarkable enthusiasm for all the varied work he undertook, and he was unsparing in his exertions to attain a high standard of efficiency. The funeral took place at Hemel Hempstead on August 8, and on the following day a memorial service was held at St. Peter's, Eaton Square, which was attended by a large gathering of relations and friends. The Dean of Rochester officiated. The music included the anthem 'The souls of the righteous' (Elvey). Amongst those present were Sir George Martin, Lady Martin, Mr. Sheriff and Mrs. Cooper, Dr. Alcock, Dr. Cummings, Dr. A. H. Mann, Dr. C. J. Frost, Dr. H. A. H. Harding, Mr. Spencer Curwen, and Mr. Thomas Shindler.

Mr. E. J. BROADFIELD, on August 2. He was born at Manchester in 1831, and spent most of his life in that city. Our Manchester correspondent writes: Mr. Broadfield was early Victorian, coming from the days of hoops and crinolines; friend of John Bright and Milner Gibson; saw Sir Robert Peel in the old House of Commons in 1845; flourished under Palmerston and Russell; heard the French Republic proclaimed in the Place de la Concorde in 1848, and saw the present Kaiser's grandfather start for Berlin during the great war; friend of Whittier, Emerson, Wendell-Holmes, and Longfellow, the Brights, Stanley Jevons, Sir Theodore Martin, Henry Irving, Charles Jefferson, Charles Hallé—a man of many parts. He had a long connection with Manchester's Press, and music with travel were his main recreations. Possessing a natural gift for music and sufficient knowledge of its technique to make him a competent judge, he was in constant attendance at the Hallé Concerts from their inception in 1858, not infrequently in the capacity of professional critic. At Hallé's death he and others did yeoman service in establishing the Hallé Concerts Society, Ltd., and getting Richter here, and up to his death he acted as chairman of the Hallé executive, making his last annual statement on the Society's affairs on June 2 last. For a long period he was a director of the Gentlemen's Concerts and vice-chairman of the governing body of the Royal Manchester College of Music. He never evinced much sympathy with music of the newer modern school, and when a Mozart, Haydn, or Raff Symphony succeeded, say, a Strauss or Delius tone-poem, at its close he would quietly turn in his seat, his face wreathed in smiles, as though to say, 'Now that's music.'

SIEGFRIED JACOBY, violinist, for some time leader of the Hallé Orchestra, on August 17, at Manchester. He was born at Hamburg in 1835, and studied at Leipsic and Paris. He retired from Hallé orchestral work in 1895. Liszt, Berlioz, Joachim, and the brothers Vieuxtemps were his close friends. He played in the orchestra at Leipsic when Berlioz's 'Damnation de Faust' was first produced under such disastrous circumstances, and loved to tell how the players appeared to be the only ones to perceive the greatness of the work and refused any remuneration for their services on that occasion. When Hallé was absent, Jacoby would act as deputy-conductor. Some of the most famous fiddles have passed through his hands en route to wealthy collectors.

DAVID POPPER, one of the most celebrated violoncello players of all time, at Baden, near Vienna, on August 7, in his sixty-eighth year. He was born at Prague on June 18, 1846, and received his early training in the Conservatorium of that city, studying under the famous Goltermann. By the time he was eighteen Popper was an accomplished performer. In the course of a tour made at this period he became acquainted with Von Bulow, who was much impressed with the young player's talent. He was often heard in London at the Monday Popular Concerts and elsewhere. In 1896 he accepted a professorship at the Royal Conservatorium at Buda-Pesth, and the duties of this post forced him to renounce travelling as a performer. In 1872 he married the famous pianist, Sophie Menter. They separated in 1896. Only a few weeks before his death the honorary title of Hofrat was conferred upon him by the Emperor Francis Joseph. Amongst his compositions there are a Requiem for three 'cellos, and a Suite for violoncello and orchestra.

Mr. RICHARD WESTCOTT, who died on August 3, was born at Oundle, Northamptonshire, in 1837. He was educated at Queen Elizabeth's Grammar School, Kingston-on-Thames, and Pembroke College, Cambridge, of which University he was B.A. In his earlier life he was a regular 'first-nighter' at theatres; subsequently he transferred his attention to the opera, and of late years almost entirely to concerts, being one of the few for whom novelties were specially attractive. Although not a trained musician, he acquired considerable critical acumen, and being an excellent linguist, and most painstaking and conscientious, became a valued contributor of foreign notes to the *Musical Times*, the concluding years of the late *Musical World*, and for a considerable period to the *Monthly Musical Record*.

Mr. ARTHUR E. GRIMSHAW, organist of the Catholic Cathedral, Leeds, aged forty-nine. He was found dead on Hawksworth Moors, near Guiseley, on August 1. Born at Leeds, he was appointed organist of St. Anne's R.C. Cathedral in 1883, a position which he occupied till his death. He suffered from insomnia, and left home on July 8. It was only on August 1 that his dead body was found, and at the inquest it appeared that he died from heart failure, owing to over-exertion in walking. He composed much church music, and also two successful operettas, as well as a number of songs. Some of his orchestral music was produced by the Leeds Symphony Society, of which he was conductor. He was also conductor of the Leeds Amateur Operatic Society.

HENRY WALMSLEY-LITTLE, Mus. Doc. at West Norwood, on July 26, in his sixtieth year. He was an active and able musician who had a wide sphere of influence in London. He was Mus. Doc. of Oxon. (1885), and his diplomas, &c., included F.R.A.M., F.R.C.O., F.T.C.L. He was a member of the Council of the Royal College of Organists, of the Council of the Union of Graduates in Music, and of the Corporation and Board of Trinity College of Music. He studied at the Royal Academy of Music from 1872 to

1878. His organ appointments were held in the following order: Christ Church, Woburn Square; St. Matthew's, Denmark Hill; St. Giles-in-the-Fields; and Holy Trinity, Tulse Hill. He composed some useful and agreeable music, both sacred and secular. He was deeply respected by his professional brethren.

Madame INGEBORG VON BRONSART (*née* STARK), the well-known pianist and composer, who recently passed away at Munich, aged seventy-three. Born on August 7, 1840, at St. Petersburg, of Swedish parents, she early showed musical gifts, and as a pianist had the privilege of instruction from Adolph Henselt and Liszt. During her sojourn in Paris in 1861 she enjoyed the friendship of such artists as Auber, Rossini, Berlioz, and Wagner (who mentions her good looks in his autobiography). On September 14, 1861, she married the German composer, Hans von Bronsart. She was a prolific and refined composer. Several of her operas have been successfully produced on many German stages.

A. HAMILTON COLLYER, M.A., Mus. Doc., F.R.C.O., L.R.A.M., who died at Dollar, Clackmannan, on June 18. He was director of music in Dollar Institution for twenty-five years, and was well known as a lecturer on music and musicians. He studied under the late Sir Robert Stewart, Dr. Peace, and others, and previous to his appointment to Dollar Institution was organist at Dunblane Cathedral, Forres Parish Church, and South Free Church, Elgin. He was born at Scarborough in 1851.

Mr. EDGAR MILLS, on July 19, at Oxford. He was born at Nottingham on October 6, 1851. Early in his life he came under the influence of John Farmer, with whom he identified himself in promoting the Harrow Music School. Later he went to Cologne, and studied under Gernsheim. After his return to England he became organist at Balliol College, Oxford, and since that period he has held many teaching appointments in that city. He was a remarkably successful pianoforte teacher.

Mrs. MAUDE, of Overton, Flintshire, on July 30, at the age of ninety-three. She composed a number of hymns that have been widely used. The one by which she is best known, 'Thine for ever, God of Love,' was written in the Isle of Wight nearly seventy years ago. She married the Rev. Joseph (afterwards Canon) Maude in 1874. Her daughter became the wife of the present Bishop of Liverpool.

Miss KATE BOUNDY, at Abergavenny, on August 7. She was the daughter of Mr. G. L. and the late Mrs. G. L. Boundy, of Exeter. She had considerable musical gifts as a composer, and some of her small pieces have achieved wide popularity. She was a former Student at the Royal College of Music.

Madame FRICKENHAUS, on August 8, in the sixty-fourth year of her age. In her prime she was considered one of the most distinguished pianists of the day. She played at the Crystal Palace concerts under Sir August Manns, and at the Philharmonic concerts, as well as on the Continent. She introduced Goetz's Pianoforte concerto to England in 1880. Her maiden name was Miss Fanny Evans.

Mr. C. W. MURPHY, on June 16, at Bournemouth, aged thirty-eight. He was author and composer of a number of music-hall songs that attained considerable popularity, including 'Kelly from the Isle of Man,' 'Oh, oh, Antonio,' 'We all go the same way home,' &c.

NICOLA ANGELO MANFROCE.

By CLAUDE TREVOR.

I make bold to say there are few musical people who are familiar with or, indeed, have ever heard of the above musician, and yet those in his birth-place, in Calabria, have but recently honoured his memory by placing in one of the public squares at Palmi a marble bust of the youthful composer, and report speaks highly of the work, copied as it has been from a painting in the Library of San Pietro a Maiella. Manuscripts of his repose peacefully among the musical archives of the Naples Conservatoire, undisturbed for many a long day; but dying at the early age of twenty-two (he was born at Palmi on February 20, 1791, and died in Naples on July 9, 1813) his productions appear to have been sufficiently plentiful, and evinced the desire to break with old established rules. Manfroce appeared at a time when the Neapolitan school was at a very low ebb, for since Cimarosa and Paisiello anything in the way of a noteworthy composer was sadly wanting; indeed one may say that any promising pupil of the Naples Conservatoire was entirely stunted by the prohibition of the two chiefs of the establishment—Zingarelli and Tritto—to study or have anything to say to the innovators who were looming on the musical horizon. The subject of this slight sketch raised rather a flutter, coming as he did just between Cimarosa and Rossini, and showing, as has been said, so marked a tendency to strike out a line for himself. Who knows what he might not have achieved had not inexorable death claimed him?

At a very tender age Manfroce revealed decided aptitude for the divine art. When eleven years old we are told that he, along with some musical youngsters of his own age from Palmi, went to Catanzaro where they organized a concert. Knowing nothing of harmony or counterpoint, a year later he wrote and had executed a Mass which called forth great praise. A shop-keeper of Palmi, a certain Gaetano Cresci, volunteered to take him at his own expense to Naples to study seriously, which the boy did under Antonio Bianchi, who in 1804 managed to get him accepted as a pupil of the Conservatorio della Pietà dei Turchini, where he worked with a will under Giovanni Furno and Giacomo Tritto, studying composition under the strict discipline of Zingarelli, who it may be mentioned *en passant* was Bellini's master. The opinion of a famous authority on the youth's powers is, I think, well worth giving, showing what the musical world lost by his early demise: 'Gifted,' he wrote, 'with every quality necessary for the forming of a great composer, and animated with the spirit of innovation, he appeared destined to produce a revolution in music, so much needed at that period, and joined to these traits we must add the very important one of true poetic feeling.' Among the works of other great writers, he studied with unbounded enthusiasm those of Haydn and Mozart. At fifteen he began seriously to compose, but being still under the thumb, so to speak, of the Conservatoire he was bound to begin with two Masses, a 'Dixit' for four voices and orchestra, and a symphony. Freed at length from scholastic trammels he wrote his first opera, 'Alzira,' which was given at the 'Valle' at Rome in 1810, and reproduced at Naples in 1819. The overture bore strong signs of the influence of Cimarosa. For the San Carlo in the latter city he composed 'Ecuba,' which was brought forward during the Carnival. It is interesting to note that some of the phrases in a quintette and the Finale to the second Act served Rossini for his Finale to the first Act of his 'Barbiere.' Unfortunately an immoderate

life sowed the seeds of the disease that was to cut short his brief career. Notwithstanding the rapid strides it made he worked on assiduously at his third and last opera, 'Piramo e Tisbe,' but no record remains of its ever having been represented. The King granted him a pension to enable him to leave Naples to endeavour to re-establish his health, but after a brief stay at Pozzuoli he returned, and died in the former city, mourned and regretted by many.

A MUSICIAN'S SHRINE: AUGUST WILHELMJ.

By D. Christie Tait.

There are at this season of the year large numbers of English visitors at Wiesbaden, Homburg, Bad Nauheim, Frankfort, and many other delightful resorts scattered in or near the Taunus district, and yet it may be safely stated that but an infinitesimal proportion of them will visit, or will even hear of, the charming little old-world town of Usingen, nestling in a picturesque valley among the wooded hills that form such a delight to those whose good fortune it is to spend some time, either as residents or as tourists, in this part of Germany. Even the journey thither is made under primitive conditions, which are a striking contrast to those prevailing on the great main lines which bring one from Great Britain. A little branch line runs from the well-known watering place of Homburg, taking the passenger through the beautiful Lochmühl valley, while the monotonous sound of a bell on the locomotive is the only warning the unwary countryman receives not to wander across the metals as the train approaches.

For those who love the antique, Usingen is a delight in itself, and considerable time may be employed in inspecting the narrow alleys and the quaint old-fashioned houses, plentifully decorated with ancient designs and bearing on the outside walls home-like and useful mottoes, which survived the great fire that destroyed so much of the former beauty and attractiveness of the place at the end of the 17th century. But Usingen was the centre of a tiny principality, and Prince Walrad erected on the ruins a new town, and, partly with the assistance of French Huguenots, inaugurated a period of great prosperity. His memory has since been immortalised in a very tasteful monument that stands in the Castle Park which he himself laid out in accordance with the then famous French ideas.

But the music-lover will not get so far as that without noticing on the left-hand side of the road as he comes from the station a house which, standing alone at the foot of a short street leading straight up to the castle, seems even at the first glance to be marked out from the rest. Over the portal hangs a tablet informing the visitor that in that house August Wilhelmj, the violin-king, was born on September 21, 1845. Inside, in a simple room on the ground-floor, is a 'Wilhelmj Archive,' which for an outlay of 2½d. the visitor is invited to see. There is no need to knock or ring, for the door is unlocked, and as we enter a friendly dog announces to the inmates that someone is there. The room itself is a musician's paradise. A few questions to the old dame who watches over the interests of the museum elicit information as to the early history of one of the greatest violinists of the 19th century. In 1816 the miniature principality of Usingen had been raised by Napoleon to the Duchy of Nassau, and Usingen was the capital. Of those who took service under the Court was Wilhelmj's father, himself an amateur violinist of very considerable ability. The first thing which attracts our attention is a number of school certificates and reports, from which we learn that, like so many others who have later become famous, August Wilhelmj was a duffer with his books. 'Unsatisfactory' we read on nearly every page, or remarks about laziness, neglect, and playfulness. Even in his earliest years he was never far from his violin, and at the age of nine gave his first concert at Wiesbaden. In 1861 he came into contact with the Prince of Wied, who recommended him to Liszt, and from that time onward the future of the young prodigy was assured. All this information may be gathered from various papers and documents that lie on the table of the little museum at Usingen. Among others are thirteen letters from Richard Wagner, the first one, dated from Bayreuth on June 3, 1872, confirming the appointment of Wilhelmj as 'Konzertmeister' of the performance of the 'Ring.' We turn from these fascinating documents to a pile of music, and find several bound volumes, which prove to be a pianoforte score of the 'Ring' with the inscription in Wagner's handwriting on the front page: 'This is my Konzertmeister! His name is August Wilhelmj! Richard Wagner.' On the same table are copies of all Wilhelmj's own compositions and arrangements of other works for the violin, which will assuredly attract every musician, amateur or professional, who is not already acquainted with them.

On the walls are numerous diplomas which Wilhelmj received at various times from musical societies in all parts of the world. Mention need only be made of those from London (presented on his sixtieth birthday), Stockholm, Leyden, Melbourne, Rio de Janeiro, to show that his fame was not confined even to a single continent, but stretched to every corner of the world. Then there are photographs galore, not only of the violinist himself, but also of many of his most famous pupils, the latter often bearing inscriptions that testify to the affection and gratitude which he inspired. Photographs also of Wagner, Frau Cosima Wagner, Liszt, Richter, Mottl, Adelina Patti, Svendsen, to mention only a few, may be seen in different parts of the room; nor must we forget a particularly beautiful one of Queen Elisabeth of Roumania ('Carmen Sylva'), surrounded by many of her own works which she had personally presented to Wilhelmj. Even then the contents of this little treasure-house have not been exhausted, for much time can still be spent looking through the innumerable books of newspaper cuttings (from all parts of the world), programmes, copies of the *Musical Times*, &c.

There is certainly no country in which more interest should be shown for the famous Usinger than England, where for many years he lived in a Northern suburb of London. Those who had the honour of his acquaintance at that time, those who were (one might say) lifted into another world by his playing at the 'Monday Pops.' or elsewhere, and finally those who were privileged to study under him at the Guildhall School, will certainly never forget it, but there must be many who do not know of the efforts that are being made to perpetuate his memory in the little country town where he was born. If the collection is still a small one that is not due to lack of will but to an insufficiency of funds, so that it may be doubly hoped that every music-lover who travels in these parts will visit the capital of Nassau, now no longer an independent duchy, and they will assuredly find that such expenditure of time and trouble as is necessary to get there will be more than repaid by the interest and fascination of this musical oasis in the desert of commonplace towns and villages.

THE COVENT GARDEN SEASON.

Some Reflections by an Opera-Goer.

The Covent Garden season has come to an end, leaving, we believe, a substantial sum to the credit of the Grand Opera Syndicate, and the financial success will no doubt cause a good deal of congratulation and rejoicing. In many ways the year has been most remarkable. Never before has London seen three opera seasons end without a deficit. Never before has it been proved more clearly that there is here a public able to recognise and willing to support good opera at any time of the year. Taken at its full the tide will carry us far—perhaps even to National Opera. If, on the other hand, next year were to find our managers trying to induce the public to accept something less good, the interest will wane and the occasion be lost. Unfortunately, most of the artistic events of the year were entirely due to private initiative. We say 'unfortunately' because a bad failure is sufficient to discourage private effort. No single individual, however enthusiastic, however generous, can afford to fight for long against so many difficulties unless success attend his efforts. The burden clearly remains with those who can count upon unqualified support in high quarters and the prestige that comes with it. To them we ought to look for interest and excellence. Surely if we pay the highest price we have the right to expect the best article, and the prices at Covent Garden are higher than those of any other theatre in Europe. Yet it has to be said that all the peculiarly interesting

performances, all the great novelties of the year, were due to the illuminated enthusiasm of an intelligent, well-informed private individual; that while he was introducing new singers who fulfilled with singular ability the many demands of modern music, and new operas illustrating all that is vital in modern music, Covent Garden was contented with a star—Caruso—and with a réchauffé of old operas seasoned by two extraordinary novelties.

Of the old operas some we would like to hear every year. Wagner's 'Ring' is one of those supreme achievements for which the musician and the public at large profess equal affection. Like Beethoven's ninth Symphony, it ought to be given once at least in the year in every city with a claim to musical taste. But it is not enough to produce it. It must be done well. If the work is to retain its hold on the public the performances ought to improve in quality every year. This year, instead, apart from the admirable conducting of Herr Nikisch, the stage arrangements were wholly unsatisfactory. Of the singers engaged a few were very good, most of them were tolerable, some were bad. The only novelty in the production, which had been trumpeted abroad as if it had been a great innovation, was the apparatus for the Rhine daughters—a new toy for good children. The rest of the stage machinery was, as it has always been, deliciously naive. Wotan's daughters were still seen riding their hobby-horses, and a picture of local worthies in congress, with or without calumet, was still meant to represent the Gods awaiting their final doom. Stage machinery, however, is only a secondary consideration. The all-important matter is the music, and in this respect the performances of the 'Ring' showed a falling off from the standard of previous years. To take one instance, the singer who took Siegmund and Siegfried is, neither as a singer nor as an actor, of the class one has a right to expect at Covent Garden. The part of Siegfried, we are aware, is one of the most difficult in existence, and few tenors can stand the test. But when the charge for a stall is what it is at Covent Garden we can surely expect that the leading parts be taken by those who can give a truly representative performance. This may seem unfair to an artist who possesses unquestionably good qualities; but the point is that these qualities are not of high enough rank for London's best and only official Opera.

Another element of weakness was the chorus, and this was as true of the German as of the French and Italian seasons. Is it not astonishing that in England, where choral singing is cultivated to a perfection unknown in any other country, we have to tolerate opera chorus-singing that is in its best moments second-rate, and at its worst simply unworthy any serious stage? At the performance given in honour of M. Saint-Saëns it was positively painful to hear the unison choir of Elders falling and falling below pitch. As for histrionic powers nothing more ludicrous can be imagined than, for instance, the action of German noblemen hailing the arrival of Lohengrin. In England these things are well done only by the touring companies who employ English singers. But Covent Garden likes not the tongue of Shakespeare. No matter what language is used—German, French, Italian, or a gibberish which is not one of them—English must not be heard. So great is their dislike for everything English that even when, through previous engagements, Herr Nikisch could not attend the first performance of 'Götterdämmerung,' an inexperienced conductor from abroad was engaged (who had, we were told, never seen the score), rather than give one of our conductors a long-sought-for chance. Why, we would like to ask, this distrust of English musicianship? Is it not a fact that in spite of all discouragement, in spite of a struggle more strenuous, more heartbreaking here than anywhere else, young English musicians have produced, and continue to produce, works which are sure proof of sound musicianship and scholarship, if nothing else? The men of absolute genius can be counted on the fingers of one hand, here and elsewhere, but one need not be a great composer to be a good conductor. All that is essential in a conductor is that he should know the composer's materials, and many of our young musicians have given proof of this. The power to penetrate to the heart of a great work and to convey one's ideas to an orchestra are to some extent inborn, but how are these young people to show what is in them if they are never given the chance to test their mettle?

Of course, all this must end sooner or later. The generation that is springing up now is perfectly conscious of its right and of its worth. It cannot for ever be denied admittance. We have only to think of the orchestra of forty years ago and the orchestra of to-day. But in the meantime there is a great deal of opposition to be overcome, and the Covent Garden authorities have it in their power to smooth the way and so lessen the hardship. We cannot expect them to allow experiments. Covent Garden is not the place for that; yet there is a good deal of well-tried material which is never by any chance met there. True enough, there were some English singers, but most of them belong to an older order of things. Take Melba for instance. Her voice has unquestionable beauty, but it is most decidedly undramatic. We may call it charming, and pretty; in its way it is perfect, but it never has dramatic expression. How much modern music rests for its effect upon dramatic expression can easily be found out by glancing at the plots of the new operas young Germany and young Italy send us. At one time, as Rossini has said, a singer needed three things—'Voice, voice, and voice.' Nowadays this could be paraphrased into 'Intelligence, intelligence, and intelligence,' and we should get nearer to the truth.

Another danger, which cannot well be avoided so long as the present system continues at Covent Garden, is that, having a limited supply of singers at hand, they must assign to singers rôles which are not in their province. M. Franz made an admirable Samson, and for this very reason he made a poor Julien in 'Louise.' The character of the music is entirely different in the two operas, and whoever succeeds in one cannot succeed in the other. M. Franz made as gallant an attempt as could be wished, but he could not possibly conquer against such unnatural odds. His performance as Julien was a great credit to him. We could see that he knew exactly what ought to be done, although he could not do it. The impression it gave was that of a Falstaff trying to squeeze into his page's clothes. So long as singers are chosen not only on account of their ability but of their nationality as well, this is unavoidable.

We come lastly to the novelties and to the Gluck fable. It is difficult to find any plausible excuse for the conduct of the Covent Garden authorities in regard to novelties. How is it that, after shutting their doors to Strauss, Moussorgsky, and the rest, they open them wide for Von Waltershausen and Camussi? Do they consider 'Oberst Chabert' and 'La Du Barry' more beautiful than 'Rosenkavalier' or 'Boris Godounov'? It would be interesting to know what their method is, and upon whose judgment they rely in the choice of new operas. Whatever plan they have it does not seem to work very well, and the sooner it is changed the better. At one time Covent Garden accepted only what the Continent had time and again pronounced good—obviously the policy of the weak, but infinitely preferable to the policy that caused the inclusion of 'Oberst Chabert' and 'La Du Barry' in this year's programme. As for the Gluck fable it is, we fear, too old to be exciting, but it must be mentioned in a notice resembling a speech for the prosecution. The Covent Garden authorities have always professed the greatest admiration for Gluck, and since time immemorial they have included one of his works in the list of operas which deserve, in their opinion, performance. Their reverence for so eminent a master is of course most creditable, but it has caused a misunderstanding which is possibly not quite cleared yet. It would be really a fair act if the Covent Garden Syndicate were to tell us openly that although they intend to honour Gluck's memory by placing his name on their bills they do not mean to perform his operas.

Mr. David Stephen, director of music to the Carnegie Dunfermline Trust, recently composed a Grand Festal March to commemorate the tenth anniversary of the foundation of that body. The work is scored for full military band. The old Scottish Psalm tune 'Dunfermline' is introduced, there are also suggestions of 'The pipes o' Dundee,' which is the family tune of the Carnegies. The first performance took place on August 9, in the band Kiosk, Pittencrieff Park, Dunfermline, before a large audience.

PROMENADE CONCERTS.

QUEEN'S HALL.

The Promenade Concerts, the nineteenth season with the present management, began auspiciously on August 16. A large audience, determined, as usual, to find enjoyment in everything presented, welcomed Sir Henry Wood and his orchestra, which is probably the best that has yet been gathered on such occasions. It is not only that the ensemble playing is often superb, but in every department there are efficient soloists to be brought forward as the music demands. In our last issue we gave an analysis (which has been widely reproduced) of the chief features of the programmes announced for the season. So far all the promises of the prospectus have been fulfilled. The opening concert brought forward Strauss's 'Till Eulenspiegel,' a Wagner concert on the 18th excited the usual interest, on the 19th Humperdinck's 'Hansel und Gretel' Overture, Tchaikovsky's 'Francesa da Rimini' Fantasie, and Liszt's Preludes were the attractions. A novelty was Percy Grainger's characteristic treatment of the 'County Derry' Air and 'Shepherd's Hey.' On the 20th, Bach's second 'Branderburg' Concerto, Debussy's 'L'Après-midi,' Berlioz's 'Queen Mab' Scherzo, and Brahms's C minor Symphony were the chief items. Elgar's 'Cockaigne' Overture, and Strauss's 'Don Quixote' (the violoncello solo part to which was well played by Mr. C. Warwick-Evans) were attractions on the 21st, but there was even more general interest shown in the appearance of the famous Dr. Ethel Smyth to conduct a performance of her fine dramatic Overture to 'The Wreckers.' The rare spectacle of a lady, and a particularly energetic specimen of her sex, acting in this capacity evidently absorbed attention, and the ability displayed in the music drew enthusiastic approbation. The 22nd was largely a Beethoven night, Mr. Arthur Catterall playing the Violin concerto with great skill. The vocal soloists that so far have appeared include Miss Carrie Tubb, Miss Aimée Kemball, Miss Mary Lockhart, Miss Bessie Jones, Miss Phyllis Lett, Mr. Thorpe Bates, Mr. Haigh Jackson, Mr. Lorne Wallet, Mr. George Parker, and Mr. Ivor Foster. Mr. Albert Fransella (flute) and Mr. Sydney Rosenbloom (pianoforte) have also performed.

MR. VIGGO KIHL.

Mr. Viggo Kihl, who for some years has practised his profession as a pianoforte teacher and performer in London, has accepted an important position as a pianoforte professor at the Toronto Conservatory of Music, of which, as stated in our last issue, Dr. Vogt is now the Principal.

Mr. Kihl was born at Copenhagen on November 11, 1882. He entered the Leipsic Conservatoire in 1898, and remained there for three-and-a-half years. He then returned to Copenhagen and performed frequently at concerts. In 1907 he came to London. He has performed with success

at the Æolian, Bechstein, and Steinway Halls, the Royal Albert Hall, and the Crystal Palace, as well as in the provinces. Last year he went on tour with a concert party to South Africa. During recent years he collected foreign news for the *Musical Times*. He sailed from England on August 16, and will take up his new duties early in September. The friends he has made in London and elsewhere wish him great success in his new sphere of work.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Arrangements for the coming local musical season are now completed, the season practically beginning with a fortnight's grand opera at the Prince of Wales Theatre from September 15 to September 27, to be given by Herr Ernst Denhof's specially-organized company. The novelties to be introduced will comprise Richard Strauss's 'Elektra' and 'Rosenkavalier,' also Debussy's 'Pelleas and Melisande.' The repertory will include Mozart's 'Magic flute,' Gluck's 'Orpheus,' Wagner's 'Flying Dutchman,' 'Tristan und Isolde,' and the 'Meistersingers.' The conductors will be Messrs. Thomas Beecham and Schilling-Ziemssen.

The following forecast of the principal coming events is of more than ordinary interest, although one regrets that there will be a dearth of purely orchestral concerts, owing to the discontinuance of the Birmingham Philharmonic Society's series of orchestral concerts on account of the heavy losses sustained by them in previous seasons. There now only remains the Birmingham Symphony Orchestra, who, faithful to their Saturday night Popular functions, again provide four concerts, under the direction of Mr. Julian Clifford, of the Harrogate Kursaal Orchestra.

It is gratifying to be able to state that chamber music will once more be under the control of the Birmingham Chamber Concerts Society, the executive being the Catterall String Quartet, as hitherto. The most prominent feature in connection with the four Harrison concerts will be the reappearance of Madame Tetrazzini at the first concert, and Herr Arthur Nikisch, with the London Symphony Orchestra, at the last concert. The four Max Mossel drawing-room concerts provide an excellent array of eminent artists, among whom are Miss Irene Scharrer, Miss Adela Verne, Miss Daisy Kennedy, Madame Julia Culp, Madame Lula Meisz-Gmeiner, Miss Dorothy Silk, Miss Jean Waterston, Herr Egon Petrie, Herr Louis Schnitzler, and the Vienna Rosé String Quartet.

Choral music will be an important factor, all the local Choral Associations again being well represented. Our premier choral body, the Birmingham Festival Choral Society, conducted by Dr. Sinclair, have issued the following attractive scheme in addition to the customary Yuletide performance of the 'Messiah.' The works to be given are 'Gerontius,' also Elgar's 'We are the Music Makers,' Sullivan's 'Golden Legend,' Beethoven's great 'Mass in D,' Goring Thomas's 'The swan and the skylark,' and Bach's 'St. Matthew' Passion.

The Birmingham Choral and Orchestral Association (conductor, Mr. Joseph H. Adams) propose to give Berlioz's dramatic legend 'The Damnation of Faust,' Coleridge-Taylor's beautiful cantata 'A tale of Old Japan,' the 'Elijah,' and a concert recital of Wallace's opera 'Lily of Killarney.'

The Midland Musical Society, conducted by Mr. A. J. Cotton, will give Elgar's cantata 'The Black Knight,' Bach's motet 'Be not afraid,' Coleridge-Taylor's 'Hiawatha' cycle, Berlioz's 'Faust,' Bach's 'St. John' Passion, or Gounod's 'Redemption.'

The Birmingham Choral Union have arranged for performances of Sullivan's 'Golden Legend,' the 'Messiah,' Edward German's 'Merrie England,' Bach's 'God's time is best,' Handel's 'Dettingen' Te Deum, and Mozart's Symphony in E flat. The conductor is Mr. Richard Wassell.

We are also promised a visit from the Carl Rosa Opera Company, who for the first time will go to the popular Alexandra Theatre. The choice of operas will no doubt be of a popular and attractive character, but the scheme is not yet available. For the first time we are to have a Chappell Ballad Concert, the cast of principals to include Miss Louise Dale and Miss Margaret Cooper. The annual Scottish Concert will be given at the end of November, under the auspices of the Birmingham and Midland Scottish Society.

CAMBRIDGE.

The University Musical Society's programme for next year is an ambitious one. An orchestral concert will be given at the end of the Michaelmas term. This has not been part of the Society's programme in past years. At this concert the Society's orchestra will play Bach's fourth Brandenburg Concerto for solo violin, two flutes, and strings; Beethoven's third Symphony, and Brahms's Violin concerto. On February 12 the choir and orchestra will perform Bach's Mass in B minor, and on June 12 Berlioz's 'Faust.' With such a programme before us, the untiring energy and enthusiasm of our conductor must be met by a like spirit among the members of the choir and orchestra, and, moreover, by a like capacity for work. The chamber concerts need more support. On October 29, a concert will be given by the Rosé Quartet. On November 12, Egon Petri will give a pianoforte recital, and on December 2 Elena Gerhardt will give a vocal recital. In the Lent term we shall hear the London String Quartet on January 21. On February 4, a concert of chamber-music will be given. Music for flute, clarinet, strings, and harp (which will be played by Miss Miriam Timothy) will be performed. On March 4, we shall hear the Brussels Quartet.

The programmes of this series of concerts will be announced on the Society's card, which is printed at the beginning of next term.

DEVON AND CORNWALL.

THE THREE TOWNS.

The Wesleyan Methodist Conference, which was held in Plymouth in July, has, through the efforts of Mr. James T. Lightwood, organist of Kingsway Hall, London, for the last three years definitely recognised in its agenda the valuable work done by music chiefly in its own connection and in religious worship generally. A festival of music, mainly of Methodist character, now occupies a permanent place in the programme of the Conference, and it was on July 25 that Mr. David Parkes, organist of Ebenezer Wesleyan Church, assembled a choir of over a hundred voices in the church, who sang anthems, choruses, and solos to a crowded audience. Mr. Stanley Parsonson, organist of Launceston Wesleyan Church, was at the organ, and an excellent address on the history and significance of music in the church was given by the Rev. A. E. Sharpley. The anthems included an early and very tuneful composition of Mr. Parkes, 'What are these?' and an expressive setting by Mr. Lightwood of the hymn 'The radiant sun.' Another piece which commended itself as appropriate to Methodist services was an anthem, 'The King of love,' by Fricker, and other numbers were sung representing Smart, Handel, Bennett, and Mendelssohn.

On August 8 the Plymouth Orpheus Male Choir visited Abergavenny and competed in the Royal National Eisteddfod of Wales. Owing to the large number of entries only one of the set pieces was heard—'The fallen heroes' (Cyril Jenkins), an accompanied piece with many dramatic moments, though without particular merit in part-writing. The sudden harmonic effects provided pitfalls which gave the piece value as a test, and these difficulties were almost invariably surmounted by the choir which was conducted by Mr. David Parkes. Their singing compared favourably with that of other choirs in culture, legato, and control of tone-colouring. By a not exactly fortunate chance in the ballot they were the first choir to be called upon, and considering that their long journey had necessitated a start at 4 a.m., and that many of them had not been able to secure a meal, their performance was highly creditable. The adjudicators were Dr. Walford Davies and Mr. D. Jenkins, and the remarks of the former complimented the Plymouth singers, who, he said, the adjudicators felt had not been able to do themselves justice. (*See* the *Competition Festival Record* for a full account of the Eisteddfod.)

OTHER DEVONSHIRE TOWNS.

To the many who have known the value of Dr. Wood's work for thirty-five years in and out of the organ-loft at Exeter Cathedral, his restoration to health and resumption of his duties are extremely welcome events. During the several months of Dr. Wood's absence for travel and rest the deputy-organist, Mr. F. J. Pinn, did excellent service at the Cathedral. Soon after his return (July 28) Dr. Wood visited the little country town of Bampton to 'open' a new organ in the parish church with a well-selected recital programme. The instrument has been built in the east end of the north aisle, and the action is pneumatic. The Diapasons are dignified and massive in tone, and a special feature is the cornopean, which, though placed in the Swell and on ordinary pressure, is of good power, and useful as a solo or chorus reed.

On August 11 a miscellaneous concert at Chudleigh was given by Mr. C. W. McAlister (pianist), supported by an excellent party.

At the Torquay Pavilion the Municipal Orchestra have been augmented to forty players, and the enlarged resources have produced such excellent artistic results that it is hoped the enlargement will be permanent. On August 13 Miss Gertrude Lonsdale brought an exceptionally efficient party of artists, who gave an interesting ballad concert. The special feature was the introduction of several violin pieces and songs composed by Mr. Haydn Wood, who himself played. His music is essentially sincere, and the subject-matter is original. As an interpretative artist as well as a vocalist Miss Lonsdale reached a high standard. The other members of the party were Miss Jennie Taggart, Mr. Geoffrey Seabrook, and Miss Marjorie Wigley (pianist). On the following day the Orchestra performed a Grieg programme, and on August 16 they celebrated their first anniversary with a Symphony (Beethoven, C minor) concert in the afternoon, and a specially-selected popular programme in the evening. The speciality-composer programmes were continued during the following week, the earnestness of purpose of Mr. Basil Hindenberg and his men showing no abatement.

Axe Vale Musical Society gave a stage performance on August 14 and 15 of 'The Yeomen of the Guard,' Mr. W. C. Walton conducting. The chorus and orchestra numbered over sixty performers, and worked very creditably.

Miss Ruby Davy (violinist) was the chief performer in a concert at Buckfastleigh on August 20, organized by Mrs. W. Hamlyn. In addition to solo pieces, she played Trios by Widor and Gade with Mr. Harold Hamblyn and Mrs. W. Hamblyn.

CORNWALL.

Portions of 'The Messiah' were sung on July 21 by members of the Porthleven Wesleyan Chapel, under the direction of Mr. Alfred Walters, of Camborne, who was at the organ.

On July 27 an organ and violin recital was given in St. Paul's Church, Penzance, by Mr. R. J. Maddern Williams and Mr. E. L. von Weeks, both of Norwich. Pieces by Peace, Wagner, and Mendelssohn (organ), and Contin and Schubert (violin) comprised the programme.

Falmouth Adult Male Choir, conducted by Mr. E. E. Howard, gave a concert on August 3 at Kimberley Park, singing accompanied and unaccompanied part-songs with much success.

Under the conductorship of Mr. F. White, St Ives Choral Society gave a miscellaneous concert on August 7. On August 11, at Looe, Miss Hilda Saxe (pianist), Miss Aimée Carvel (violin), Miss Winifred Blight ('cello), and a glee party gave an attractive concert in aid of a local charity. A similar commendable object drew a large audience at Hembury Fort, Payhembury, on August 13, to hear a concert given by Miss Edith Anderson, Miss Sybil Mitchell, and Messrs. J. C. Rowe and Alfred Brooke. The presence in Newquay and district on holiday of several musical artists was taken advantage of by Mr. Pendarves Trist on August 18 for his annual concert in aid of the lifeboat fund, and the contributors to a varied programme of high merit were Miss V. Sloman, Señor J. S. Gomez (violin), Messrs. Harrison Hill, J. L. Rogers, D. Parkes, and Dr. Norman Salmon.

Mr. Thomas E. Wright has been appointed to succeed Prof. Sanford Terry as conductor of the Aberdeen University Choral and Orchestral Society. The appointment is a popular one. We wish Mr. Wright every success. Prof. Terry has conducted this flourishing Society since 1898. It is a matter of deep regret to all concerned that ill-health has compelled him to retire.

MANCHESTER AND DISTRICT.

Although at present Manchester is becalmed in the musical doldrums, yet there are occasional puffs of wind sufficient to indicate that before this month is far spent we shall be riding in a pretty stiff gale and sail will have to be trimmed accordingly.

So far as at present arranged the promenade concerts of the Manchester Orchestra, Ltd., will be conducted by Balling, Speelman (two concerts), Bantock (who will pilot the band through an evening of his own compositions), and Hamilton Harty, Verbrugghen, and Arthur Payne, who will each take a concert.

Brand Lane, as usual, maintains a discreet silence respecting his engagements, stimulating curiosity from time to time by a judicious revelation of a big 'scoop,' such as Ackté's coming in November for the finale of Strauss's 'Salome' with Wood conducting, and 'the world's record second highest paid male singer' in the person of Sammarco for another concert. For a full disclosure of the Hallé plans we must wait until next month.

It is reported that in fulfilment of the late Mr. Broadfield's promise of June 2 that new blood should be introduced on the Hallé executive, the names of Messrs. Sidebotham and Grommé had been considered; possibly Mr. Broadfield's death (*see* Obituary, p. 606) may lead to some modifications. These two gentlemen would only reinforce an already strongly conservative element in the executive.

It is proposed to recognise the services of the late Benjamin St. J. B. Joule by placing a tablet to his memory in the Holy Trinity Church, Hulme, Manchester, in which he was baptized and where he was honorary organist prior to occupying a similar position at the once-famous St. Peter's Church, Mosley Street, Manchester (demolished in recent years for street improvements). As writer, critic, organist, and pioneer in the revival of the choral service in the Church his services merit recognition, for he was one of the first, outside English Cathedrals, to venture upon the choral service at Holy Trinity, Hulme.

In succession to Sir Henry Wood, the Westmorland Festival executive have appointed Balling as conductor of the next Festival in the spring of 1914 at Kendal.

It was Charles Dickens who described Lancaster (the scene of the latest pageant) as a 'pleasant place dropped in the midst of a charming landscape on the line of march to Westmorland and Cumberland, with a fine ancient fragment of a castle; a place of lovely walks and possessed withal of staid old houses and quaint narrow streets.' Here during the first week in August an attempt was made to demonstrate 'the recovery of that sum of qualities which went to make up the "Merrie England" of our forefathers.' Music undoubtedly came under this head. Mr. J. W. Aldous, conductor of the justly-famous Lancaster Choir, rendered conspicuous help in the musical episodes of the pageant. The music he composed or specially arranged for the occasion was very successful and popular.

The last performances of 'Hamlet' in England by Sir J. Forbes Robertson and Miss Gertrude Elliott are to be at Blackpool Opera House on September 8 and 13, and as a generous tribute to the genius of such distinguished actors, the members of the Blackpool Glee and Madrigal Society, conducted by Mr. Herbert Whittaker, are to sing at the fall of the curtain on Act 4, Berlioz's wonderful setting of the so-called 'Ballad of Ophelia' from the 'Tristia' suite, composed when Berlioz was under the spell of the great art of Henrietta Smithson, the famous Shakespearean actress who visited Paris about 1850 when Shakespeare was all the rage in the French capital. Artistic co-operation such as this is not too common nowadays, and in addition has singular appropriateness on this occasion of farewell.

The syllabus of the seventh session of Dr. Carroll's training class for music teachers, Onward Hall, Manchester, has been issued. The lectures, twenty in number, commence on October 16, and are held once a week. Among the lecturers announced for the session are Miss Marie Brema, Mr. Tobias Matthay, Mr. Plunket Greene, Mr. Isidor Cohn, Mr. Francis Harford, and Dr. Carroll. Copies of the syllabus may be had of the honorary secretary, Mr. George Pritchard, 230, Upper Chorlton Road, Manchester.

Foreign Notes.

ALTONA.

Saint-Saëns's second Symphony and Debussy's choral work 'La demoiselle élue' were performed at concerts conducted by Felix Woyrsch.——Herr Robert Bignell always gives interesting programmes. Among the works lately heard at his concerts were Max Reger's 'Romantische' suite, Saint-Saëns's third Symphony in C minor, Violin concerto by Theodore Dubois, and Elgar's 'Serenade' for string orchestra. And at his chamber music concerts Max Reger's Violin sonata in F sharp minor, Stenhammar's String quartet in A minor, and the Pianoforte quartet in C minor by Richard Strauss were played. Madame Olga Zeise and Herr Heinrich Kruse performed Hans Pfitzner's Sonata for pianoforte and violoncello.

ALZEY.

Handel's beautiful and rarely performed oratorio 'Belshazzar' was recently produced under Herr Roetger's direction.

BADEN-BADEN.

Under the auspices of the Städtische Kurverwaltung a concert of unpublished compositions by Haydn was given on July 28. Among the works heard were a Symphony in D major for string orchestra, two flutes, two oboes, and two horns, a Divertimento for six wind instruments, and an Overture and two Arias from the opera 'Orlando Paladino.' The programme also included a Serenade for string orchestra by Ditters von Dittersdorf.

BASEL.

During the latter part of the season a number of chamber music compositions, including Verdi's String quartet in E minor, a new String quartet by H. David, Hans Huber's Sonata 'Quasi Fantasia,' and a Violin sonata by Julius Weismann were heard. Reger's 'Frohsinn,' and Felix Woyrsch's 'Fahrenden Musikanten' were sung at the last concert of the Basler Männerchor.

BERLIN.

Among the new works to be performed by the Deutsches Opernhaus during the coming season are Otto Fiebach's 'Die Herzogin von Marlborough' and 'Die Blinde von Pompeji' by Marziano Perosi.——Bruckner's fifth Symphony in B flat major, Draeseke's 'Symphonia Tragica,' a 'Sinfonietta' by Erich Wolfgang Korngold, Heinrich Zoellner's second Symphony, Variations on the chorale 'Wer nur den lieben Gott lässt walten,' by Georg Schumann, Dvořák's 'Serenade,' the 'Sinfonia Domestica' and the new 'Festliches Praeludium' by Richard Strauss, and Elgar's Overture 'Cockaigne' are among the works to be performed at the coming series of Philharmonic concerts (conductor, Arthur Nikisch).——Along with interesting manuscripts lately sold by Herr Leo Lipmannsohn at an auction held in Berlin were the seven Menuets by Mozart, composed when he was thirteen years of age (£158), Weber's first Pianoforte sonata in C major with the famous 'Perpetuum mobile' (£152), the second bassoon part of Beethoven's Overture, Op. 124, and a number of letters by Gluck, Haydn, Schumann, and Richard Wagner.

BRESLAU.

In connection with the commemoration of the centenary anniversary of the liberation of Prussia, the standing musical feature was the production of Gerhardt Hauptmann's 'Festspiel,' preceded by a 'Königsmarsch' by Richard Strauss composed specially for the occasion.——An early and rarely heard composition by Strauss, a hymn 'An den Friedensfürsten,' for unison choir, orchestra, and organ, a Pianoforte concerto by Graf Bolko von Hochberg, and 'Festkantate' by Hugo Kaun, were performed at a concert given in celebration of the Emperor's jubilee. Other works lately heard included Enrico Bossi's 'Intermezzi Goldoniani' and the symphonic-poem 'Scheherazade' by Rimsky-Korsakoff.

BRUSSELS.

Among the works to be performed during the coming season at the Théâtre Royale de la Monnaie are Gabriel Fauré's 'Pénélope,' 'Cachaprès' by Casadesus, Charpentier's 'Julien,' Debussy's 'l'Enfant prodigue,' Vincent d'Indy's 'Istar' and 'l'Etranger,' 'Le Timbre d'argent' by Saint-Saëns, Wolf-Ferrari's 'Joyeaux de Madone,' Wagner's 'Parsifal,' and Strauss's 'Elektra' and 'Salome.'

BUDA-PEST.

Beethoven's ballet 'Prometheus' was recently given for the first time at the Royal Opera. The original plot, which is lost, was on this occasion replaced with one written by the poet M. Alexander Bródy. On the same occasion Gluck's 'Maienkönigin' was performed for the first time. A little later Alexander Szeghö's one-act opera 'Bathory Erzsébet,' Debussy's 'l'Enfant prodigue,' and Mozart's Ballet 'Les petits riens' were staged for the first time.

CREFELD.

Under the direction of Prof. Müller-Reuter performances were given of Bruckner's seventh Symphony, Mahler's fourth Symphony, and the 'Passionsoratorium' by Felix Woyrsch ——The Liedertafel (conductor, Herr Willy Geyr) performed Heinrich Hofmann's 'Waldfraülein' for solo voices, chorus, and orchestra.

CRACOW.

Leoncavallo's opera 'Zaza' and Massenet's 'Le jongleur de Notre Dame' were recently heard here for the first time.

COPENHAGEN.

Under the direction of Herr Frederik Schnedler-Petersen, Dubois's 'Symphonie Française' was lately performed for the first time.

DRESDEN.

Dr. Max Arend has founded a Gluck Society whose mission is the revival of Gluck performances, and the publication of revised editions of his works.

EISENACH.

The programme of the second 'small' Bach festival which is to take place on September 27 and 28 has now been fixed. At the concert in the St. Georgenkirche a number of rarely heard organ and violin compositions, a Cantata for two solo voices and orchestra, two motets and a number of *a cappella* choruses by other old masters will be given. A feature of the other chamber music concerts will be performances of Bach's Concerto for four pianofortes and string orchestra, and a Concerto for four violins and string orchestra by Vivaldi.

ELBERFELD.

Among the novelties to be performed during the coming season at the Municipal Theatre are Wagner's 'Parsifal,' 'The girl of the golden West' by Puccini, Wolf-Ferrari's 'Der Schmuck der Madonna,' 'Silvano' by Mascagni, 'Theodor Körner' and 'Stella Maris' by Alfred Kaiser, and Zoellner's 'Der Schützenkönig.'

HAMBURG.

Handel's 'Caecilienode' was performed at the twentieth concert of the Verein Hamburgischer Musikfreunde (conductor, Herr Josef Eibenschütz).

KIEL.

Adolphe Adam's opera-comique 'König für einen Tag,' 'Die Regimentstochter' by Donizetti, and Meyerbeer's 'Afrikanerin' were revived at the Municipal Theatre just before the close of the season.

LEIPSIC.

The town council have voted a sum of £3,750 as a special subvention to the 'Parsifal' performances which are to take place at the Municipal Theatre during the coming season.

LIÈGE.

The house where Grétry was born has been acquired by the town, and turned into a Grétry museum, which was recently opened by the King and Queen of Belgium. ——At a festival concert of his compositions given under the direction of M. Sylvain Dupuis the programme included excerpts from the operas 'Les deux Avares,' 'Zémire et Azor,' and 'Lucile,' and a number of orchestral works.

MILAN.

The new season at the Scala Theatre commences in October next. Among the works to be performed are Verdi's 'Nabucco,' 'Falstaff,' 'Un Ballo in Maschera,' 'Ernani,' and a concert performance of the master's 'Requiem.' Signor Mascagni's new opera 'Parisina,' composed to the libretto of Gabriele d'Annunzio, is to be produced under the composer's direction. The opera 'L'Ombra di San Giovanni,' by Ettone Moschino (libretto by Franco Alfano), Montemezzi's 'L'Amore dei tre Re,' and Wagner's 'Parsifal' are also included in the scheme.——An unpublished Overture to Verdi's 'Aïda' was recently found amongst the late master's papers.

MUNICH.

Under the direction of Herr Bruno Walter, Hans Pfitzner's interesting opera 'Der arme Heinrich' was recently given at the Royal Opera.——The annual festival concerts of the Konzertverein, given under the direction of Herr Ferdinand Loewe, are at present proceeding (from August 15 to September 15). The programmes include Beethoven's nine Symphonies, Symphonies in C major and E flat major by Mozart, Schumann's fourth Symphony in D minor, Symphonies by Brahms (C minor and D major) and his Haydn Variations, Tchaikovsky's Symphonie pathétique, Liszt's symphonic-poem 'Tasso,' Symphonies (Nos. 5, 7, and 8) by Bruckner, Max Reger's 'Romantische' suite, and Richard Strauss's 'Don Juan,' 'Tod und Verklärung,' 'Till Eulenspiegel,' and his 'Symphonia domestica.'

OSTEND.

Igor Stravinsky's orchestral Fantasy 'Feu d'artifice' was played for the first time at the first Concert-classique given under the direction of M. Louis Rinskopf on July 11.——A programme of works by Belgian composers was given on July 21. Among the compositions performed were Albert Dupuis's Overture 'Herrmann et Dorothée,' the third Act of 'Edénie,' by Leon Dubois, Overture to Racine's tragedy 'Phèdre,' by Martin Lunssens, excerpts from the opera 'Melusina,' by Wambach, and fragments from Paul Gilson's ballet 'La captive.'

PARIS.

The Grand Prix de Rome for composition has this year been won by a young nineteen-year-old lady, Mlle. Lily Boulanger, with a cantata 'Faust et Hélène' (text by M. E. Adenis).

SCHEVENINGEN.

Joseph Jongen's Violin concerto was played by M. Charles Hermann at the third Symphony concert of the Lamoureux Orchestra.

STUTTGART.

A Festival devoted to music by Swedish composers took place recently with considerable success. During the four days of the Festival a number of orchestral, chamber music, and operatic performances were given. Among the works performed were a String quartet in A minor, the second Pianoforte concerto in D minor, and two big choruses, 'Das Volk in Nifelheim,' by Wilhelm Stenhammar. Emil Sjögren was represented with his Violin sonata in E minor and a number of his best songs. Other interesting features of the Festival were performances of Hugo Alfvén's orchestral composition 'Drama' and his 'Sten Sture' for male choir and orchestra. An 'Elégie Symphonique' for fourteen violoncellos and three double-basses by Anton Andersen proved very attractive. A performance of Hallen's opera, 'Valdemarsskatten,' was given at the Royal Opera. Among the assisting artists were the Marteau Quartet, Messrs. Tor Aulin, John Forsell, and Madame Julia Claussen. The famous male choir, 'Orphei Dränger,' consisting of present and former students from the University of Upsala, also greatly contributed to the success of the Festival.

SONDERSHAUSEN.

Under the direction of Prof. Carbach Kurt, Atterberg's second Symphony was produced with much success.

Miscellaneous.

MUSIC AT THE INSTALLATION OF KNIGHTS OF THE ORDER OF THE BATH.

The impressive ceremony of the re-inauguration of King Henry VII.'s Chapel as the Chapel of the most honourable order of the Bath, and the ceremony of the installation of Knights that took place in Westminster Abbey on July 22, derived much of its deep interest from the music with which it was accompanied. After Meyerbeer's 'Schiller March' and Tchaikovsky's 'Marche Solennelle' had been played, Psalm lxviii., 'Exurgat Deus,' was sung to a Gregorian tone during the first procession. Sir Hubert Parry's Coronation Anthem, 'I was glad when they said unto me,' preceded the first lesson. During the procession to the Chapel, Schubert's Grand March in D was played, and while the ceremony was proceeding Jonathan Battishill's anthem 'Behold, how good and joyful,' with a special addition by Sir Frederick Bridge, C.V.O., was given. Gounod's 'Marche Solennelle' was played on the return to the Choir, and the Te Deum was sung to Sir Charles Stanford's setting in B flat. The hymn 'Let saints on earth in concert sing' was sung to 'Dundee' and, as the final procession began to move, 'For all the saints' was sung to Barnby's tune, and later the 'Imperial March' composed by Sir Edward Elgar, O.M., was performed. Sir Frederick Bridge, C.V.O., conducted, Dr. W. G. Alcock, M.V.O., was the organist, and Mr. Stanley Roper acted as sub-conductor.

ROYAL ACADEMY OF MUSIC.

The following awards were made at the conclusion of the summer term: The Charles Lucas Prize (composition) to Morfydd Owen (a native of Treforest), Harriet Cohen being commended. The adjudicator was Mr. Adam von Ahn Carse. The Parepa-Rosa Prize (tenors) to Gilbert Robinson (a native of Ringwood), Frederick Shaw being highly commended. The adjudicators were Messrs. John Bardsley, Frederick Ranalow, and Dan Price (chairman). The Swansea Eisteddfod Prize (all voices) to Morfydd Owen, Mina Williams being very highly commended, and Eleanor Evans and Mabel James commended. The adjudicators were the same as for the Parepa-Rosa Prize. The Joseph Maas Prize (tenors) to Frederick Shaw (a native of Hyde, Manchester). The adjudicators were Messrs. A. Gibson, W. H. Thomas, and Ben Davies (chairman). The Walter Macfarren Gold Medals (pianoforte) to Adela Hamaton and Brian Nash; the W. E. Hill & Son's Prize (violin) to Frank Howard; the Dove Prize (for general excellence) to Ethel Bilsland; the Charlotte Walters Prizes (elocution) to Eileen Hunt and Muriel R. Crowdy; the Ridley Prentice Prize (for the best teaching by a sub-professor) to Janie Blake; the Julia Leney Prize (harp) to Dorothy M. Davies (of Dursley, Gloucestershire); the Frederick Westlake Prize (pianoforte) to Herbert Haworth; the Hannah Mayer Fitzroy Prize (violin) to Herbert J. Brine; the Lesley Alexander Gift (viola or violoncello) to Philip Sainton; the Alexander Roller Prize (pianoforte) to Katharine Hogg; the Challen & Son Gold Medal (pianoforte) to Katherine Doubleday; the Chappell Pianoforte Prize to Vivian Langrish; the Bonamy Dobree Prize (violoncello) to Margaret Bernard; the Mario Prize (tenors) to Frederick Shaw; the Beare Prize (violin) to Edith Abraham; the Albert Hunt Shakespearean Prize (elocution) to Gertrude Hammond; the Mary Burgess Memorial Gift to Donald Mackenzie; the Manns Memorial Prize to Lilian M. Gaskell; the Oliveria Prescott Prize to Morfydd Owen, Gilbert Bolton, and Herbert Brine; the Annie E. LLoyd Exhibition to Katharine Dyer.

THE ROYAL COLLEGE OF MUSIC.

At the conclusion of the Midsummer term of this College on July 25, the following awards were made by the Director and Board of Professors: Council Exhibitions:—Alice E. Norman (pianoforte), Ethel F. Toms (singing), Marguerite F. Gard (singing), Topsy E. Domela (harp), Mildred M. Marriott (pianoforte), John H. Luxton (singing), Jessie C. Stewart (violin); the London Musical Society's prize for singing, Thomas G. Walters; Messrs. W. E. Hill & Son's prize of a violin, bow, and case, Elsie M. Dudding (A.R.C.M.). The Whitcombe Portsmouth Scholarship was competed for and awarded to Mabel E. R. Summers (pianoforte).

We regret to hear that the quarterly *Musical Antiquary* will no longer be issued. It served a useful purpose in recording information of a kind not otherwise available for ordinary readers. We fear that there is not a sufficient public for this class of literature, and this fact has no doubt determined Mr. G. E. P. Arkwright to abandon his generous enterprise. The first number was issued in October, 1909, and the last in July, 1913, the contents of which are as follows: Notes on Leonardo Vinci, by Edward J. Dent; Studies in Byzantine Music, by H. J. W. Tillyard; Handel's 'Song in Eight Parts,' by W. Barclay Squire; Entries relating to Music in the English Patent Rolls of the 15th century, by W. H. Grattan Flood; An English Pupil of Monteverde, by G. E. P. Arkwright; Notes and Queries. Quarterly musical journals have not hitherto been successful. The following list shows this: *Quarterly Musical Register*, January to April, 1812; *Quarterly Musical Magazine*, 1818 to 1828; *The Meister*, 1888 to 1895; *The Chord*, 1899 to 1900; *The Quarterly Musical Review*, 1885 to 1888.

Miss Gwynne Kimpton's Orchestral Concerts for Young People are making a step forward. Owing to the great success of the previous series, and to the general interest aroused, it has been found possible to secure the services of well-known artists for the coming season. Miss Fanny Davies will be the soloist on October 11; Mr. Leonard Borwick on November 8; Miss Elsie Hall and Miss D. Ewens on December 6; and Señor Pablo Casals on March 21, 1914. Arrangements are pending with other distinguished artists. The concerts are given on Saturday afternoons. Full particulars of the series can be obtained on application to Miss M. L. Alcock (concert secretary), 109, Earl's Court Road, W.

On September 27, the fourteenth great annual championship brass band fête will be held at the Crystal Palace. The entries are very numerous, forming a record in the history of the Festival. There will be nine sections in which to compete, the chief being the championship contest for the Challenge Trophy value one thousand guineas. The test-piece for the championship section, a tone-poem entitled 'Labour and Love,' has been written by a British composer, Percy E. Fletcher. The contests will proceed during the day, and in the evening a grand massed band concert will be held in the centre transept of the Palace, under the conductorship of Mr. J. Henry Iles, who will also direct the whole Festival.

On June 23 the Hobart (Tasmania) Orpheus Club gave their third subscription concert for this season at the Town Hall before a crowded audience. The Club performed eight concerted numbers, their best efforts being Nichols's 'Lourdes' and Nessler's 'The day's farewell,' both of which gained rapturous applause. Mr. C. Tibbs, Mr. Tudor, and Mrs. Rupert Shoobridge sang solos very acceptably. Miss Eva Creese had to repeat her two violin solos, which were both played most artistically. Accompaniments were supplied by Messrs. Percy Henry and Arthur Paton. Mr. P. Planche-Plummer conducted.

The August Holiday Course in the Jaques-Dalcroze system of Eurythmics arranged at the Hellerau College for the convenience of English teachers has proved a success in every way. Thirty-five students attended, for the most part English teachers of music. There were numerous other students from other countries. The London School of Dalcroze Eurythmics will open on September 30, at 23, Store Street, Tottenham Court Road, W.C. There will also be public classes in Birmingham, Reading, and Oxford. Preliminary inquiries may be addressed to Mr. P. B. Ingham, at 120, Bedford Court Mansions, W.C.

A successful performance of 'The Creation' (Haydn) was given in the Wesleyan Church, Leyburn, Yorkshire, on the afternoon of Sunday, July 27. The choir was gathered from various churches in the district. The soloists were Miss Nora Skelton, Mr. W. Barrett, and Mr. W. Bell. Mr. C. L. Nayler was the organist, and Mr. R. H. Adamson conducted.

Messrs. Chappell & Co., in the Canadian Courts, recently obtained an injunction against the issue by Gourlay's Music Store, of Jasper West, of the songs 'Dear heart' (Mattei), 'Willow, tit willow' (Sullivan), and of the 'Merry widow' (Lehar). All copies had to be forfeited, and certain claims had to be paid.

In connection with the Festival of Empire Girls' Choir, presentations have recently been made to the conductor (Mr. S. Filmer Rook) and to the organist and secretary Mr. Granville Humphreys) of a canteen of cutlery and a drawing-room clock respectively.

Mr. Raymond Rozé, who is at present taking a short holiday on the Continent preparatory to starting rehearsals for his season at Covent Garden, on November 1, has placed his general business arrangements in the capable hands of Mr. Charles Terry.

In the *Fortnightly Review* for August, Prof. Franklin Peterson (Melbourne) contributes an excellent article on 'Heine on Music and Musicians.' Quotations from the famous poet's dicta are given in English.

Challen & Son's Gold Medal—presented annually by this firm for pianoforte playing for competition amongst the students of the Royal College of Music—was awarded this year to Miss Nora M. Cordwell.

Richard Strauss has finished a new composition, 'Deutsche Motette,' Op. 62. The work is for four solo voices and 16-part *a cappella* chorus.

Answers to Correspondents.

C. W. PALMER.—As to the metronome rates and the exact meaning of the words '*Allegro, etc.*' in Clementi's 'Gradus ad Parnassum' (Tausig's edition), the time-words may be ignored. All the studies should be practised so slowly that it is possible to detect instantly the smallest variations in tone between the fingers, and at first the mechanical action of each finger should be carefully watched. Afterwards, the speed of those exercises designed to give velocity may be increased to any extent which allows of perfect evenness of tone. It will be found that this perfect evenness of tone in rapid passage-playing is only attainable through constant slow practice, and directly any unevenness is detected, slow practice should be resumed. The ultimate pace of those exercises not designed to give velocity must be determined by a broad interpretation of the conventional meaning of the words you quote. They are hardly susceptible of an exact metronome indication.

DUNDEE.—'Hinunterziehen' indicates a downward *portamento*. 'Seufzend' means in a sighing, moaning manner. We agree that the use of German words as terms of expression exposes many English students to inconvenience, but the fact has to be faced that German composers prefer to use their own language, often because they can thereby express finer shades of meaning than they can in Italian.

GLOUCESTER.—Yes, we know that Bach occasionally wrote consecutive perfect fifths. He would write some more if he were living now. Do not be analytic with your eye. Judge by listening.

T. G.—It is impossible for us to detail all the faults in your anthems. We should need to devote pages to the dreary task, and probably you would be savage and incredulous.

E. W. S.—We have repeatedly stated the label inside a violin in tens of thousands of cases merely indicates that the instrument is constructed on a certain model.

J. H. OXFORD.—If, as you say, you are an old subscriber, you ought to have seen the recent articles on Scriabine's Harmony.

GEORGE JOHNSON.—A sketch of the life and a portrait of M. Vincent d'Indy were given in our issue for November, 1912.

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21	Shepherd's Song ...	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.)	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree	Corfe	3d.
31	The Dream	Stewart	2d.
32	{ God speed the Plough	Richter	} 2d.
33	{ There is a lady sweete	Ford	
34	Football Song	... Monk	3d.
35	Haymakers' Song ...	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ...	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good night, thou glorious Sun	,,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads...	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid...	,,	1½d.
70	Woman's smile ...	,,	3d.
71	Autolycus' Song ...	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God, ...	,,	3d.
76	Awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song ...	H. Hiles	1½d.
88	Evening...	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody ...	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds ...	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
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112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song ...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing, heigh ho! ...	,,	1½d.
118	Fairy Song ...	A. Zimmermann	1½d.
119	Good Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies ...	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day ...	,,	3d.
147	Huntsman, rest	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening...	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams ...	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
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161	Dainty love	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
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166	Sunshine through the	,,	3d.
167	The Corn Field ...	,,	3d.
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169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d.
174	A Spring Song... ...	Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious, fly ...	,,	2d.
224	Good night, beloved ...	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer ...	,,	1½d.
227	King Witlaf's Song ...	,,	3d.
228	Tars' Song	,,	3d.
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	Village Blacksmith ...	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in ...	,,	3d.
236	Way to build a boat	,,	4d.
237	I loved a lass	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning...	,,	3d.
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream ...	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth ...	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn ...	,,	3d.
255	The land of wonders ...	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d.

O CAN YE SEW CUSHIONS?

(LULLABY)

AN OLD SCOTTISH CRADLE SONG

FOR CHORUS OF MIXED VOICES (*UNACCOMPANIED*)

BY

GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lentamente con dolcezza.
mp espress.

SOPRANO. O can ye sew cush - ions, and can ye sew

ALTO. O can ye sew cush - ions, and can . . ye

TENOR. O can ye sew cush - ions, and can . . ye

BASS. O can ye sew

Lentamente con dolcezza. ♩=76.
mp espress.

(*For practice only.*)

cres.

sheets? And can ye . . sing ba - lu - loo when the bairn

cres.

sew . . . sheets? Can ye sing . . ba - lu - loo . . . when the bairn

cres.

sew . . . sheets? And can ye sing . . . . when the bairn

espress. *cres.*

cush - ions? And can ye . . sing ba - lu - loo . . when the bairn

cres.

espress.

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EXTRA SUPPLEMENT.

O CAN YE SEW CUSHIONS?

dim. *mp dolce.* *cres.*

greets? And hee and ba, bird - ie, and hee and ba, lamb! And

dim. *p* *cres.*

greets? And hee and ba, bird - ie, and hee and ba, lamb! And

dim. *p* *cres.*

greets? And hee and ba, bird - ie, and hee and ba, lamb! And

dim. *p* *cres.*

greets? And hee, ba, . . bird - ie, hee, ba, lamb! And

mp dolce.

dim. *p* L.H. *cres.*

mf *rit.* *dim.*

hee and ba, bird - ie, my bon - nie wee lamb!

mf *rit.* *dim.*

hee and ba, bird - - ie, my bon - nie wee lamb!

mf *rit.* *dim.*

hee and ba, bird - ie, my bon - nie wee lamb!

mf *rit.* *dim.*

hee and ba, bird - ie, my bon - nie wee lamb!

mf *rit.* *dim.*

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Poco meno mosso, sostenuto.

pp

O wee, O wee, what will I do? O wee, O wee,

mp espress. *cres.*

Hee O, wee O, what will I do wi' you? Black's the life that

pp *dolce.* *pp*

O wee, what will I do? O wee,

pp *p* *pp*

O wee, what will I do wi' . . you? O wee,

Poco meno mosso, sostenuto. ♩=69.

pp *pp*

mp espress. *cres.*

pp *p* *pp*

più p

Black's the life, O wee, O wee, what will I do?

mp espress.

I lead wi' you! No - ny o' you, lit - tle for to gi'e you—

più p

life I lead wi' you! O wee, what will I do?

più p

Black's the life I lead wi' you! O wee, lit - tle for to gi'e you.

più p

mp espress.

più p

LIBRARY

pp *rall. espress.* *dim.* *pp*

O wee, O wee, O what will I . . do wi' you?

mp *rall. cres.* *pp*

Hee O, wee O, what will I do wi' you?

pp *rall.* *espress.* *dim* *pp*

O wee. what will I do wi' you?

pp *rall.* *espress.* *dim.* *pp*

O wee, what will I . . do wi' you?

pp *rall.* *espress.* *dim.* *pp*

mp *cres.*

pp *espress.* *dim.* *pp*

Tempo 1*mo.* *mp espress.*

I've placed . . my cra - dle on yon hol - ly

p

I've placed . . my . . cra - dle . . on . . yon

p

I've placed . . my . . cra - dle . . on . . yon

p

I've placed my cra - - - -

Tempo 1*mo.* *mp espress.*

p

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cres.

top; And aye as . . the . . wind blew my . . cra - dle did

cres.

hol - ly . . top; . . And aye . . . as the wind . . blew, did

cres.

hol - ly . . top; And as the wind blew my cra - dle did . .

espress. *cres.*

- - - dle; And aye as . . the . . winds blew my . . cra-dle did

cres.

espress.

dim. *mp* *dolce.* *cres.*

rock. O hush - a - ba, ba - by, O ba lil - ly loo! And

dim. *mp* *cres.*

rock. O hush - a - ba, ba - by, O ba lil - ly loo! . . And

dim. *mp* *cres.*

rock. O hush-a - ba, ba - by, O ba lil - ly loo! And

dim. *mp* *cres.*

rock. O hush - a - ba, . . ba - by, lil - ly loo! And

dolce.

dim. *mp* —L.H. *cres.*

mf *rit.* *dim.*

hee and ba, bird - ie, my bon - nie wee doo!

mf *rit.* *dim.*

hee and ba, bird - - ie, my bon - nie wee doo!

mf *rit.* *dim.*

hee and ba, bird - ie, my bon - nie wee doo!

mf *rit.* *dim.*

hee and ba, bird - ie, my bon - nie wee doo!

mf *rit.* *dim.*

Poco meno mosso. *pp*

O wee, O wee, what will I do? O wee, O wee,

mp espress.

Hee O, wee O, what will I do wi' you? Black's the life that

pp

O wee, what will I do? O wee,

pp

O wee, what will I do wi'.. you? O wee,

Poco meno mosso. *pp*

mp espress.

pp

più p

Black's the life, O wee, O wee, what will I do?

più p

I lead wi' you? No - ny o' you, lit - tle for to gi'e you—

più p

life I lead wi' you! O wee, what will I do?

più p

Black's the life I lead wi' you! O wee, lit - tle for to gi'e you.

più p

espress. rall. molto. *dim.* *pp*

O wee, O wee, O what will I . . do wi' you?

rall. molto. *pp*

Hee O, wee O, what will I do wi' you?

rall. molto. espress. *dim.* *pp*

O wee, what will I do wi' you?

rall. molto. espress. *dim.* *pp*

O wee, what will I . . do wi' you?

espress. *dim.* *pp*

rall. molto. *pp*

espress. *dim.*

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The Competition Festival Record

No. 62.

A Myth? In our April number we quoted from *The Choir* (for March) a statement that 'it is a fact that some choirmasters and soloists prepare their music [for competitions] not in accordance with the composer's intentions so much as to suit the known vagaries and preferences of the adjudicators for the time being.' We stated that we did not believe that this charge could be substantiated by evidence, and after pointing out that if the charge were true it would be easy to describe in writing the so-called vagaries of the implicated adjudicators, we invited the conductors concerned to be good enough to describe in detail the various ways of preparing a part-song ('O happy eyes' by Elgar was named) to meet the views (divergent as they must be on the theory) of certain well-known adjudicators who were named. Further, we asked the Editor of *The Choir* to assist in the quest.

No reply from any source has been vouchsafed. We cannot affect to be disappointed, because we think no rational reply was possible. There the matter might have rested but, unfortunately, the statement made in *The Choir* was quoted by the *Daily Telegraph*, and therefore given wide circulation, to the detriment of the movement and the reputation of adjudicators. Next, Mr. Rutland Boughton comes as a sort of witness of the hearsay description. In a pamphlet entitled 'The Death and Resurrection of the Musical Festival' (W. Reeves), in which there is a good deal of sense and truth regarding adjudicating, he says: 'Indeed, one trainer of successful choirs told me that he always prepared his singers and music with a view to pleasing those adjudicators whose idiosyncrasies he had learned.'

This again was quoted by Mr. Robin H. Legge in the *Daily Telegraph* as a confirmation of the former statement in *The Choir*. We requested Mr. Boughton to give us the name of the 'trainer of successful choirs' who had worked on these odd lines, but he declined to do so. Whether this will reach the eye of this clever conductor we cannot say, but we trust we shall hear from him. There is no good reason for secrecy. Some of us who adjudicate would like very much to know what are supposed to be our exclusive fads.

We invite attention to the following questions and considerations:

1. How does a conductor know beforehand who is to adjudicate in the class for which he is preparing? The Blackpool Festival will be held in about six weeks. *None of the judges know yet to which classes they will be allotted.* As a rule at the great Festivals they know only a week or two before the event.

2. Then at all these Festivals the choral sections are judged by two, three, and sometimes even four adjudicators working together. The vagary-preparation conductor must be perplexed to the point of suicide in such cases.

3. On the theory advanced, each adjudicator has a vagary or idiosyncrasy that is not shared by any other adjudicator. Therefore, if you prepare for Mr. Harry Evans you are dished if Dr. McNaught turns up in his stead. But perhaps four or five styles are got up, and the conductor whispers to his choir—'à la Evans' or 'à la McNaught,' and he conducts accordingly. Clever man! But if there are three adjudicators, there would be considerable difficulty in hitting upon, say, a Walford-McEvans or a Bairstock-Price-Noble blend.

4. Ten choirs sing, say, at Blackpool. Their styles are certain to differ greatly; that is the constant experience. So at least nine of them have failed to agree as to the vagaries of the adjudicators appealed to!

5. Does any sane person suppose that Mr. Nesbitt of the Manchester Orpheus, Mrs. Bourne of the Barrow Choir, Mr. Whittaker of the Blackpool Madrigal Society, Mr. Clifford Higgin of the Blackpool Orpheus, Mr. Aldous of the Lancaster Choir, or Mr. Hitchon of the Habergham Choir have really prepared their universally acknowledged superb performances by studying the vagaries and idiosyncrasies of adjudicators? Surely they one and all give us their own self-expression, their own wonderful and uplifting interpretations!

How often it has been that one or other of the above-named conductors has given the most experienced adjudicators a lesson in interpretation. How willingly have these adjudicators acknowledged their indebtedness. Did Mr. John James of the Hanley Choir trouble himself about adjudicators' vagaries when at Morecambe he moved so many to tears by a never-to-be-forgotten performance of Cornelius's 'O death, thou art the tranquil night'? Sir Edward Elgar, Mr. Frederick Corder, Dr. Sinclair, and Dr. McNaught were in the box.

Whose vagaries was Mr. Clifford Higgin thinking of when at Lytham his Ladies' Choir transfixed an audience by a performance of Berlioz's 'Ophelia'? Mr. Whittaker has given us all many thrills during the last decade. Did Mr. Roderick Williams, the conductor of the Cardiff Choir at the Abergavenny Eisteddfod (reported in another column) think of anything but the 'vagaries and idiosyncrasies' of Bach when he led the glorious performance of the Motet, 'The Spirit also helpeth us'? It would be extremely interesting to Mrs. Bourne's male adjudicators to know which of them she most cottons to! No greater compliment could be paid to any adjudicator than for him to be told that all the splendid interpretations referred to above were a mere giving way to his 'vagaries and idiosyncrasies.' If it be so, then let us pray that his influence will extend from John o' Groat's House to Land's End, and include the *Daily Telegraph*, *The Choir*, and Mr. Rutland Boughton.

M.

THE ROYAL NATIONAL EISTEDDFOD OF WALES.—August 4-9.

Abergavenny, the 'Gate of Wales,' has long been honourably associated with the Eisteddfod, and the decision of the National Eisteddfod Association to hold the 1913 meeting there aroused the keenest interest amongst Eisteddfodwyr. No town has had greater Eisteddfodic experience, and the annual Easter meeting, with its long unbroken record, is one of the most important gatherings in the Principality. It is interesting to record that it was at Abergavenny that the late Mr. John Thomas (Pencerdd Gwalia), the royal harpist, won his first prize for playing the triple harp, at the same time attracting the attention of Countess Lovelace (Byron's only daughter), who secured his admission to the Royal Academy of Music.

The House of Llanover has always been to the fore in the encouragement of art, and a most interesting feature of this year's Eisteddfod was the Band of Triple Harpists formed under the influence of the late Hon. Mrs. Herbert, of Llanover.

The issue of the syllabus, it will be remembered, occasioned much disappointment on account of its retrograde character, and the resignation of Prof. Bantock, who refused to act as adjudicator unless the chief choral test at least was altered, caused much excitement and discussion. The committee refused to alter the 'St. Paul' test, which had already done service ten years ago at Llanelly, but a compromise was made by the addition of a new choral class, the Supreme Merit Class, and on the advice of Dr. Walford Davies, who was appointed in place of Prof. Bantock, the Bach motet for double chorus, 'The Spirit also helpeth us,' was selected as test-piece. It will be seen that this proved a wise solution of the difficulty as well as the vindication of Prof. Bantock's attitude. The tests in nearly all the choral classes were below the standard expected at the National Eisteddfod, whilst some of the vocal solo tests were of the most hackneyed type, and had already served at innumerable small competitions!

A commodious structure, estimated to seat 14,000 people, had been erected amidst beautiful surroundings in Bailey Park, and the acoustics were quite satisfactory. The first Eisteddfod meeting was held on Tuesday, August 5. Adjudicators were at the preliminary competitions at 8 a.m., and by the time the chief choral competition was reached, there was the usual great audience plus the excitement that prevails only at the 'National.' The judges had selected two numbers from 'St. Paul' that morning—(*a*) the chorale, 'To Thee, O Lord,' and (*b*) the chorus, 'Rise up, arise'—thus affording ample contrast. Most of the choirs failed to phrase the chorale, and never was there a more striking instance of the prevalent failing of choirs to sing whole musical phrases. The musical phrase was sacrificed to verbal expression, the comma was an obstacle, and exaggerated expression was the inevitable result. Eleven choirs had entered, and of these eight appeared. Some delay and a little confusion occurred before the first choir sang. The leader of the orchestra, in excited tones, addressed the judges, and wanted to know from them whether the whole orchestra were to play, and if so, who was to pay them! The obvious reply came from the box that the matter was one for the committee to decide, and that the condition was that the choirs be accompanied by a full orchestra. Another speech was made by the conductor of the first choir, who was in doubt as to whether his choir could risk beginning at the *Tutti* in the opening symphony, since all the players were not quite certain of the starting point. This was reasonable enough, but the speeches could have been avoided by the simple expedient of despatching a steward to the judges' box! Some unfortunate newspaper correspondence that ensued has not helped the dignity of the occasion.

The prizes in the Chief Choral Class were £150 and £50. The choirs sang in the following order:

Aberaman Institute Choral Society.—(*a.*)—The tone was good, and the intonation secure. The comma was a stumbling block. There was not a single complete phrase, the rhythmic flow was disturbed, and there were many gaps. The attack near the close was not precise. There was great earnestness in the utterance, but they missed the calm, subdued resignation.

(*b.*)—The rhythm of the opening phrase was not exact. There was splendid energy and spirited attack. The fugue subject was unnecessarily detached. The tonality was a little vague in the modulations, and there was a jauntiness that was not in keeping with the subject. The basses were a little inaccurate, and the singing after letter G got so feverish that the pitch was forced up, and from here to the end the rhythm became loose, though there was abundant vitality throughout.

Rhondda Choral Society.—(*a.*)—The tone was sympathetic and musical, but again there was the fault of breaking up the musical phrase, though the gaps were not so evident as in the previous choir's performance. An extra pause was inserted—not with any ill effect. The closing phrase was beautifully sung, and some of the mood was realised.

(*b.*)—The opening was exultant and dignified, but later there was a loss of gravity. They did not successfully achieve a climax at the end of the first section, and the tenors did not deliver the fugue subject with confidence. The development flagged a little, and the interest was not sustained. The soprano theme was dignified and significant. The pitch rose slightly, and some of the phrases were not neatly quitted. The piling up of the final climax was well managed.

Cardiff Harmonic Society.—(*a.*)—The tone was excellent in quality and well unified. The basses were a trifle light. There was a slight gap in the first phrase, and the singing might have been more subdued; but there was a gravity and solemnity in the treatment, and there was no exaggeration. The *crescendo* was well controlled, and the diction throughout was first-rate. The concluding phrase was beautifully sung, the utterance of the word 'content' being specially expressive.

(*b.*)—The pace was a trifle deliberate, and consequently some of the exultation was missed, but the singing was dignified and well controlled. The fugue was clear and well defined, if a little stolid. The tenors greatly distinguished themselves; they were a rare body of singers, and the sopranos ran them close by their confident, ringing tone. The deliberate pace was suited to the last section beginning with the soprano phrase, 'But upon thee,' &c., and the final section made a striking climax as well-controlled, resonant, and dignified tone.

Bedlinog United Choir.—(*a.*)—The tone required greater resonance. The opening phrase was again detached, and there was some unnecessary gliding by the sopranos. The singers were expressing single words instead of whole phrases, and the sudden spurts of tone were out of place. The pronunciation needed attention.

(*b.*)—There was abundant energy and good intention in the opening phrases, but the singing became feverish, the rhythm monotonous, and there was a want of cohesion. The enthusiasm compelled admiration, though it led them astray in the matter of intonation. When this enthusiasm is controlled this choir should do well. At present the music is rather chopped up, and there is too much percussion on the edge of the note, which prevents full sustenance of the tone.

Pontypridd Philharmonic Society.—(*a.*)—Good, resonant, and well-balanced tone. The pace was too deliberate. The first phrase was again unnecessarily detached and delayed, and the effect was laboured. There was very good intention on the expressive side, but over-anxiety caused exaggeration of details.

(*b.*)—The pace was well chosen, and the opening was promising; but the final big chords in the phrases were not neatly quitted. The utterance was not uniformly crisp, and the attack was only occasionally alert. The academic portion of the chorus tempted the singers to slackness in the rhythmic treatment, and the big cumulative phrase, 'The glory of the Lord,' was allowed to slide along. The tone of the choir was always good, but there was not much vitality in the singing.

Rhymney Gwent Choral Society.—(*a.*)—Very good, sympathetic tone. The pace was slow, and the phrasing detached. The sopranos and altos were a little below the pitch, and the expression was more verbal than musical. The utterance was earnest, there was atmosphere, and the tone-colour in the closing phrase was beautiful.

(*b.*)—A vigorous and brilliant opening at the right pace, though they seemed to expend too much force in the

opening phrases. A splendid climax was built up at the close of the first section. The alto tone deteriorated later, and lacked mellow quality. The *rallentando* introduced before letter G was unnecessary, and temporarily stopped the rhythmic flow, besides making an anti-climax. It was a very good thing gone suddenly wrong. The *rallentando* at the close was excessive, but there were splendid energy and fire in the delivery of these big phrases, and there was the exultation that thrilled.

Troedyrhiw Philharmonic Society.—(*a.*) Though the pace was slow, the phrasing slightly detached, and the *crescendo* a little exaggerated, this was the most impressive singing. It was subdued and tender, there was more continuity, and it was beautifully expressive, the close being quite touching.

(*b.*)—The opening was bright and vigorous, and at the right pace, whilst there was an exhilarating rhythmic swing. There was a tendency to clip the ends of phrases, and the fugue became mechanical and forced in pitch. There was not enough vocal resource for big expansion. The treatment became disjointed and a little spasmodic in the big phrases, and unfortunately the intonation got seriously wrong. There was splendid enthusiasm, but it was ungoverned.

Treharris and District Harmonic Society.—(*a.*) Though the tone was good, the attack was indefinite, the movement not precise, and the utterance rather unsympathetic. There were gaps again, also a lack of fluency, and the tender, subdued, resigned mood was not remotely suggested.

(*b.*)—There were some technical defects, and an unfortunate mishap by the sopranos nearly spelt disaster. The judges expressed their regret at this misfortune, and sympathised with the conductor. The singers ultimately recovered themselves, but were never quite happy. The subdued treatment of one phrase was ineffective and irrelevant. The fugue lacked definite rhythmic accent, and the big phrase, 'The Glory of the Lord,' was excessively drawn out. The climax was vigorous and broad, and the tone was always good.

The marks awarded were : 100 maximum each piece.

Aberaman ...	69	+	76	=	145
Rhondda ...	84	+	82	=	166
* Cardiff ...	93	+	89	=	182
Bedlinog ...	65	+	73	=	138
Pontypridd ...	79	+	73	=	152
† Rhymney ...	88	+	92	=	180
Troedyrhiw ...	94	+	76	=	170
Treharris ...	66	+	67	=	133

* First Prize. † Second prize.

The result was not made known until after the Supreme Merit Competition, which took place after a short interval. Four of the above choirs had entered, and the prize was a silver trophy valued at £70. There were no money-prizes.

Aberaman.—The tone was smooth and the style restrained, but the two choirs were not adjusted properly to secure the right antiphonal effect. Some of the time-values were not exact, otherwise the execution was good, and the singing was entirely free from the exaggeration which marred this choir's singing of the 'St. Paul' choruses. There was not enough resource for the climaxes, and the difficult endings of the first and second movements were not successfully negotiated. The fugue lacked majesty and continuity, but the chorale was given with greater security and comfort. 75 marks.

Cardiff.—Beautiful tone was evident at the opening, and the two choirs were well-matched. The singing was flexible, fluent, the antiphony remarkably good, and the tapering and dovetailing of the phrases were beautifully controlled. Nothing could be finer. There was the control that enabled them to expand with great effect in the finely-spread cadences. There was gravity in the utterance, a noble security in the rhythm, and both technique and tone were of the finest. There was a slightly tired feeling in the closing phrases of the chorale, but this was a remarkably fine performance, worthy of the highest traditions of choral singing and of the noble music sung. 97 marks.

Rhymney Gwent.—A solid tone and a strong, rhythmic feeling marked the opening phrases. But the two choirs were not so successfully adjusted for the antiphonal effects as in the previous performance. The runs were a little gay, though there was splendid vitality, but there was not the gravity and dignity of the previous choir. The technique was very good, and they scored by their intense singing of the chorale, which quite carried the audience. In many ways it was a splendid performance. 93 marks.

Pontypridd.—The tone was pleasant and successfully distributed. The pace was slow, and caused some languid effect. The antiphony was only partially successful. The intonation was very good, and there was good technique, but though it was a courageous effort, they never moved the listener, and were only comfortable in the chorale, which was given with dignity. 80 marks.

The Cardiff choir were thus double winners, and it is probably the most striking feature of this year's Eisteddfod that the singing of the difficult Bach music reached a higher level than the singing of the comparatively simple and well-known Mendelssohn music. This was a most significant experience, and ought to have great influence upon the future work of Welsh choirs, and incidentally upon Eisteddfod committees. It almost seemed like the slaying of Mendelssohn, the beloved of Welsh choirs, but probably no one would have been more pleased with the triumph of Bach than Mendelssohn himself had he been present.

The Cardiff choir won the chief choral prize at the Swansea National Eisteddfod in 1907, and the male department had previously distinguished themselves by winning the chief male-voice choir prize at the Rhyl National Eisteddfod in 1904. Though not essentially a competitive choir, they have frequently competed and secured important prizes, but ill-luck has followed them in the National (since 1909) until this year.

The choir is in rehearsal practically all the year round, and has done consistently good service by the production of complete works twice a year. Its répertoire includes Bach's 'St. Matthew' Passion, Brahms's 'Requiem,' Dvorák's 'Stabat Mater,' Coleridge-Taylor's 'Hiawatha,' in addition to the Handel and Mendelssohn oratorios. Mr. Roderick Williams, the conductor, is a business man who devotes all his spare time to music, and has conducted both the mixed and male choirs from their inception.

The chief events in Wednesday's programme were the children's choirs and the ladies' choral competitions, neither of which reached the highest standard as a whole. Eleven of the twelve juvenile choirs appeared. The tests were: (*a*) 'A bird song' (Rogers), (*b*) 'Merry June' (Vincent). The Nottingham Prize Choir (Mr. Turner) were clearly first, and won the prize of £10 with 186 marks.

Tabernacle Llanelly ran them closely, and got the second prize of £5 with 185 marks. An anonymous donor presented additional prizes of £3 and £2, and these were awarded to Cor Lett, Aberdare (182 marks) and Brynaman (179 marks). The remaining choirs were :

	Marks.
Gladstone Road, Barry ...	177
Canton, Cardiff... ...	170
Garndiffaith ...	170
Morleisiaid ...	165
Portsmouth ...	150
Briton Ferry ...	147
Rhymney ...	135

The tests in the Ladies' Choir Competition were: (*a*) 'The Pixies' (Coleridge-Taylor) and (*b*) 'Hail to thee' ('The bride of Dunkerron,' Smart). Ten choirs had entered, and of these seven appeared. The prize-winners stood out clearly by reason of superior tone and equipment. The Carmarthen Ladies' Choir won the prize of £20, and their singing of the first piece was distinguished by charming rhythmic treatment. The big chord was disappointing, and the climax was inadequate. They gave quite a beautiful performance of the second piece. Tredegar were a good second, and gave an admirable performance of the first piece, excellent in tone, and subtle in its rhythmic treatment, but they fell off considerably in the second piece, which became mechanical. The marks were :

Glantawe ...	76	+	82	=	158
Ynysddu ...	77	+	85	=	162
Swansea ..	74	+	87	=	161
Tredegar ...	93	+	84	=	177
Mr. Turner's Choir	78	+	83	=	161
Carmarthen ...	87	+	94	=	181
Barry ...	79	+	92	=	171

There was an uncommonly large entry of fifteen choirs for the second choral competition on Thursday, and of these thirteen appeared. It has long been felt that the Eisteddfod should encourage choirs of this size (60 to 80 voices) rather than the very large choirs of 200 voices. Unfortunately the standard of singing by these smaller choirs is as yet not of a high order, with few exceptions, and the répertoire is very limited. But the material is there in great abundance, and competent conductors will be forthcoming, provided that Eisteddfod committees will exercise discretion in the choice of music. The test-pieces were (*a*) 'Yr Ynys Wen' (Isle of Beauty), by J. H. Roberts. It is an effective enough piece, in simple style, and has been used for many years in competitions. The other piece was the big and not too interesting chorus from Handel's 'Jephtha' ('Theme sublime'). This was hardly a suitable test, and resulted in much forced tone and misplaced energy. The splendid English madrigals, along with the modern part-songs, are practically closed books to these choirs, and it is devoutly hoped that since there are so many small choirs in South Wales they will devote themselves to the study of the best unaccompanied music. There is a great field before these Welsh choirs, and there should be a great future for them. There is now a general consensus of opinion that the future progress of Welsh choral singing depends a great deal on the small choirs and the return to smaller money-prizes.

Penygraig Music Lovers.—(*a.*)—Not secure in pitch at the outset, and the rhythm was heavy. There were good attack and release, but not perfect control of the gradation of tone. The 'bell' effect asked for by the composer was not audible, but there was some tender treatment of the closing phrases.

(*b.*)—The rhythmic accent was languid, the alto tone a little diffuse and rather too prominent to ensure perfect balance. The 'runs' were a little jaunty, but there was sincerity, and much zeal that sometimes jeopardised the purity of tone.

Tredegar Sylvia Choral Society.—(*a.*)—The tone lacked cohesion and resonance. The pace was too urgent, but the rhythm was fairly flexible. The expression was formal. There was not the regretful longing, and the effect of the closing phrase was miscalculated.

(*b.*)—Vowel formation required attention. The second movement was much too fast to be dignified, and there was a lack of precise part-movement in many bars. The tone did not last well, and the intonation lapsed. There was much strenuous treatment that imperilled the pitch.

Fabian's Bay Choral Society.—(*a.*)—Very precise and compact, but not intimate in expression at first. The loud chord was defective, but, strangely enough, they suddenly got into the right mood at this point, and sang beautifully right to the closing bar.

(*b.*)—An excellent start, secure in its utterance and sway of rhythm. The intonation lapsed slightly, but there was a distinct sense of proportion, and the cadences of the sections were all dignified and conclusive. A little unsteadiness was noticed in the florid movement, the tone lost some of its cohesion, and the intonation went wrong. The treatment throughout was musicianly.

Hereford Harmonic Society.—(*a.*)—Well-unified, flexible tone, though the soprano tone lacked resonance in the highest notes. The loud chord was deficient, and the tone did not successfully bear expansion. The phrasing was intelligent and well-controlled, and credit is due to them for the 'bell' effect.

(*b.*)—A little heavy in rhythm at the outset, but the tone was firm and the movement precise. Later the singing was dignified and majestic. There was much sincerity, the execution was clean and neat, and the tone was never forced. The tenors found the high notes a little trying. There was abundant vitality, and the treatment was all in the Handelian manner.

Clydach Choral Society.—(*a.*)—The attack was languid, and the pace much too slow—it was impossible to 'span a phrase' at the pace. Much of the chording was defective, and the basses were inaccurate. The one good feature was a delicacy at the close.

(*b.*)—The tone again lacked mellowness, resonance, and freedom, and the singing was unconvincing. The singers roused themselves later, but again lapsed into slackness, and the intonation became troublesome. Their best singing was in the final cadence.

Skewen Music Lovers.—(*a.*)—The opening displayed unity of tone and attack, but the rhythm was jerky. There was over-eager treatment, coupled with sincerity of utterance. The time-values at the close were inaccurate.

(*b.*)—A broad, dignified opening, though the 'long stroke' of the accent became monotonous. Later the alto tone was strident, and disturbed both blend and balance. The sopranos caught the infection, and became equally strident. There was more energy than control, and the pitch was forced.

New Tredegar and District.—(*a.*)—The tone was promising, and there was some rhythmic feeling, but there was not sufficient control of either tone or pace. The time-values at the close were not accurate. There was unanimity in attack and release.

(*b.*)—Very good intention was evident in the opening phrases, though the tone of the altos was not of the best. The tone of the whole choir deteriorated during the progress of the singing, whilst the intonation unfortunately got seriously wrong. There was more power than purity—with the exception of the basses.

Beaufort Choral Society.—(*a.*)—An effective start. The altos later did not successfully blend, and the range of the sopranos was limited. There were some inaccuracies, but much of the treatment was gentle and refined, and the final cadence was charmingly sung.

(*b.*)—The opening was marred by the rather attenuated tone of the altos. Sopranos and basses were very good. The intonation unfortunately got wrong, and seriously handicapped the singers. They recovered themselves in the fugue, though here there was a want of exact rhythmic movement.

Briton Ferry Choral Society.—(*a.*)—The tone was generous, though not perfectly unified. It was soon evident that here there was a wide range of expression. The basses were not absolutely accurate in the loud chord. There was warmth, sincerity, tenderness, capital control, and the tender sighing effect of the closing bars was impressive. The chording was the best to date.

(*b.*)—The pace was deliberate, but the tread was stately. The pace of the second movement was right, the part-singing clear, and the phrases were well nourished. The alto lead at letter C was a little reticent. The sopranos distinguished themselves in the clear execution of the florid section. There was a slight tired feeling in the last movement, but the treatment throughout was musicianly.

Blaina Choral Society.—(*a.*)—The opening was smooth, if a little heavy and inflexible. The clipping of the ends of phrases was unfortunate. There was warmth of feeling, but the contrasts were too violent. The treatment was more vigorous than tender.

(*b.*)—Good expansive tone; an emphatic opening which had some breadth and conspicuously clear utterance arrested the attention. Later there was over-eagerness which was responsible for a rise in pitch, and deterioration of the general tone of the choir. The *piano* singing was unnecessary and not Handelian, whilst the florid section was marred by a too obvious accentuation of the groups. Generally it was a too sentimental treatment of this broad, dignified theme.

Brynmawr Choral Society.—(*a.*)—Neat, musical tone. The intonation gave way slightly, and the exaggerated staccato at the *ff* was unfortunate. There was good control, finished execution plus a little exaggeration.

(*b.*)—Very good tone, and a well-chosen pace. But it was over-emphatic, and the general effect was too detached—there was no sustaining of the whole phrase. The attack and release were admirably precise. The intonation fluctuated, and caused some uneasiness. The technique was fluent, the tenor leads were bright and buoyant, and the final section was more convincing as expression than any other portion of the chorus.

Treforest United Choir.—(*a.*)—Subdued, gentle, opening. The utterance was tender and suggestive. The time-values in the final cadence were not accurate, but this singing was all in the perfect part-song manner, and the performance was most convincing and expressive.

(*b.*)—The pace was a little deliberate, but the singing was dignified and the basses did capital work in the opening movement. The second movement was slow, and the rhythm 'stilted,' whilst later the intonation got wrong. The

'ever faithful' theme was languid, and the slow pace was responsible for the absence of vitality. Later on they revived, and the final page got some spirited treatment. But here, as in many other cases, there was more emphasis than real *sostenuto*.

Porth Choral Society.—(*a.*)—The tone was good and the utterance clear. The loud section was, however, a little violent; the pace became too urgent, and some time-values were inaccurate. The closing bars were tenderly treated.

(*b.*)—Excellent vocal material made an appeal in the opening movement, but there was a want of control later that caused faulty intonation. The expansive phrases revealed the most ample tone in the competition. There was splendid enthusiasm in the utterance, but unfortunately the intonation got worse as they went on.

The judges found no difficulty in awarding the first prize of £40 to Briton Ferry, and the second prize of £10 to Hereford. The marks were:

Penygraig	...	...	75	+	79	= 154
Tredegar	...	...	68	+	64	= 132
Fabian's Bay	...	...	87	+	80	= 167
†Hereford	...	...	84	+	92	= 172
Clydach	...	...	55	+	55	= 110
Skewen	...	...	70	+	62	= 132
New Tredegar	...	...	69	+	63	= 132
Beaufort	...	...	82	+	65	= 147
*Briton Ferry	...	...	91	+	87	= 178
Blaina	...	...	79	+	75	= 154
Brynmawr	...	...	83	+	78	= 161
Treforest	...	...	93	+	73	= 166
Porth	...	...	82	+	79	= 161

* First Prize. † Second Prize.

Friday has for some years been perhaps the most popular day at the Eisteddfod, and this year was no exception. The male-choirs proved a great attraction, and the eighteen choirs that appeared (there was only one absentee) provided the most exciting competition of the week. The test-pieces were (*a*) 'Fallen heroes' (Cyril Jenkins), and (*b*) 'Lead, kindly Light' (Protheroe). The time-table did not allow of both pieces being sung, and the judges decided on 'Fallen heroes' as the one test-piece. It is not the composer's best work, though it proved a good test, and was probably interesting to the audience. No doubt the composer will join with us in wishing that a more subtle work were given to these splendid choirs, and we look to him after the good work he has done, to provide music that will test the best powers of the Welsh choirs. Wales has never been better represented, and there has probably never been a better all-round competition. The victory of the Swansea choir was undoubted, and the Middlesbrough Choir (which probably contains many Welshmen) added to their increasing reputation by their clearly being the second-prize winners. Probably in more intricate music they would have done still better, with their great experience.

Plymouth Orpheus.—Very good, full tone and capital unity marked the opening phrases. The pace was slow, and the singers tripped at the first difficult bar. The solo was unfortunately quite out of the key, and seriously marred the whole performance. The unaccompanied verse was a little heavy, but the intonation was very good, and the enunciation first-rate. The change of tempo was unnecessary, and unwarrantable in this section, and some of the chording was insecure in page 12. The last movement was broad, but too deliberate and stolid. 80 marks.

Barry District.—Flexible tone, though not resonant. The *rallentando* was anticipated, but there was much better rhythmic flow. The solo was spirited, though the tone was slightly throaty. The subdued movement was in the right mood, the expression was intimate, but the detaching of the penultimate phrase was a little unfortunate. The *agitato* section demanded a more urgent accent. The final movement was in the right mood, and the pace was appropriate. In spite of some detached phrasing, there were warmth and assurance. 86 marks.

Aberkenfig.—A neat, rather than a powerful opening, the tenors being of very good quality but inclined to sharpness in the first movement. The attack and release were equally smart and precise, the solo was well sung, and though the pace of the unaccompanied verse was slow, there was some effective light and shade. Later there was a loss of vitality, but the battle music was graphic and stirring. The last movement was too slow, and lacked sustenance, whilst the tenor tone got considerably 'narrowed.' But there was capital phrasing. 82 marks.

Ebenezer Mission.—The tone was excellent—mellow and resonant in all departments,—and the opening displayed remarkable rhythmic grip. The combined unison was not immaculate in its intonation. The solo was very well sung, and the unaccompanied verse was beautifully expressed. The outburst 'For the love of liberty' was magnificent and thrilling, whilst the battle music was sufficiently vivid and clear. The final movement was slow, and the tone got a little strained in the last page. But on the whole it was a fine performance. 94 marks.

Cleveland Harmonic.—The tone here was not as big as that of the previous choir, but it was remarkably clear and resonant. The enunciation was first-rate in the opening movement, though the phrasing was a little snatchy. They achieved a wonderful *pianissimo*, and were admirably served by the excellent soloist. The subdued section was fluent and finished, though a little effusive in expression. The next movement was precise and well marked, and the battle music was wonderfully coloured as tone. There was just the right 'clang' to make it realistic. The last movement began slowly and increased in pace later. A striking climax was achieved. Another fine performance, slightly less impressive than that of the previous choir. 92 marks.

Neath and District.—There was fine grip at the outset, but the tone was 'pressed' out of tune, and the pace fluctuated. The *pianissimo* was not forthcoming; the solo was good, but not striking. The subdued verse was slow, and some exaggerated emphasis made a curious effect in the finale phrase 'We die.' There was fine unanimity in the utterance of the succeeding movement, but the invocation was exaggerated, and the battle music was too fast to be clearly defined. The last movement was forced in pitch and too explosive in utterance. 78 marks.

Barry—Refined, pleasant tone, but a little loose in attack and indefinite in utterance. It was careful singing, but not the appropriate style. The solo was well sung, and the subdued chorus was very good, though the *pp* and *ppp* were neglected. The succeeding movement was not martial enough, and the battle music was nicely sung, but without the percussion and 'clang' of other choirs. The last movement was pure enough as tone, but not convincing as expression. 84 marks.

Abercarn.—The pace was slow and the contrast too violent. The *pp* was missed, and the solo got sharp. The subdued section was fluent, if a little extravagant in expression. The battle music was formal and matter-of-fact, the enunciation not uniformly good, and some of the chording was deficient. The pace was right in the last movement, but more breadth was required. 75 marks.

Duffryn Elyrch.—The opening phrase was well gripped, but the tone became a little loose, and the enunciation a little indefinite. They were fortunate in their very good tenor soloist. The unaccompanied section was fluent in rhythm, and tender in expression. The martial movement was too deliberate, though very earnest. The tenor tone was not resourceful enough. The pace of the last movement was well chosen, but the chording was sometimes defective. The singing was always earnest, if not eager enough. 82 marks.

London Welsh.—A well-equipped choir possessing highly dramatic temperament, but unfortunately beauty of tone and purity of intonation were sacrificed. There was much exaggeration, the tenors forced the tone to the point of shouting, and there was a conflict between the pianoforte and choir concerning the pitch. The battle music was rapid and pictorial, but not musical. It was most unfortunate that technique of such a high order did not produce better results. The eagerness was tremendous, and the vitality astonishing, but these do not count for much if the beauty of tone is almost entirely sacrificed. 79 marks.

Bargoed Teify.—The intonation was insecure at the outset, and there were technical blemishes. The tenors were good, and the utterance clear. There was some colour and mood, and the tenor soloist was first-rate. The subdued section was slow, but very earnest. The next movement displayed a good sense of rhythm, and the battle music was fast, but well controlled. There was some faulty

chording. The pace of the last movement was slow, the intonation went wrong, and the tone was strained. 80 marks.

Bargoed.—The opening was firm, displaying excellent tone and neat phrasing. The *Rall.* and *pp* were exaggerated, and the subdued section suffered from exaggeration and a want of proportion. The soloist was fairly good. The next movement was exhilarating, and the battle music rational and well-defined, in spite of some faulty chording. The final movement was well sustained at an appropriate pace, and the intonation was good. 88 marks.

Penywern and Dowlais.—Very good, well-controlled tone—the tenors not equal to the basses in quality. The *pp* was neglected. The solo was well declaimed. In the subdued section the tenors did not quite reach the high notes, and there were faulty chords. 'For the love of liberty' was excellently declaimed, and the battle music was clear if not sufficiently vivid. The first tenors were again occasionally below the note. The final movement was sung at a good pace, but the chording was not immaculate. Throughout there were good discipline and control, but the general effect was a little mechanical. 88 marks.

Williamstown.—An excellent start—free from exaggeration. The *pp* was excellent, the tenor soloist was splendid, and the unaccompanied verse was beautifully sung. This high standard was lowered in the battle music, which was faulty in its chording, and undecided in its rhythm. The final movement was well sung, though the tone lacked 'body.' 89 marks.

Gorphwysfa-Skewen.—Neatness, precision, and a good lilt marked the opening, though the tone was not resonant. The subdued portion was slow, and not free from exaggeration. They 'toyed' with the dialogue section, and the battle music made a chattering effect. The last movement was too slow, the tone became narrow, and there was no resource for the climax. 76 marks.

Pontypool.—A big, fine tone, which was often uncontrolled. The intonation was seriously at fault, the pronunciation was casual, and the *rallentandos* were much exaggerated. The solo was good, but the subdued verse suffered from inaccuracy, slow pace, and a loud style. There was some excitement in the battle music, but the chording was at fault here and in the final movement, which ended with force plus bad intonation. 70 marks.

Pontardawe.—Compact, well-controlled opening—the utterance being conspicuously clear. The tenor unison was not successful. The soloist was very effective, and the unaccompanied verse, though too emphatic, was earnest and strongly felt by the singers. The striking unison made a good effect, but there was some unnecessary 'pulling-up' of the time. The battle music had 'clang,' though the accent was somewhat loose. Unfortunately the pitch was forced up a semitone in the last movement. Here again there was remarkable unity in the utterance. 87 marks.

Garw.—The tone was a little strident and uncontrolled. There was much energy in the opening movement. The soloist possessed an admirable voice, but the unaccompanied verse was too loud and effusive. The battle music was articulate, though the second tenors were a little sharp. The last movement was dignified, though a trifle too deliberate. 84 marks.

In the Church and Chapel Choir Competition there were only four choirs, first place being taken by Fabian's Bay. The Builth Wells Glee Singers were the best of three small choirs (16 to 20 voices) in the Madrigal Class, whilst the Abercwmboi Choir secured the prize in the Boys' Choir Class, in which there were five entries. The entries in all the solo classes were very numerous, and there was as usual an abundance of excellent vocal material. It is a very gratifying fact that the prizes were won in nearly every case by intelligence and superior interpretation. This was especially the case in the Soprano and Baritone Classes, and it was a joy to listen to such splendid interpretations by these youthful vocalists. The intelligent and intimate way in which many of the competitors sang Schubert, Brahms, and Elgar during the week is of the greatest significance. The winners were:—Soprano, Miss Ethel Bull, Brynmawr; mezzo-soprano, Miss Cissie Thomas, Newport; contralto, Miss L. M. Williams, Swansea; tenor, Mr. D. Thomas, Pontycymmer; baritone, Mr. W. James Davies, Rhymney; bass, Mr. B. Nicholas, Maesycwmmer; whilst the prizes in the Welsh solo competitions were awarded to Miss L. Kinsey, Miss Bronwen Williams, Mr. W. M. Griffiths, and Mr. Griff. Hill. The other awards were:—Duet (T. & B.), Messrs. Watkin Hughes and Halkyn Roberts; duet (S. & A.), Misses E. Hall and B. Thomas divided with Misses Wheat and Smith; string orchestra (one entry), Mr. Angle's Orchestra; string quartet, Mr. John Glyn's Party; pianoforte trio, Miss Lilian Morgan, Miss Evelyn Bone, and Mr. Gwilym Thomas; violin (senior and junior), Paul Beard, of Birmingham; 'cello, Mr. W. Thomas and Mr. D. Williams (equal); flute, Ernest Tobias; clarinet, J. Edwards; triple harp, Miss A. C. Lloyd, Miss Enid Walters, and Miss Laura Jones; pedal harp, Mr. Roger Thomas; pianoforte (senior), Misses Winifred Davey and Sarah Woodward; pianoforte (junior), Miss Teague.

The programme was much overloaded, the time-table completely broke down, preliminary competitions overlapped each other, and the Eisteddfod meetings were so prolonged that the concerts began an hour late. It is strange that committees refuse to learn from past experience, and it is becoming increasingly urgent that the National Eisteddfod Association should take the matter in hand, and appoint a permanent central committee of able men, who will take charge of the syllabus and the time-table in the interests of progress in music in Wales, and order at the Eisteddfod.

The same lack of discrimination that was responsible for the poor selection of test-pieces was evident in the concert arrangements. 'Elijah' and 'Messiah' offer not the slightest inducement to Eisteddfodwyr, as the promoters must know to their cost after the deplorable attendance, which was probably the worst on record. Credit must be given to the conductor, Mr. W. R. Carr, and his choir for very good work in both performances, in spite of some very original *tempi*.

A special concert was held on the Monday evening, at which works by Welsh composers only were given (with the exception of Mendelssohn's 'Fingal's Cave' Overture). There was an increased orchestra (led by Mr. Angle), and Lord Howard de Walden contributed handsomely towards the expenses incurred. It will be news to many to learn that the 'Welsh' composers included J. E. German (usually known as Edward German), Josef Holbrooke, and Vaughan Williams. Considerable enthusiasm was aroused by Miss Stage's playing of Holbrooke's Concerto, 'The song of Gwyn ap Nudd,' and German's Welsh Rhapsody, whilst Vaughan Williams's Norfolk Rhapsody gave great pleasure. The remaining concerts were of a miscellaneous character, the most interesting feature being the production of two new works by Mr. Cyril Jenkins (who again won all the composition prizes offered by the Eisteddfod Committee). The first was an ambitious symphonic-poem for full orchestra, 'The awakening of Wales,' and the second a 'Fantasia on Welsh airs' for string orchestra. His orchestral writing shows a great advance on his work of two years ago, and if as yet there is not the individual touch that marks his vocal writing, there are not wanting signs of great promise. He was probably fettered by the Welsh tunes, especially in the tone-poem, which lacks fluent and direct utterance, and it was not good judgment to set Welsh tunes that have been so admirably treated by another composer. Mr. Jenkins is arousing the greatest hopes amongst his musical friends, and we look forward with interest to an original orchestral work, which will give him the opportunity for individual utterance.

The principal vocalists were:—Miss Dilys Jones, Madame Edith Evans, Miss Edith Gunter, Madame Laura Evans Williams, Miss Gwladys Roberts, Miss Amy Evans, Miss Ella Caspers, Miss Phyllis Lett, Mr. David Brazell, Mr. Frank Mullings, Mr. Dan Richards, Mr. David Ellis, Mr. Ivor Foster, Mr. Gervase Elwes, Mr. Gwynne Davies, Mr. David Hughes, and Mr. D. Bodycombe; solo pianists, Miss Stage and Miss Auriol Jones; solo violin, Miss B. Ferguson; solo harpist, Mr. Tom Bryant; conductor, Eisteddfod choir, Mr. W. R. Carr; leader of the orchestra, Mr. A. Angle.

The adjudicators were Dr. H. Walford Davies, Mr. Harry Evans, Dr. H. Vaughan Thomas, Dr. Roland Rogers, Mr. David Jenkins, and Mr. Dan Price. The accompanists were Mr. J. E. Deacon, Mr. A. E. Sims, Mr. Luther Owen, Mr. Llewellyn Bevan, and Mr. R. Howells.

Dr. H. Walford Davies writes to us as follows:

The outstanding features of the National Eisteddfod at Abergavenny were the superb phrasing and beautiful tone of the winning choir in Bach's Motet, and the high level of excellence attained in the solo-voice contests, even by the numberless losers. Four choirs responded to the committee's spirited offer of a challenge cup for a supreme choral-test class. All four had sung previously in the 'chief choral,' as it is called, so that an audience of some thousands of genuine amateur adjudicators were able in the same afternoon to hear the same choirs in Mendelssohn's 'Rise up, arise' (and the simple chorale, 'To Thee, O Lord'), and in an extremely difficult unaccompanied eight-part Motet. The choice of difficult test-pieces—if they be really fine as music and not barrenly difficult—was utterly vindicated, seeing that in every case the singing of the Bach was far finer than that of the easier Mendelssohn choruses. Few, as they listened, could have failed to realise this. One of the judges as he walked away was heard to remark, 'This will kill Mendelssohn'; and certainly, though Mendelssohn is quite safe and will live on and be loved, the Abergavenny meeting will strengthen the hands of those who desire to press on to music 'brave and new.'

There is something quite unique in a preliminary solo contest at the National. Many of us had to begin these tests at 8 a.m., and it is inspiriting for everyone concerned to hear perhaps forty-five or fifty good solo singers for about three minutes each in instant succession. General characteristics of Welsh musicianship are revealed, singers hear their own faults and other people's virtues to advantage, and a general sense of eager interest culminates if all are asked at the end to roll out some fine peroration in unison. The strand of tone produced is quite glorious and memorable, and the whole proceeding is stimulating and helpful, and many an amazing lesson might be learned here by many a famous but mannered concert-singer from unspoiled country artists.

Record entries did not by any means bring record audiences to Abergavenny. The front seats were badly deserted. This is significant. Music-lovers will not gladly sit through 18 male-voice choir performances of the same piece when one contest takes three-and-a-half hours or so. It is a discipline rather than a luxury. It would seem to suggest that some reconstruction of the Eisteddfod programme is due. And it also seems a thousand pities to have such a gathering of singers present and not to organize some combined singing such as would fitly culminate each meeting and would give both singers and audiences a joy worth all their journey, trouble, and expense.

We regret to hear that the Eisteddfod has resulted in a loss, which will have to be met by the guarantors.

BRISBANE, QUEENSLAND.

The annual Queensland Eisteddfod of 1913 was held at Brisbane at Easter. Some thirteen years had elapsed since the Festival was last held in the Capital City, but nevertheless it proved a distinct success. The prize-money allotted to the music section amounted to £530, and several valuable trophies were also donated for the choral events. An innovation in the programme was a 'Madrigal' competition for the chief choirs, two Oriana numbers being selected. Despite unfavourable weather on the Saturday, the attendance of the public was uniformly good, and on Monday evening, when the grand choral contest was decided, the audience numbered fully 10,000. A temporary structure was erected on the Cricket Ground to accommodate the large crowds. A feature of the Eisteddfod was the performances of the Blackstone-Ipswich Cambrian Choir, conducted by Mr. Leonard Francis, who won the Grand Choral Championship, the Grand Madrigal Competition, and the Ladies' Choir item. This choir had twice won the championship of the Commonwealth, and will be remembered by members of the Sheffield Choir. Mr. Francis also conducted the winners of the Business Firms' Choirs. Three adjudicators officiated, Prof. Ives, Mr. W. Arundel Orchard, and Mr. F. F. Harmer. Three choirs from the sister State of New South Wales competed and won several events. The Toowoomba Philharmonic Society secured three second places. At the conclusion of the competitions the massed choirs performed the 'Hallelujah Chorus,' with splendid effect. His Excellency The State Governor, Sir William MacGregor, Lady and Miss MacGregor and suite were present both on Saturday and Monday, and were very appreciative of the high standard attained at the Eisteddfod.

The following are details of the chief choral classes:

FIRMS' AND WAREHOUSES' COMPETITION.

(For choirs of not less than 24 nor more than 36 voices.)

Prizes—First, £15; second, £5.

Tests: (*a*) 'Song of the Vikings' (Faning).
(*b*) 'Come away, sweet love' (Rathbone).

3rd. Allan and Stark (Percy Brier).
2nd. T. C. Beirne and Co. (R. Leonard Jackson).
1st. Cribb and Foote, Ipswich (Leonard Francis).
Finney, Isles, & Co. (C. Herbert Read).
McWhirter & Sons (Geo. Down).

CHURCH CHOIRS.

(Not less than 20 nor more than 30 voices.)

Prizes—First, £12 (challenge cup and silver-mounted baton to conductor); second, £4; third, £2.

Tests: (*a*) 'O Saviour of the World' (Goss).
(*b*) 'Lead, kindly Light' (Lux Benigna) (Dykes).

3rd. East Brisbane Methodist Church (F. Robinson).
2nd. Wesley Church Choir, Maryborough (W. F. Jones).
Valley Methodist Church (C. Herbert Read).
St. Thomas's Presbyterian Church, Dalby (W. Ray Smith).
1st. St. Andrew's Church of England, Lismore, N.S.W. (Herbert Williams).
Sacred Heart Church, Rosalie (C. H. Hegarty).
Surface Hill Methodist Church, Gympie (R. W. Ferguson).
The Wharf Street Congregational Church (T. Gordon Searle).
St. Luke's Church of England, Toowoomba (Stanley Hobson).
St. Mark's Church, Warwick (C. H. Allen).

PROVINCIAL CHOIRS.

(Not less than 24 nor more than 30 voices.)

Prizes—First, £20 and 'Beale' challenge trophy; second, £5.

Tests: (*a*) 'Allen-a-Dale' (C. H. Lloyd).
(*b*) 'How sweet the moonlight sleeps' (Leslie).

2nd. Toogooloowah Choristers (C. E. Daniells).
1st. The Ulmarra Choral Society, N.S.W. (Robert Dalley-Scarlett).
St. Thomas's Presbyterian Church, Dalby (W. Ray Smith).

MADRIGAL CLASS.

(Not less than 60 nor more than 80 voices.)

Prizes—First, £50 and the *Courier* gold cup; second, £25; third, £10.

Tests: (*a*) 'Sweet nymphs that trip along' (Greaves).
(*b*) 'Arise, awake' (Morley).

Brisbane Austral (C. Herbert Read).
3rd. Gympie Philharmonic Society (A. C. McEachern).
1st. Blackstone-Ipswich Cambrian (Leonard Francis).
Bundaberg Eisteddfod (W. Blaikie).
2nd. Toowoomba Philharmonic Society (Stanley Hobson).
Maryborough Choral Society (Chas. Kenningham).

LADIES' CHOIRS.

(Not less than 25 nor more than 40 voices.)

Prizes: First, £15, grand choral championship trophy (solid silver), and prize bag; second, £10.

Test: 'Something brighter, purer far' (Smart).

2nd. Brisbane Austral (C. Herbert Read).
Gympie Philharmonic Ladies (A. C. McEachern).
3rd. The Lismore Philharmonic and Orchestral Society (T. H. Massey).
1st. Blackstone-Ipswich Cambrian (Leonard Francis).
Bundaberg Eisteddfod (W. Blaikie).
Toowoomba Philharmonic Society (Stanley Hobson).
Warwick Choral Society (C. H. Allen).
Maryborough Choral Society (Chas. Kenningham).

MEN'S VOICE CHOIRS.

(Not less than 25 or more than 40 voices.)

Prizes—First, £30 and grand choral championship trophy (solid silver); second, £10.

Tests: (*a*) 'Walpurga' (F. Hegar).
(*b*) 'The lost love' (D. Thomas).

Brisbane Austral (C. Herbert Read).
Gympie Philharmonic Male (A. C. McEachern).
1st. The Lismore Philharmonic and Orchestral Society (T. H. Massey).
3rd. Blackstone-Ipswich Cambrian (Leonard Francis).
2nd. Toowoomba Philharmonic Society (Stanley Hobson).
Maryborough Choral Society (Chas. Kenningham).

CHIEF CHORAL CLASS.

(Not less than 60 nor more than 80 voices.)

Prizes—First, £120 grand championship trophy (solid silver), and Council gold medal to conductor; second, £50; third, £25; fourth, £10.

Tests: (*a*) 'The captivity in Babylon'; 'But then His flock forsook' (from 'Zion,' by Gade).
(*b*) 'O wild west wind' (Elgar).

4th. Brisbane Austral (C. Herbert Read).
3rd. Gympie Philharmonic Society (A. C. McEachern).
The Lismore Philharmonic and Orchestral Society (T. H. Massey).
1st. Blackstone-Ipswich Cambrian (Leonard Francis).
Bundaberg Eisteddfod (W. Blaikie).
2nd. Toowoomba Philharmonic Society (Stanley Hobson).
Warwick Choral Society (C. H. Allen).
Maryborough Choral Society (Chas. Kenningham).

COALVILLE.

The eighth Annual Choral Contest and Festival was held here on July 26, under ideal conditions, in the open air. Competitors numbered nearly 1,200. The adjudicator (Mr. John James, Hanley) congratulated the choirs on their performances, and the officials upon the excellent arrangements.

MALE CHOIRS (13 entries).

Test: 'Soldier, rest' (Oliver King).
1st. Pye Hill and District (Mr. J. Bonsall).
2nd. Whetstone (Mr. W. Shenton).
3rd. Loughborough and District (Mr. J. R. Rodwell).

MIXED CHOIRS (10 entries).

Test: 'The river floweth strong' (Rogers).
1st. Swadlincote Glee Singers (Mr. W. Jones),
2nd. Annesley Woodhouse Co-Op. (Mr. G. H. Attwood).
3rd. Long Eaton Co-Op. (Mr. W. Woolley).

MALE QUARTET (14 entries).

Test: 'They kissed, I saw them do it' (Hawley).
1st. Mansfield and Sutton Co-Op.
2nd. Hathern Quartette.
3rd. Stamford Quartette (Glenfield).

NEWCASTLE EMLYN EISTEDDFOD.

This was held on August 13. The following were the chief results (maximum marks, 100):

CHIEF CHORAL COMPETITION

(in which only two choirs competed for the prize of £100).

Tests: 'Mae'r dymestl olaf' (The Last Awful Tempest), (D. Jenkins).
'Rest, my loved one, rest' (D. C. Williams).
1st. Llanelly (Mr. John Thomas).
2nd. Rhymney (Mr. John Price).

MALE-VOICE SECTION.

(Three choirs competed for the prize of £50.)

Test: 'The Hebrew captives' (Leon Paliard).
1st. Bargoed Teifi (Mr. D. Jenkins).

The adjudicators were Mr. Arthur Fagge, Mr. John Williams, Mr. D. Edgar Thomas, and the Rev. David Lewis.

CANNOCK.

This competition took place on August 18 in connection with the annual Floral Fête, before an audience of many thousands.

The results were as follows:

MALE-VOICE CHOIRS.

Tests: 'What care I how fair she be' (J. Blumenthal).
'Song of freedom' (R. Schumann).
1st. Wednesbury and District Gleemen (Mr. E. Amphlett).

FEMALE-VOICE CHOIRS.

Test: 'Beauteous morn' (German).
1st. Wednesbury and District Ladies' Choir (Mr. E. Amphlett).

MIXED-VOICE CHOIRS.

Tests: 'The sea hath its pearls' (C. Pinsuti).
'Viking song' (S. Coleridge-Taylor).
1st. Watling Street and District Choral Society (Mr. W. Sherwin).
2nd. Wednesbury and District Choral Association (Mr. E. Amphlett).

Dr. W. G. McNaught was the adjudicator.

Mr. A. S. Manfield (Hillside, Skelmorlie) writes: 'In the interesting account on Professor Terry in the June *Musical Times* you say "he established the first music competitive Festival in Scotland in 1909.' May I be permitted to point out that a competitive musical Festival was held in Paisley on March 26-28, 1907, and this, I believe, was the first held in Scotland." [Mr. Manfield is right—the event was reported in the *Musical Times* for May, 1907 (p. 325). We well remember the occasion, and we are sorry that the scheme was abandoned.—ED., *Record.*]

The sixth annual Eisteddfod at Towyn drew three choirs in the chief choral class, the test in which was 'The heavens are telling' (Haydn). The Towyn Choral Society came out first, and the Towyn Male-Voice Choir also won in their class.

Pontypridd at its second annual gathering drew eight male-voice choirs in the club competition, the prize being won by Blaenclydach Liberal Club (Mr. W. J. Michael). The test was 'Valiant warriors.' The open male-voice choir class drew five choirs, Maritime winning the prize of £20. The test was 'The charge of the Light Brigade' (D. C. Williams). Dr. Caradog Roberts adjudicated at both the above events.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

BRITISH MUSIC EXHIBITION, OLYMPIA.—September 6 to 20. Mr. Claude P. Landi, Exhibition Offices, 124, Holborn, W.C.

BLACKPOOL.—October 14 to 18. Mr. L. Franceys, Williams Deacons Bank, Ltd.

NOTTINGHAM.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

KEIGHLEY.—October 25 and November 1. Mr. Allan Bradley, 1, Burlington Chambers, North Street.

BARROW-IN-FURNESS (LANCASHIRE).—November 6, 7, 8. Mr. T. J. Symons, 28, Warwick Street.

SOUTHEND.—November 8 to 15. Mr. Horace Bayliss, 44, Beedell Avenue, Westcliff-on-Sea.

SWINDON AND DISTRICT.—November 15, 17, 18, 19. The Secretaries, 52, Goddard Avenue, Swindon.

CRYSTAL PALACE FESTIVAL.—November 22. Mr. Granville Humphreys, Crystal Palace, Sydenham, S.E.

ST. CECILIA (WORKING GIRLS' CLUBS, ETC.), PASSMORE EDWARDS SETTLEMENT, LONDON, W.C.—November 25, 26. Mrs. Lousada, 38, Westbourne Terrace, W.

THE MUSICAL TIMES

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THURSDAY, OCTOBER 30, 1913, AT 8.

"ELIJAH" - - MENDELSSOHN.

MISS AGNES NICHOLLS. | MADAME ADA CROSSLEY.
MR. BEN DAVIES. | MR. WILFRID DOUTHITT.

THURSDAY, NOVEMBER 27, 1913, AT 8.

"THE PROMISED LAND"
(SAINT-SAËNS).
AND
"A TALE OF OLD JAPAN"
(Poem by Alfred Noyes)
(COLERIDGE-TAYLOR).

MISS RUTH VINCENT. | MISS PHYLLIS LETT.
MR. LLOYD CHANDOS. | MR. FREDERICK RANALOW.

THURSDAY, JANUARY 1, 1914, AT 8.

"MESSIAH" - - - - HANDEL.

MISS AGNES NICHOLLS. | MADAME KIRKBY LUNN.
MR. BEN DAVIES. | MR. DAVID EVANS.

THURSDAY, FEBRUARY 5, 1914, AT 8.

"THE DREAM OF GERONTIUS"
(ELGAR).

MISS MURIEL FOSTER.
MR. JOHN COATES. | MR. MONTAGUE BORWELL.

ASH WEDNESDAY, FEBRUARY 25, 1914, AT 8.

"THE REDEMPTION" - GOUNOD.

MISS CARRIE TUBB. | MISS PHYLLIS LETT.
MR. LLOYD CHANDOS. | MR. IVOR FOSTER.
MR. GEORGE PARKER.

THURSDAY, MARCH 26, 1914, AT 8.

"THE KINGDOM" - - ELGAR.

MADAME GLEESON-WHITE. | MADAME KIRKBY LUNN.
MR. ALFRED HEATHER. | MR. FREDERICK RANALOW.

GOOD FRIDAY, APRIL 10, 1914, AT 7.

"MESSIAH" - - - - HANDEL.

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MR. JOHN COATES. | MR. ROBERT RADFORD.

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L.R.A.M. EXAMINATION.—LAST DAY FOR ENTRY FOR THE CHRISTMAS PERIOD, OCTOBER 31.
MICHAELMAS HALF-TERM BEGINS MONDAY, NOV. 3.
ENTRANCE EXAMINATION, WEDNESDAY, OCT. 29, at 3.
Fortnightly Concerts, Saturdays, October 11 and 25, at 8.
The New Session of the Special Training Course for Teachers has now commenced. The Examination in connection therewith will be held at the end of the year's course.
An Examination of Persons Engaged in the Training of Children's Voices is held annually in September and during the Christmas vacation, and a certificate is granted to successful candidates.
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The HALF TERM will commence on Thursday, November 6. The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will commence on April 20, 1914.
Syllabus and official Entry Form may be obtained from
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HIGHER EXAMINATIONS, 1913.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to July, 1913:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Gwenllian M. T. Ayers, Muriel Barlow, Queenie F. T. Browne, Ivy G. Burns, Mary S. Burgess, Roberta M. Brown, Mabel J. Brown, May Brereton, Edith Bones, Minnie Barton, Doris I. Clarke, Olive Chapman, Lilian E. Campbell, Hilda C. V. Cooke, Florence Cannan, Gladys E. Carter, Mary Carroll, Gladys M. Carpenter, Sydney T. Cox, Queenie Dunn, Mabel L. Edwards, Vida M. Eaton, Willie Edwards, Minnie Ellison, Mary H. Fenwick, Gladys B. Franks, Mai Fitzgerald, Hector A. Forbes, Cyril J. T. Fogwell, André Gombert, Stella A. M. Gates, Lucienne Gingras, Alice Goldthorpe, Margaret E. Griffiths, Margaret Greenway, Daisy M. Harvey, Doris Hankie, Harriet M. Hall, Gladys J. Hudson, Phyllis Hayward, Doris A. Hartley, Katherine M. Horsey, Thomas A. Idle, Ethel M. Johnson, Myfanwy Jobson, Jessie Jackson, Mary V. Kane, Myrtle Loverin, Beryl Laird, Gladys W. Lawrence, Margaret Lane, Ruby Little, Hilda M. Mennell, Edith Markham, Hubert H. Morris, Mabel E. Mather, Elsie M. Ostle, Isaac Ogden, Portia Price, Myra Purcell, Mary E. Phillips, Thomas Potter, Daisy I. Polhill, Josephine V. Phillips, Dorothy Partington, Elsie M. Rourke, Annie Ridley, John R. Raw, Elvira Sciacchitano, Joseph H. Scanlon, Ruby B. Sampson, Ruby Sowrey, John G. Saunders, Beatrice M. Sample, Minnie Settle, Gertrude L. Simpkin, Elizabeth Stanway, †Marion H. Tuckerman, Lilian A. Tennant, Agnes West, Maud Webb, D. Herbert Weston, Amelia Wilson, Collin Wall, Christina Wilson, Muriel I. Wright, Doris E. Webb, Doris Wood, Celia M. Wilcox.

Organ Playing.—Walter Hughes, Herbert Hutchinson, George R. Rodgers.

Singing.—Laura N. Batchelor, Winifred Davis, Dorothy Johnson, Muriel H. Sage, †Queenie N. G. Vaughan.

Violin Playing.—Joseph Campbell, Ethel M. Smyth, Ethel Staunton, May Irene W. Waller.

Elocution.—Lilian Bryant, Edith B. Beardsley, Ernest H. Clarke, *Naomi G. Sansom.

ASSOCIATES (A.L.C.M.).

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There were 1,074 Candidates for Diplomas, of which number 644 passed, 415 failed, and 15 were absent.

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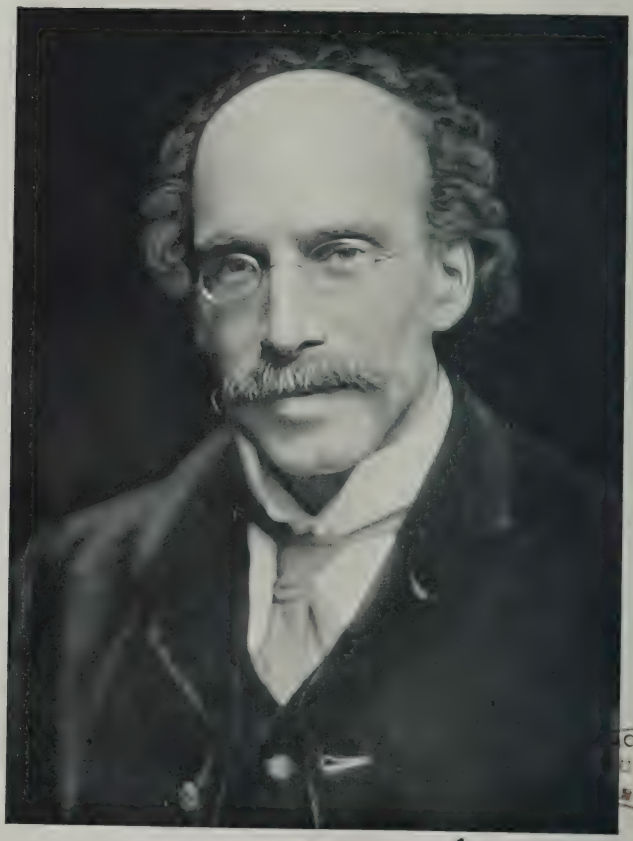

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The Musical Times
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1913.

TOBIAS AUGUSTUS MATTHAY.

The mental, physical, and physiological problems associated with pianoforte playing consist in the endeavour to co-ordinate a complex nervous and muscular apparatus beginning at the brain and ending at the tips of the fingers.

In part it is a struggle of the unfit to adapt itself to unfavourable conditions, for however it may be claimed that the existing keyboard is on the whole convenient for all the purposes it is designed to serve, it will always remain that the natural inequality of the length and strength of fingers and thumbs must be battled with by every individual who desires to play a pianoforte. Heredity counts for nothing in this field; no one is to the manner born.

In his remarkable essay, 'Thoughts upon the musical sense in animals and man,'* which has not had from musicians the attention it deserves, August Weismann, the great apostle of the doctrine of the non-transmission of acquired characters, thus states his general conclusions:

> The musical sense is evidently innate in the human brain, and is independent of all training and practice undergone by ancestors. The predisposition may be strong or feeble, but even the greatest talent does not enable the possessor to climb to the height reached by the music of his time without being raised by instruction. That so great a height can be reached in a life-time by the son of a German peasant, or even by the offspring of a savage race, evidently proves that the musical sense of to-day has been inherent in man since times immemorial, and that it has not been increased by the development of music or by practice. It has nevertheless been brought to a higher stage of development in the most civilised races, as we shall see further on.

And he goes on to discuss the application of his doctrine to the development of the hand in pianoforte playing. He says:

> It is as impossible to explain the development of music by an increase and perfecting of the musical talent, as to explain the superiority of our pianists over those of Mozart's time by a recent improvement in the dexterity of the human hand. The very hands which, in Bach's day, could only give a bald and imperfect performance on the spinet, would now, upon a Steinway's or Bechstein's grand pianoforte, produce all the enchanting effect of an orchestra. The causes of this immense change are manifold. First a gradual improvement in the instrument,—itself a result of tradition which permitted an advance upon the acquirements of earlier generations; secondly, parallel with this advance, the development of appropriate music; lastly, the immense improvement in pianoforte technique which we associate with the names of Haydn, Mozart, Clementi, Hummel, Moscheles, Thalberg, and Liszt.† No one would dream of suggesting that this advance in 'technique' is due to an improvement, as regards pianoforte-playing, in the powers of the human hand, produced by the practice of several consecutive generations. Such an origin is indeed impossible, because, happily, every one does not play the pianoforte, because every pianist is not a performer of eminence, and because the children of such performers rarely become performers themselves. . . . .
>
> No one can believe that the human hand was created for playing on the pianoforte,—that it became what it now is in order that man might be able to make use of this instrument. It is, as we know, fitted for grasping and for the power of delicate touch; and as these are very useful qualities, of high importance in the struggle for life, we feel no difficulty in explaining the gradual perfecting, by processes of selection, of that form of hand which the higher animals had already gained. By means of selection, the hand became the perfectly articulated, sensitive, and mobile structure that we find, not only in ourselves, but in the very lowest savages. But we can do many things with our fingers which were never intended, if I may use the expression; we can, for instance, play on the pianoforte, now that this instrument has been invented. And furthermore a native African could, if trained as a child and under certain conditions, learn all the technique of the modern pianoforte as thoroughly as a European.

We inherit tendencies and faculties, but acquirements are assimilated through environment and education. Liszt, who was singularly well equipped by nature (although he did not derive his capacity by direct inheritance), played well because others before him had also played well. Every generation has to accumulate the experience of the past, and, may be, add something to the common stock. Empiricism, however successful and instinctively enlightened, has to submit to analysis and justification, blind alleys and true roads have to be mapped out, so that whosoever will may know where and where not to journey. It is in this useful field of investigation that the subject of this sketch has earned peculiar distinction. By his patient and skilful analysis of all that pertains to pianoforte playing he has dispelled many unfructifying illusions, and placed the study of pianoforte technique in the category of the exact sciences. This, however, is not to say that his end is a mechanical one. The goal is the music and its adequate interpretation. The technique striven for is the language of expression, the vocabulary of which he has done so much to enlarge.

Tobias Augustus Matthay was born in London on February 19, 1858. Both his parents were natives of the North German province, Das Bergische, near Düsseldorf. Herr Matthay, the father, was a teacher of languages. He settled in England before his marriage, and became a naturalised British subject. Mr. Matthay believes that he inherited his artistic impulses from his mother, who, although not specially musical, had feeling and taste. His father's qualities were of a practical kind, and no doubt his precept and example had much to do with the formation of Mr. Matthay's character. In his youth, Matthay was drawn to both science and music: a dual interest which he has maintained throughout life, and which has enabled him to bring the methods of science to bear upon the analysis of the technical and musical problems of pianoforte playing. An occupation of his juvenile days was the manufacture of fireworks. It is gratifying to record that this pyrotechnical fancy was never afterwards applied to pianoforte playing, for nothing could be farther than show or display from his ideals, style, and achievements. He began to play the pianoforte when he was about six years of age, and after private lessons extending over a few years he entered the

* 'Essays on Heredity and kindred biological problems.' By Dr. August Weismann, vol. ii. Authorised translation, published by the Clarendon Press, Oxford, 1892.

† It is curious that Weismann omits mention of Chopin.

Royal Academy of Music in 1871, and very rapidly distinguished himself in that institution which has done so much for British musicians, by winning in 1872 what was practically the only valuable prize available at that period—the Sterndale Bennett scholarship. He studied the pianoforte in turn under Dorrell and Walter Macfarren, and composition under Sterndale Bennett, until the death of this distinguished musician in 1875, and afterwards under Sullivan and Prout. He obtained a £25 prize for the composition of a Pianoforte quartet, given by the late J. F. H. Read. In 1876 he was made a sub-professor of the pianoforte, and in 1878 a sub-professor of harmony at the Academy.

At this period he devoted most of his time to composition, but when, in 1880, he became a full professor of the pianoforte at the Academy, he gave his first pianoforte recital, and began to practise seriously with a view to a concert career. During the next fifteen years he gave numerous recitals and performances in London and the provinces. But although in this way he gained repute, he states emphatically that by far the most enlightening and suggestive experience of his early life was hearing Anton Rubinstein play in London. Here, to Matthay, was a revelation of unthought of possibilities: a marvellous technique and depth of interpretative feeling that set him pondering over ways and means. Teaching now became a passion that absorbed his thoughts and gradually drew him from performance and composition, and he began to investigate the underlying psychology and physiology of pianoforte playing, and the potentialities of the instrument, and after years of close observation he brought out in 1903 the most extraordinary volume ever published upon the technique of pianoforte playing, entitled 'The Act of Touch.'* This amazingly meticulous analysis was received by some critics with incredulity (we are glad to say not by the *Musical Times*), but the book made its way, and was soon followed by 'The First Principles of pianoforte playing' (for school use),'† and 'Relaxation studies'‡ and other similar works that apply the author's ingenious analytical and synthetical principles.

A SUMMARY OF THE MATTHAY TEACHINGS.

The Matthay teachings are not at all a *method* of playing. On the contrary, they are explanations and elucidations of ascertained laws which must be obeyed in order to produce all the possible effects and means of playing, both good and bad, whatever the school and whoever the artist, whether past, present, or future. Obedience to these laws enables anyone who will take the trouble to master them to express himself through the pianoforte. A main feature is that music and technique are never allowed to become dissociated. It is insisted that a pianoforte key must never be touched without a definite musical—tonal and rhythmical—purpose in view. The pupil is trained to think and judge for himself, and is led to learn how to produce the effects which he gradually realises are musical necessities.

This implies that the factors of the music studied are made clear and that there is full understanding of its form and feeling, and especially of its underlying message. 'The first step,' says Mr. Matthay 'is to realise that music is not a series of brick-like disconnected fragments consisting of "subjects" and accented and unaccented "bits," but that all music implies movement and progression, and that it is this sense of orderly growth, in a word, rhythm, which compels us to feel that the executant is really telling us *his* thoughts and not merely making unmeaning sounds.' This phase of Mr. Matthay's teaching has been adopted lately by a number of advanced theorists, because it at once makes the objective of music-teaching vivid and clear. The idea applies throughout—to the piece as a whole, to each of its phrases, to the playing of each group of running notes as a progression towards the next pulse or beat, and to the act of tone-production as a movement of the key starting from its surface level and aimed and directed to the place in key-descent where the sound begins. If every note sounded is to be part of a piece of music, and not to be mere unmusical chattering, there must be an act of timing—that is, a movement of the key directed from its position of rest at its surface-level towards a timed place in its descent where sound begins. In the technical teaching the mechanism of the instrument itself is first made clear. It is shown that all tone and tone-variety depend purely upon the actual *speed* of the key during its short-lived downward movement, and that once the key is down, nothing can be added to the tone. This leads logically to the conclusion that all force required to produce these varying movements of the key can only be correctly gauged by insisting that it is adjusted solely and always in automatic and actual response to the sensation of resistance experienced, a resistance which varies precisely with each variety of sound we try to get from the key, and which we can easily feel if we but attend to every note we play. This attitude of attention to music in performance through the muscular sense of key-resistance is one of the most important and far-reaching of Mr. Matthay's teachings. Without this attention given precisely in this way, no one ever has played or ever will play really musically. This fact leads naturally to the consideration of the muscular means required to produce all the various forces required. Here it is shown that the mistake always has been to try to analyse touch from the mere movements which happen to accompany its production, a proceeding which is just as hopeless a way of arriving at the truth as would be an attempt to learn the action of the cylinders and boiler of a locomotive by watching its driving wheels revolve. The true action of the three levers used in playing is therefore analysed, and their required exertions and passivities are made plain; all possible forms of touch being shown to be built up from the three main elements—finger exertion, hand exertion, and arm weight, in combination

* 'The Act of Touch in all its diversity' (pp. 328). Longmans. Price 7*s.* 6*d.*
† Pp. 129. Longmans, Green & Co. Price 2*s.* 6*d.*
‡ Pp. 150. Bosworth. Price 6*s.*

with the rotary exertions of the forearm. Thus we may play a passage showing only finger movement, whereas each act of key-depression depends upon a combination of exertions of the finger, the hand, and the forearm rotatively, and with a momentarily-released arm to serve at times as a basis for the operation; the rotary activities (not necessarily showing any movements) being perhaps the most far-reaching element of all towards making or marring success. Thus the production of all kinds of tone-differences is made clear, the contrasts of duration, and also the laws of agility which must be obeyed for the acquisition of that mere 'brilliancy,' which the public so often mistakes for music. Endless pounding of finger-exercises becomes unnecessary, since only a sufficient number are required as a vehicle for the acquisition of the muscular and rhythmical habits which the student has to acquire, and as a means of attaining endurance. The formation of correct habits can at once be begun even by the youngest child; all tentative and futile experimenting in the dark, with its years of wasted life and energy, is done away with, and we find children of tender years exhibiting a mastery of technique and expression which was attained only by master-players of a quarter of a century ago.

It may help to make this explanation of a difficult matter clearer to supplement it by a few extracts from 'The Act of Touch.'

The empiric method of pianoforte education consisted in choosing pieces, studies, and technical exercises, more or less suitable for the learner, and then leaving him to make tentative efforts to perform these; the comparative failure that resulted from his helpless, undirected flounderings being corrected—as it was supposed—by scolding, bullying, or encouraging him into trying again, according to the temper of the instructor!

A rational scheme of education, on the contrary, would consist: in analysing the subject to be taught; analysing also the successful doings of successful artists; thence deducing the laws and rules that govern successful performance; and then *directly* communicating such laws of procedure to the pupil, instead of leaving him to discover them for himself.

If correct habits are not at once formed, at least *thrice* the time will have to be spent. There is the time wasted in fixing the wrong habit; then the time required to weaken that wrong habit to the point of effacement; then, at last, the time needed to form the correct mental-muscular connections.

How requisite, therefore, that these laws—the elements of pianoforte playing, should be thoroughly understood!

Realising that our object must be to create key-movement, we shall then neither attempt to hit or strike the key—as if it were a ball or nail, nor shall we attempt to jam it down upon its 'bed'—as if it were a nutcracker! We shall, on the contrary, project our minds as it were to the hammer-end of the key; and our purpose will be to move the string by means of that hammer-end. In a word, we shall not try to *play the key-board*—or at it; but shall instead try to play the *strings* by means of the key.

Now we never dream of *hitting* or *striking* the tennis racket, the violin bow, or the billiard cue; instead, we take them up, take hold of them, and *use* them. And that is precisely how we should treat the pianoforte key. When we wish to play a note, we must first equip or 'arm' our finger-end with the implement we wish to employ—and that is the key. We must take hold of that key by placing a finger-tip against its surface, and thus enable ourselves to *realise* its weight and resistance through the *muscular sense*. Thus realising the weight of the tool we mean to employ, we must then proceed positively to aim with its opposite end—the hammer end.

It is no use 'aiming *at*' the key, we must aim *with* it; for the key is not to be regarded as a ball, but rather in the light of a racket, cue, or other speed-tool. With the finger thus equipped, the key will be felt to be but a mechanically-provided *continuation* of the finger itself,—an intimate connection and elongation of our body, ending only with the hammer-tip; and we shall feel that it is with that end of this tool (thus under our immediate control) that we have to aim, and create speed in the string.

This aiming or directing of the key comprises three points:

(*a*) We must aim the key, so that its *full speed* is reached at the moment that the hammer-end is in communication with the string—the moment that the escapement permits the hammer to rebound with the string—the moment that we can *hear* the beginning of the sound, if we listen for it.

(*b*) We must *cease* to apply energy against the key at that same moment; excepting that slight residuum of weight that is required in Tenuto and Legato, to prevent the key from rebounding.

(*c*) We must determine *in which manner* the required speed shall be reached, for if the total energy is applied *suddenly*, then the result is a 'brilliant' but 'short' tone; whereas, if it is instead applied *gradually*, then we shall obtain a true 'singing,' or sympathetic tone, of good carrying power. . . . and thus obtain far finer control over the tone.

These are large claims, but no one fully acquainted with the results of Mr. Matthay's teaching as exemplified by his pupils will say that they are exaggerated. York Bowen, Irene Scharrer, Myra Hess, Gertrude Peppercorn, who have a Continental reputation, are all products of his school, and there are hundreds of artists—teachers here and abroad—who owe their success to his guidance. Ten of his pupils are now on the Royal Academy staff as professors, and seventeen senior teachers are on the staff of his own Pianoforte School in Wimpole Street, London.

In 1893 Mr. Matthay married Jessie Kennedy, daughter of the famous Scottish singer, David Kennedy. Mrs. Matthay has since become well known as a dramatic reciter.

Mr. Matthay has composed a mass of pianoforte music, orchestral works, and songs. Of these there are published many Pianoforte solos, a Duet for pianoforte and violin, a Quartet for strings and pianoforte, and a Concerto in A minor. But he is more widely known by his books, which include besides those named above 'Commentaries on the teaching of pianoforte technique,' 'The rotation principle: its application and mastery,' 'The child's first steps in piano playing,' and 'Double-third scales: their fingering and practice.'

A new work, 'Musical interpretation: its laws and principles, and their application to teaching and performing,' is in the press, and will be issued shortly. Mr. Matthay considers this to be his most important work.

PROGRAMME MUSIC, FOLK-TUNE, AND PROGRESS.

(*See* July No., p. 439.)

By M.-D. Calvocoressi.

Our study of programme music has led us to the conclusion that through the influence of poetic or picturesque suggestion musical art has acquired a wealth of valuable material and resources which, as Wagner has pointed out, that stimulus alone could help to bring up. And certainly no one should overlook the fact that the evolution occurred at the very moment

when the classical methods, after having reached their climax, were gradually sinking into the rut of empty, conventional formalism.

No musical style, no style in any art can live for ever: not only because the temperamental conditions of artists and public change, but also because there is a limit to the possibilities of any style, and in any case a time would come when all that can be said through the medium of a given style would be said, and artists persisting to adhere to its tenets doomed to 'go laboriously through all the motions of the reaper and binder in an empty field.' (G. B. Shaw, 'Three plays for Puritans,' Preface.) Pessimistic though the view may seem, one is almost tempted to believe, furthermore, that musical art cannot everlastingly feed on its own substance; and that almost as soon as it has succeeded in reaching the state of utmost independence, of pure abstract ideality—has, in Dr. Riemann's words, 'succeeded in shaking off the bonds that united it to poetry and to dance'—it tends to become increasingly academical and stereotyped through sheer exhaustion of its stock of resources. And then no amount of technical ingenuity can make up for the deficiencies.

From what we are able to notice at the present moment, we may suppose that after each period of 'fertilization,' such as that by poetry, music again tends towards a state of 'absolute' independence, which shall endure until the necessity of a new enrichment is felt. In effect, the tendency towards actual programme music, nowadays, is waning fast. The ordinary type of tone-poem, as exemplified in Liszt's and Dr. Richard Strauss's, appears almost as conventional as that of the classical symphony; and among the musicians whom one cannot help acknowledging—whether one likes their music or not—as the most advanced of to-day, very few write materially descriptive or narrative music except quite occasionally. For example, although in the works of the French 'impressionist' composers we notice the undeniable influence of poetic suggestion, their music, even if one insists upon its not being absolutely 'pure' music, is far nearer to pure music than to positive description or narration—M. Debussy's 'La Mer' is almost the sole egregious exception one can adduce. So that in the output of that school, we see how music has once again begun to 'shake off the bonds uniting to poetry,' and is proceeding towards a 'pure, abstract' state. Except for M. Schönberg's tone-poem, 'Pelléas und Mélisande,' the contemporary Viennese school has hardly produced any programme music, nor any instrumental music connected with a poetic subject—it inclines, indeed, most unconditionally towards the abstract. As for the younger Hungarians, they have not yet evinced, and there is no reason to think they will evince, the slightest inclination to seek inspiration in poetic themes.

Putting together these facts, and a few others of no lesser moment (for instance, in his score 'Le Sacre du Printemps,' M. Igor Stravinsky, by far the most modern in spirit of Russian composers, shows himself thoroughly independent of direct pantomimic suggestions or intentions), one may assume that a new period of pure music—music founded on the elements derived from the fertilization by poetry—is opening.

However, poetry is not the only element of fertilization to which musicians have resorted during the 19th century and after. Another, as momentous and beneficial, and whose employment has given rise to no less discussion, is folk-song.

To trace the practice of using folk-songs back to its origin would teach us little. Indeed, from the Middle Ages to the present day, a great number of composers of all schools have made use, eventually, of folk-tunes. But in the course of the 19th century has appeared the idea of nationality in music; and thenceforward 'folk-tune' has become, not without ground, the password and catchword of all controversialists, a current theory being that nationality in music consists in or depends upon the use of national tunes.

Leaving the student to decide for himself, according to his own feeling, whether such a thing as nationality exists in music—a question, in my opinion, of no greater practical usefulness, so far as the actual appreciation of music is concerned, than the several pertaining to the relationship between musical works and their programmes—I wish to point out that if it exists, it depends on many conditions besides the use of folk-tunes.

It is an acknowledged fact, of course, that a tune becomes a folk-tune, spreads through a country, and is preserved by tradition only forasmuch as it appeals to the people; and that with the course of time it undergoes characteristic alterations whose result is to increase its fitness (as in the well-known case of French soldier-songs adopted by the Arabs, and thenceforth enriched with Oriental vocalisms). Therefore, if one believes in nationality, it is quite natural to believe that composers will find in the folk-tunes of their country a wealth of eminently suitable material. But they afford, after all, only raw material, and all depends upon the spirit in which they are used. Beethoven's 'Rassoumovsky' Quartets, despite the Russian themes to be found in them, are Beethoven throughout; nor does the first section of his 'Pastoral' Symphony, whose theme is as similar as possible to many Russian folk-tunes, afford any particular ground for a comparison with music of the Russian school.

A categorical case in point offers in the fact that we have characteristic music on Spanish themes written by composers of different countries: among others, Hugo Wolf's 'Spanisches Liederbuch,' Glinka's 'Summer night in Madrid' and 'La Jota Aragonese,' Rimsky-Korsakov's 'Spanish Capriccio.' Also works by Borodin and by Balakirev, Lalo's 'Symphonie Espagnole,' Chabrier's 'España,' Dr. Saint-Saëns's 'Jota Aragonese' and 'Caprice Andalou,' M. Debussy's 'La soirée dans Grenade' and 'Iberia,' M. Ravel's 'Rapsodie Espagnole,' &c. And all these works differ in spirit and in style (imagine anyone trying to find traits common to M. Debussy's 'Iberia' and to Dr. Saint-Saëns's 'Caprice' or 'Jota'!); they display the very same idiosyncrasies as any other

characteristic works by the same composers, and they do not resemble in the least music on Spanish themes written by Spanish composers like M. Felipe Pedrell, Albeniz, M. Manuel de Falla, or M. Turina.

The practical advantage resulting from the use of folk-tune, then, does not consist—at least essentially—in its helping composers to assert national idiosyncrasies. What should interest us is the fact that the elements borrowed from or suggested by folk-tune, exactly like those resulting from poetic suggestion, have undoubtedly enriched musical art.

The scholastic practice of strictly formal methods, of the tempered scale, and other causes, among which the abstract dogmas of æstheticians should not be forgotten, had resulted in the gradual disappearance of all modalities, except the major and minor, with their limited number of constitutive chords. A principle of symmetry, originally founded on the alternate periods of dance or march rhythms, was set up as a compulsory rule. Once the resources of the classical system carried to their utmost by Beethoven's extension of the symphony's tonal and formal scheme, by Wagner's chromaticism and modulatory methods, the danger would have become great, and a set of empty, pre-ordained formulæ might have come to reign over musical art and musical appreciation alike (Dr. Riemann's efforts to reduce all harmonies to major or minor triads, and to demonstrate that three-, seven-, or eleven-bar phrases are in fact eight-bar phrases with elisions or protractions, are indeed symptomatic) but for the intervening influences of poetic suggestion and folk-tune, which creative artists eagerly called to aid.

Born and cultivated far from academic centres, folk-song had preserved the old modalities, free melodic patterns, and tonal and rhythmic schemes that have proved so useful to composers of the modern period.

Of course a great deal depends upon the artist's ability to shake away convention in treatment. Compare, for instance, the use of folk-tunes by Dvorák, whose methods remain altogether academic, and by Borodin, who is one of the most original symphonists of his time. Glinka, in one of the recitatives of his opera 'Rousslan and Liudmila,' and Félicien David, in 'Le Désert,' both quote, in similar manner, a certain Eastern theme; but whereas in the former case the effect is beautiful, it remains quite commonplace in the latter, simply for lack of suitable harmonization and position.

The difficulties attending the use of folk-tune, in fact, are no lesser than those with which is beset the practice of programme or poetic music: and likewise, they can be solved but by actual inspiration.

This remark may help us to do away with a not uncommon objection. It is said that to resort to folk-tunes is to lessen the part of invention; that it may be little better than a petty artifice, an attempt to disguise lack of imagination. It may be all that in certain cases, no doubt: so may the strict adherence to classical methods, as well as the ceaseless quest of material in programmes. But the student will do well again to remember our preliminary caution, to take nothing for granted. In the foregoing article (*Musical Times*, July, p. 439), we had come to note that 'creative faculty is displayed alike in inventing a theme and in working it out, possibly even more in the working out.' We may go a step further, and say that a theme in itself is often little in comparison with the way in which a composer of genius avails himself of its possibilities. The principal motive of Beethoven's 'Eroïca' is to be found in Mozart's Overture to 'Bastien et Bastienne.' The theme of César Franck's Symphony reproduces one of the most famous motives in the 'Walküre.' If the theme of Beethoven's C minor has been said to be 'the greatest theme in the world,' its supremacy lies, perhaps, less in its four notes than in all that Beethoven has drawn from them.*

We are therefore entitled to aver that by selecting in or deriving from folk-tunes motives with a clear understanding of their intrinsic fitness and of their possibilities, by availing himself well of these possibilities, an artist can display his creative gifts no less freely and fully than if he had invented his motives with or without the help of poetic suggestion. Our next step will be to study particular cases, and to examine the part played by folk-tunes in works by modern composers of different schools.

A MUSICIAN'S HOLIDAY.

To be out of one's normal life for a whole month—how strange it feels! To plunge into the most hidden recesses of this, our lovely island, and enjoy to the full its incomparable beauties, too often ignored by shallow minds! Here, in north-east Cornwall, is the luxuriant sub-tropical vegetation, a broken, almost mountainous country, a perfect climate (this year, at any rate), and withal a marvellous and holy tranquillity to be vainly sought in Switzerland or Norway. And it is in this sweet, dreamy peacefulness—not in crowded seaside resorts or on blazing golf links—that I prefer to seek recuperation after ten months of arduous labour.

Coming down in the train I was contemptuously reflecting over something I had just read: an editor had solicited the opinions of all those readers whom he could induce to answer him, as to the most suitable holiday for a musician. Their suggestions were certainly not edifying; they were mostly to the effect that he should go somewhere where he could cast aside all thoughts of music. Is the daily exercise of his chosen vocation then so irksome? They say that when an omnibus driver gets a holiday he always spends it in driving a friend's 'bus; I can vouch for it that when an actor gets a night off he invariably spends it at the theatre. Has the English musician less

* As far as the present writer, not having the reference at hand, can remember, a similar motive occurs in certain well-known pieces of Gipsy music. This of course would help the example to carry conviction.

interest in his calling than the actor or the omnibus driver? or does he produce so much music that nature cries out in him for a respite? Surely not. The droning through cathedral services all and every day, the teaching of pianoforte or violin (Heaven help him!) or the nightly singing of inane ballads—how can these labours be regarded as music? The genuine musician, whatever answer he may have given in the editorial symposium, surely looks upon his summer holiday as the only time in which he may freely practise the art to which his life is supposed to be devoted. He does what I am doing—he hides away from all distracting noises (except, perhaps, the barbaric church bell, from which there is no escape) and dreams of real, soul-satisfying music—perhaps he even dares to put it down on paper.

I remember how, many years ago, I wrote a mordant article, describing the trial of a man for the penal offence of having written a string-quartet. Suggested by the famous trial for consumption detailed in Butler's 'Erewhon,' this satire had just sufficient truth to make it very unpleasant reading, and the then editor of the *Musical Times* very properly declined it. It was handed round among musical friends and critics, laughed at as a good 'skit,' and forgotten. It is truer now than ever it was, but I am past such raillery, and am no longer desirous of influencing my fellows, or offering the world what it does not want. For eleven months of the year I am altruistic, and devote my best efforts to helping others; for these four weeks I revel in purely selfish enjoyment.

So, unseen of any man, I ramble all and every day through the exquisite Cornish lanes and moorlands, revolving in my mind all the masterpieces of art I have ever known—dreaming music, feeling music, steeping myself in music such as no actual human performance can make, until gradually my mind returns to the old enthusiastic condition of youthful days when music pervaded one's whole being, day and night. And then I seek a secluded nook a mile or so from my lodging, and there make a nest wherein to hatch the egg that I feel I must bring forth. Here I sit, day after day, and sketch and write and destroy and recast until, as the work gathers shape, the pen moves with more and more certainty and the delicious thrill attendant on artistic production—so long unfelt—warms my soul and I write, write, write, oblivious of the hours, of the beauties of nature, in a passion of devotion, 'the world forgetting, by the world forgot.' At last it is really done, and then comes the joy of making the fair copy with every tiny detail filled scrupulously in. But I must hasten, for the four weeks are running out at terrible speed, and I could not bear to leave the work unfinished.

What a time it has been! Neither long nor short, but a portion of a quite different life suddenly let into one's ordinary existence. It is like a honeymoon—like a dream. Is it right? Ought a human being to detach himself from the world and revel in a perfectly selfish bliss like this? Because—unto what end? In a sternly judicial frame of mind I take my score and peruse it critically. But this is really good. I feel my heart beat as I read, beat as it only does for real music. I have never done anything so good as this before. *Why?* I suppose this is what they mean when they talk of Inspiration: the abnormal increase in one's powers caused by exceptionally favourable circumstances. But what circumstances? I have been in lovely places before, though certainly never in such perfect weather. Does the production of a masterpiece depend, then, upon sunshine? No, for Switzerland neither produces nor inspires great works; moreover, the last time I wrote something really fine it was under the most terrible climatic conditions. Some spur is required to goad the spirit into this exalted condition, that is clear, and the condition is far removed from the normal state of being. Does this point to the reason why we dull, puritanical Britons so rarely attain to the divine state? But if so, we should also be lacking in enthusiasm for art. Is this actually the case?

Pondering these questions during my long journey back to town, I resolve upon putting the last one, at any rate, to the test immediately. I squeeze into the Queen's Hall, where a Promenade Concert is being held. It is crowded to suffocation in the cheap seats, and practically empty in the dress-circle, showing that musical enthusiasm, like dramatic, stops short at half-a-crown. The usual items are being played, the applause is unvarying—hearty, but absolutely indiscriminate. A new composition, simply consisting of a series of uncouth chords, is played. It is about as interesting as a page from a dictionary, but it receives the same welcome as Mendelssohn's Overture to 'Ruy Blas.' Then—what! *another* novelty?—they play a charming little Suite written by a member of the band, who obtains the usual 'call on,' and is evidently delighted beyond measure at his success. Ah, my boy, ten years hence you will look back wistfully to that fleeting triumph, and wonder why it led to nothing. But I must not say these things; people don't like it. A singer now comes on, and I go out. I know that singer. It doesn't matter how or what he or she sings. As I go up Portland Place I hear a great roar of applause which shakes the very pavement, and to which the greeting given to Wagner and Tchaikovsky were as nothing. I wend my way homeward, the question as to the Londoner's love of good music hardly settled to my satisfaction, and then . . . .

Then I take up my score, read it straight through to get one last thrill of pleasure, carefully seal it up in three wrappings of brown paper, endorse it with the usual instructions to my executors, and stow it away on the top shelf of my cupboard, smiling a little ruefully to see how large the pile there has grown. To-morrow I begin teaching again: the musician's holiday is over.

EDWARD TAYLOR'S GRESHAM LECTURES.

By W. Barclay Squire.

(Continued from September number, p. 584.)

As already explained in the last issue of the *Musical Times*, the following extracts are from the lectures delivered by Edward Taylor (1784-1863) during his tenancy of the Gresham chair of Music. The original manuscripts, preserved in the Library of the Royal College of Music, mainly consist of a series of lectures on the history of English dramatic music. The extracts given (in continuation of those published in last month's issue) have been selected on account of their interest as Taylor's personal recollections; they are arranged here in alphabetical order of the subjects treated.

John Davy.

I should not have noticed the next musical after-piece but for one song it contains, which acquired much popularity when it was first sung, and which continues to the present day, not, indeed, in its original position, but transplanted into another after-piece. The song to which I refer is 'The Bay of Biscay,' which was composed by Davy for Incledon, and formed part of the music in the entertainment called 'Spanish Dollars.' After Incledon's death, Braham introduced it into Dibdin's after-piece of 'The Waterman,' which custom has so long continued that the song is generally, though erroneously, regarded as Dibdin's. Davy was a Devonshire lad, who, having early evinced considerable talent as well as love for music, was placed for instruction under Jackson, of Exeter. He afterwards settled in London, and was engaged, in conjunction with Reeve, Moorehead, and Braham, as a writer for the stage.

Miss De Camp.

She was of German extraction, but was early brought by her parents into this country. Intended by them for the stage, every acquirement necessary to her success was assiduously cultivated. Her first appearance before the public was in a Ballet, when, at the early age of six years, she gave promise of future excellence in this subordinate branch of her intended profession. When only twelve years old she was engaged at Drury Lane Theatre, where she assiduously applied herself to the cultivation of every art that might contribute to success in her theatrical career. Gifted by nature with a voice of sweet tone and considerable compass, she applied herself diligently to profit by it under the instruction of a good master, and was thus enabled to sustain with credit and effect any character in which the exercise of her vocal powers might be required. . . . It happened that the first time I saw Miss De Camp (at the commencement of the present century), was in Kelly's 'Of age to-morrow,' when I was equally struck with the elegance of her figure, the expression of her features, the gracefulness of her deportment, and the excellence of her singing as well as her acting.

Charles Dibdin.

Charles Dibdin occupied a position which no one before him and no one since has adventured to fill. He trod in the path of no predecessor, he had no model but nature, no prompter but a heart alive to sympathy and good nature. . . . As a writer Dibdin is careless and often incorrect, the faults of his style not unfrequently rendering his meaning obscure. He had, too, strong musical prejudices, and when he ventured beyond his depth his opinions only serve to create a smile. But native genius carried him triumphantly through a long and arduous professional career, in which he depended, during no inconsiderable portion of it, solely upon his own resources as writer, composer, singer, and player. . . . He belongs to the past, not the present, generation, and those who remember, as I do, the extraordinary power which he possessed (with very little voice) of amusing the public with a series of entertainments, of which singing formed a prominent part, must now form, I apprehend, but a small minority among the present audience.

In the year 1788 he ceased to write for the stage, and ventured on the bold, novel and hazardous experiment of giving an entertainment to the public, of which he was to provide the entire material. He wrote the whole of it, prose and poetry, narrative and song: he set every song to music, he recited, sang, and accompanied the entire entertainment. In fact everything that Dibdin produced had a character so completely original that assistance from any other quarter would have destroyed the unity and completeness of the production. He had a style of his own, careless and incorrect enough at times, but his imitators (and he had many), though able to copy some of his peculiarities, never attained those genuine touches of nature and unaffected feeling which appeared to flow from him without effort. His first attempt at an entertainment of this kind proved a complete failure. He had, by his own account, only sixteen hearers. The place of exhibition was an Auction Room in King Street, Covent Garden. . . . It was suggested to him that the place was objectionable, and he accordingly ventured to engage the Lyceum, a building at that time opened under a magistrate's license for music and dancing, but also used for purposes less rational and innocent. Here Dibdin brought out his entertainment called 'The Oddities,' which proved successful beyond his warmest expectations, having been repeated seventy-nine times. . . . Next season Dibdin produced 'The Wags,' with increased success, for it ran 108 nights. 'But,' in relating this fact, he adds 'the Lyceum became so annoying with sparring matches, wax-work, wild beasts, and Lincolnshire oxen, that I might as well have kept a booth at a fair. I determined, therefore, to have done with it. For this purpose I hired the premises at that time belonging to the Polygraphic Society and fitted up as a theatre.' Here Dibdin brought out, in succession, several of his entertainments, each of which contained from twenty to thirty songs. . . . In the year 1795, Dibdin again shifted his quarters and became the proprietor of a theatre of his own. . . . The theatre which he built stood in Leicester Place, which, when he began to occupy it, was only in part covered with houses. A small colonnade still marks its site. Borrowing its name from the Great King of Prussia's favourite residence, Dibdin called it 'Sans Souci.' . . . What I have said of Dibdin has been derived either from what he said of himself or from what others said of him. I have now to draw upon my own reminiscences and describe Dibdin as I recollect him. This was in the year 1799, in which, he says, he was from home four months, having visited forty-three places, from Glasgow to Colchester, taking Norwich in his way, where I was one of his audience. I had no little curiosity to see and hear a man so well known to the public by reputation, many of whose songs I had sung as a boy, and of whose vocal powers I had conceived a high opinion. His songs were at this time known and sung from one end of the kingdom to the other. The entertainment was called 'A Tour to the Land's End.' The place in which I heard him exhibit was a large room, in a prominent part of which his instrument was placed. This was a pianoforte of small compass, having various appendages—a few organ pipes, easily packed and removed, a triangle, a few bells, a tambourine and a gong, all of which were used as occasion might serve or require. He took his seat with the air of a person who had long been accustomed to address an audience and began the narrative of his 'Tour to the Land's End.' This was related with great ease and effect; no attempt at oratory or declamation, but simply as if he was relating his travels to a party of friends. Anecdote and song interspersed the narrative, and my impression, at the distance of more than half-a-century is that of having passed a most agreeable evening.

It was in this sort of style that he narrated his tour (the passage describes his impression of Bath, then a place of much more frequent and fashionable resort than now): 'Next day I arrived at that mixture of lowliness and grandeur, pride and meanness, politeness and impertinence—Bath, the region of fashion and dulness, of elegance and stupidity, of public reputation and private intrigue, of extravagance and imposition, where dress is the *ne plus ultra* of all virtue, where a graceful minuet is considered the height of human perfection, where good breeding is carried to such a pitch of refinement that sharpers and their dupes associate harmoniously, and the foxes and geese live like one family;

where Irish adventurers angle for rich heiresses, and where noblemen, prematurely decrepit, are wheeled about to drink the waters, qualify Burgundy with spruce beer, hobble to the rooms, the theatre, or the club, beat false time, scream "Bravo!" in the wrong place, and hiccup out "Non nobis Domine!"' Dibdin's entertainments, I have said, were agreeably interspersed with anecdotes, many of which related to the stage, and his long connection with the managers, actors, and singers of both the great theatres stored his memory with an abundant supply. I will give one of them as a specimen. The persons to whom it refers were the principal singers at Covent Garden Theatre, and the songs mentioned were their most popular ones. (Dibdin is speaking of the practice of what is called 'making a benefit,' that is, of frequenting clubs and convivial societies for the purpose of selling tickets.)

'It was to these societies that, as a young man, I was introduced, but I never could buckle to handing about the tickets, though it was by no means considered a disreputable practice. On one of these occasions several performers were present with their tickets in their pockets, and as often as a song was sung the tickets went round. Beard and Lowe being of the party, the inferior performers had but little custom. The toast having passed round, the President vociferated: "Gentlemen, I knock down Mr. Beard for a song." The song over, "Mr. Beard," said a gentleman, "please to set me down for a box that will hold nine; there are two guineas-and-a-half and half-a-crown." "Thank you, sir." "Mr. Beard, I'll beg the favour of your toast." "Success to trade, gentlemen." "Who do you call upon, sir?" "Sir, I call upon Mr. Lowe. 'The early horn,' if you please, sir." "Bravo! When is your benefit fixed, Mr. Lowe?" "Here is a bill, sir." "Thank you, sir." "Please to give me six box tickets and change for a guinea-and-a-half." In short this traffic went regularly on, the articles falling at every bidding, like a Dutch auction. At last a man cried from the corner of the room: "I say, you Tommy Lowe, tip us 'Rise, glory, rise,' and hand us over two gallery tickets."'

Such was the style of entertainment which I heard, and no doubt, of his entertainments in general. In his vocal powers I was disappointed, which were only fitted to give effect to his own songs. Although the melodies of some of these are very beautiful and demand a much better voice than he possessed to display them to advantage, yet the majority are narratives, sometimes extending to five or six long verses, and were by him recited as much as sung, that is, there was no attempt at what we call *singing*, Dibdin's first object being to make every word of his songs distinctly heard by his auditors. His was what we call 'a made-up voice,' able, after a fashion, to embrace a large compass, but yet a voice of no decided scale, and destitute alike of sweetness and power. But it sufficed for what he wanted, and although I have heard his songs much better sung than he was able to sing them (reference being had to the music alone) I have never heard the same kind of effect produced by them as when he sang them himself. . . . In his 'Sans Souci' Theatre Dibdin produced, after the 'Tour to the Land's End,' the several entertainments of 'Tom Wilkins,' 'The Cake House,' and 'The Frisk,' intending with the latter to close his professional career, dispose of his theatre, sell off his large stock of plates and copyrights, and retire into private life. In this intention he was disappointed, being unable to realize what he regarded as their value. No doubt he overrated it, for most of his songs required his own peculiar manner and variety of talent to make them effective. . . . Unable, therefore, to accomplish his design, he produced another entertainment, which he called 'Most Votes,' and which, I believe, was his last. . . . Of the rest of his career nothing remains to be told that can give pleasure in the recital. . . . Half a century has passed since Dibdin took his leave of the public, and the few who can say, with me, 'I have heard him,' will soon follow him. . . . In the exercise of his various talents there was one of the cardinal virtues he neglected to practise—prudence. He spent his money as fast as he earned it, and as a necessary consequence when unable to earn he had no money to spend. A pension was given him as a reward for the nautical songs he had written. . . . But this was taken away, and the pitiful parsimony of a subsequent administration left him to end his days in comparative penury. He died in the year 1814. Some of Dibdin's admirers suggested that a monument to his memory should be placed in the Chapel of Greenwich Hospital . . . in aid of it a performance was given at Covent Garden Theatre, at which I had the pleasure of assisting. . . . The evening's entertainment concluded with 'The Padlock,' and when I was in the Green Room, seated between Mrs. Davenport, dressed for Ursula, and my old friend Blanchard, dressed for Mungo, our conversation naturally turned upon Dibdin. Mrs. Davenport related an instance of the extraordinary facility with which he wrote the words of his songs, which I will give, as nearly as possible, in her own words:—'I went to Ealing, where Mr. Dibdin then lived, to dine with him, for I had always kept up some intimacy with him ever since we were at Covent Garden Theatre together. It was a quiet family party, and when the servant came to lay the cloth for dinner, Dibdin went into the garden, round which he continued to walk till dinner was announced. On entering the room he said: "I have written a song since I left you," and after dinner he repeated it. The song was "True Courage."' . . .

I have now to speak of Dibdin in the character of a musician. He was a native of Hampshire and was brought up at Winchester. It does not appear that he was ever a regular member of the choir there, although he speaks of having been taught the gamut by Mr. Fussell, then organist of the Cathedral, and of having sung some anthems, expressly composed for him by Kent, who was Fussell's predecessor. From the latter he received as much instruction on the harpsichord as enabled him to play 'God save the King,' and 'Foote's Minuet,' and was accustomed to exhibit his vocal powers, as a boy, at the Winchester concerts. When his voice changed he went to London, where he was introduced to Dr. Arne and Mr. Beard, and by them to the Catch Club. Without any regular instruction in the art of composition, he attempted to score Arne's after-piece, 'Thomas and Sally,' from memory. He soon found himself entangled in difficulties and the perpetration of errors, and in order to feel his way more securely he studied Rameau's Treatise on Harmony, and at the same time applied himself to an exercise from which he derived more practical advantage than from Rameau's exploded theory. This was to reduce Corelli's Concertos to score from the single parts, and thus thoroughly to study the structure of these admirable compositions. . . . It is evident that Dibdin never troubled himself to acquire more than a superficial knowledge of counterpoint. He admits this in the course of his professional life. . . . He evidently was often at a loss to know how to write a correct bass to his own melodies. He was a melodist, not a musician. In the former character he had few equals in the style to which he exclusively devoted himself.

Mrs. Dickons.

It was in this opera [Shield's 'Woodman'] that Miss Poole made her first appearance and established her reputation. She had given very early indications of musical talent, and was well instructed in her art. She afterwards appeared with success both at the Antient Concerts and the Italian Opera. After her marriage she retired, for some time, from the profession, but subsequently, from the most praiseworthy motives, returned to it, and probably some of my hearers may remember her under her married name—Mrs. Dickons. I had, several times, the pleasure of singing with her in public, and I never knew a lady (Mrs. Billington excepted) whose knowledge of her art was so correct and extensive, and whose acquaintance with every style of vocal music—ancient and modern, English and Italian—was so accurate.

Charles Dignum.

As an actor he was nothing: just able to walk through his part, and that was all. He had an agreeable voice, but not the happiest method of using it. He was much engaged in dinner-singing, and had what is called 'a good City connection.' Perhaps as a necessary consequence he loved good living, and he was especially reputed to evince a decided attachment to turtle. Be this as it might, he certainly sang as if a portion of his favourite dish was in his mouth. Eating this defect he was an agreeable ballad-singer, and having but little knowledge of music, he wisely refrained from attempting any of the higher displays of the vocal art.

The following song ['Our Country is our ship,' in Storace's 'Cherokee'], written for Dignum, was, of necessity, an English ballad. Diggy, as his comrades called him, was master of no other style, and whoever wrote for him was compelled to have regard to his vocal capabilities, which might be summed up—a voice of pleasing tone, limited compass, and very scanty musical knowledge. His character in the 'Cherokee,' was a sailor . . . Dignum, probably, had never seen a ship out of the Thames, and the only atmosphere in which he breathed with true enjoyment was that of a City Hall at a Livery Dinner. Perhaps no man before or since has formed so extensive an acquaintance with these edifices as Charles Dignum.

Charles Incledon.

Charles Incledon was a native of Cornwall, the son of a respectable surgeon at St. Kevan in that county. Being gifted with a fine voice as a boy, his father procured his admission into the choir of Exeter Cathedral. His first master took but little pains with the boys, but when he was succeeded by Jackson, a more favourable opportunity was afforded for the development of his powers, although I suspect that Jackson never troubled himself to make his boys *singers*, but rather taught them to sing his own compositions for the Church (which are very poor of their kind) according to his own taste. Accident threw young Incledon into the company of naval men, and at the expiration of his cathedral servitude he had become so enamoured of a sailor's life that he enlisted on board the 'Formidable,' a 98-gun ship, where he remained until he obtained a berth on board the 'Raisonable' frigate, in which he went to the West Indies as a common sailor. That Nelson and Incledon were serving on board the same ship is certain, that they were there at the same time is probable. Nelson began his splendid career on board the 'Raisonable,' and the difference in their ages was only a few years, Incledon being the younger. It seems likely, therefore, that the conjecture I have hazarded is founded on fact. While in the Navy Incledon was in three engagements, and at the expiration of the war he was discharged with letters of recommendation from Lord Mulgrave, Lord Hervey, and Admiral Pigott. Encouraged by his friends and relying on the powers which nature had given him, he applied for an engagement at the Haymarket. Colman (then proprietor and manager of this theatre) heard and rejected him. After one or two more disappointments he made his début at Southampton, as Alphonso, in the 'Castle of Andalusia.' Thence he went to Bath, where he remained several years, during which time the Catch Club, under the direction of Dr. Harrington, had attained its highest degree of eminence and prosperity. Here Incledon was a welcome guest, not as an assistant in part-music, for in this he never shone, but as a singer of the songs of our best English melodists. Rauzzini was at this time living in Bath, from whom (according to some accounts of Incledon's early career) he received regular musical instruction. This statement I altogether doubt. Incledon was a regular John Bull. His dislike of foreigners and his contempt for Italian singers he never was at any pains to conceal. Besides, if he had consented to place himself under one of them for instruction, some effect of this training would have appeared. . . . He never could have been under so eminent a teacher for several years without, at least, acquiring the power of reading from notes with facility, which he never possessed. This was well known to all his brethren in the profession, and my late friend, Mr. Joseph Major, who composed several songs for him and who was his accompanist on the pianoforte in some of the musical entertainments which Incledon gave towards the end of his career, described to me the process by which he learned his songs. When a new opera was to be brought out, he would take the music to Major, having himself only a copy of the words. Major would seat himself at the pianoforte, sing and play the song, while Incledon walked about the room. His ear was so quick and his memory so retentive, that after a few times hearing the melody, he would say: 'Now, Joe, here goes!' and the song was frequently sung without alteration or mistake. Shield, who was then the composer to Covent Garden Theatre, knew both Incledon's capabilities and his deficiencies, and hence he seldom employed him in concerted pieces of any intricacy.

From my own recollections of Incledon, therefore, as well as from the testimony of his professional contemporaries, I conclude that to education he owed nothing beyond what the regular duty of a boy in a country Cathedral, performed under an inattentive master, would confer, but to nature all the rest. And never did nature pour out her vocal gifts more profusely than on Charles Incledon. His voice combined every excellence of which the vocal organ is capable. Powerful, brilliant, melodious, sweet, liquid, and rich, it flowed like a torrent, while its correct intonation made its most subdued tones effective. His voice was a legitimate tenor of great compass, to which he added a falsetto of considerable power and extent, while his bass notes had more power and fineness than legitimate tenor voices usually possess, so that he never seemed to be distressed by the compass of a song, high or low. He sang, on the contrary, as if it seemed a pleasure to pour forth the full tones of his fine, manly voice. I have said that nature formed Incledon a singer, and his style of singing was altogether his own. He was the creature of impulse, frank, open, and outspoken, no matter where or to whom, hence the expression he gave to his songs was simply dictated by his feelings; it was sometimes exaggerated (for the possession of such a voice would lead to this fault), but seldom wrong. No one could have taught him the style of his singing. Take, for example, 'The Storm.' This song was written before Incledon was born, and probably was sung, but it was unknown till Incledon showed what was in it, made it his exclusive property, and completely identified himself with it. Here his early sailor's life came in aid of his vocal powers, and when he sprang on to the stage, dressed for the song (or rather as he made it the scene), which he always sang without any accompaniment, he looked 'every inch a sailor.' Who that has heard it will ever forget his thrilling exclamation 'She rights, she rights, boys!' and then his look and attitude as, on bended knees, and with upraised hands, he thanked Heaven for his deliverance. It required a singer of his acute feeling to venture on such an experiment, and of his power and compass to give it effect, but nature prompted him and carried him triumphantly through. This performance alone is sufficient to stamp Incledon, as a ballad-singer, as unrivalled. He sang it for thirty years with no decline of popularity. It was always the most attractive display of his powers, that on which he might reckon with unfailing certainty of success. In almost every town in the United Kingdom, as well as across the Atlantic, Charles Incledon's name and fame were associated with 'The Storm.' But with him the song died; no singer has attempted it, although it ensured to Incledon a degree of popularity unrivalled. The fact is decisive of his extraordinary powers.

The next song ['The Streamlet,' from Shield's 'Woodman'] carries me back more than sixty years. It was the first song I ever heard Incledon sing, but, though a mere boy, the beauty of the melody, aided by the splendour of Incledon's voice, fixed it at once in my memory, where it has remained ever since. Some years elapsed before I was able to test the accuracy of my recollection by a reference to the notes, but I found that it had not deceived me. Shield and Incledon combined had made too strong an impression to render this possible. I still regard it as one of the most perfect specimens of the English ballad that ever was written.

Incledon, Kelly, and Harrison.

At the time of which I am now speaking [1794] there were three tenor singers in their prime—Incledon, Kelly, and Harrison—each moving in a different sphere, yet all, occasionally, occupying the same ground. If you were merely to look at the songs sung by the two former, the impression would probably be that they possessed voices of the same compass and quality, and that each could have sung, with credit and success, the songs written for the other. But my remembrance of both enables me to say that there could not be a greater mistake. Incledon was all *nature;* Kelly, altogether *art*. Incledon's voice was at once rich, sweet, powerful, and extensive; Kelly's was a thin, made-up voice, which in Italy he had learned to manage with considerable skill, and to use to the best advantage. Some of Incledon's most celebrated and popular songs he sung without any accompaniment, but this was an effort Kelly never dared to

make. His weak points were hidden by a busy and clever accompaniment, and he was never more applauded than when ending a song with the hackneyed Italian close, in which his voice was drowned by the *fortissimo* of the orchestra. Harrison was wholly unlike either of his eminent contemporaries. He was a compound of nature and art. The former had gifted him with a voice whose characteristic was sweetness, and from the latter he had acquired the skill of extending with faultless purity all that came within its range. The tone of his voice at once charmed and captivated his hearers. When I first heard Harrison, it was in the opening of the 'Messiah,' and after an interval of more than fifty years the peculiar sweetness of his tone is quite fresh in my remembrance. His 'Comfort ye, My people' was like a message of mercy to Israel uttered by the voice of an angel. But here centred his sole excellence. He stood and looked like a marble statue. He seemed to possess not a particle of enthusiasm, and his countenance expressed no feeling or passion. His style was pure, but nothing more. He never, willingly, ventured to encounter any song which had to express violent or conflicting emotion. He knew the position nature had assigned him, and he never quitted it but with reluctance. When compelled to do so he was sure to fail. Handel's quiet tenor songs were exactly suited to his powers, but when endeavouring to encounter the vigour and fire of Purcell his physical and mental powers were unequal to the trial. Such are my reminiscences of the three celebrated tenor singers of their day.

Mrs. Jordan.

Of all the actresses I have ever seen there is not one of whose powers I should find it so impossible to convey an adequate description as those of Mrs. Jordan. She was the very impersonation of cheerfulness and good humour. Her beautiful compact figure, the elasticity of her step, her features radiant with joyousness, her sparkling eyes, her jocund smile and her bewitching voice were so many gifts which nature had showered upon her, and had also added the power of employing them to the best advantage on the stage. Her presence there seemed to inspire in her auditors the good humour that beamed from her eye. Nor did her acting exhibit the result of art, but appeared rather the inspiration of nature. It seemed as if she had bestowed no study upon her favourite and best characters, but rather as if the habit, gestures, dialect, and manner of the person she represented were in reality her own. Never within my recollection had the public such a favourite. They admired Mrs. Siddons but they loved Mrs. Jordan.

Michael Kelly.

I first heard him in the year 1800, when he was little more than forty years old, and his voice, consequently, unimpaired by age. I was astonished to find the Mr. Kelly, whose name was so familiar to me, . . . destitute of the first requisite of a singer. His voice was wiry, unpleasant, and feeble. His style was good, and what little power nature had given him he used skilfully, but nature never designed Kelly for a singer.

His knowledge of music was very slender and extended little further than the ability (which every resident in Italy seems to acquire) to write a melody sometimes one degree removed from insipidity, and it was always supposed that in his most successful efforts he drew upon his memory rather than his invention. He discreetly avoided attempting the production of a legitimate opera, and contented himself with furnishing the music incidental to the showy exhibitions which were then in especial favour with the public, such as 'Blue Beard,' 'The Castle Spectre,' 'The Wood Demon,' and 'Pizarro.'

[For 'Blue Beard'] George Colman was engaged to find the words (which he did in less than a week) and Kelly to supply the music. It was brought out with the greatest splendour and magnificence, and by the aid of scene-painters and decorators and with the help of its mysteries, horrors, processions, marches, combats, and appalling situations, it answered its intended purpose. The public flocked to see it, and the treasury of the theatre was replenished. The music was that of a man who had long been familiar with the stage, possessing little invention, originality, or science, but whose early training in Italy enabled him to produce, with very little effort, a pleasing melody. . . . The concerted pieces and choruses . . . are of the most commonplace character—a sad decline from the masterly compositions of Storace. They were fitly described by a German musician then in the Drury Lane orchestra: 'I could blay the bass mid von vinger; it is all D, A, D, A, D, A; and, for a vonder, C.'

Orchestras in 1796-1799.

From 1796 to 1799 . . . the two great metropolitan theatres were well supplied with all the requisites for an efficient performance of the English opera. At Drury Lane the composers were, up to this time, Storace and Attwood; at Covent Garden Shield, and occasionally Dr. Arnold. Each theatre possessed singers of eminence and each orchestra was strengthened and enriched by additional instruments, especially wind instruments, the latter having been chiefly brought into use by Storace and Attwood, both of whom had studied under Mozart at Vienna. . . . The two Parkes, on the flute and oboe, Mahon on the clarinet, and Parkinson on the bassoon, were excellent players. The compass of the flute has of late years been much extended, but the oboe and the clarinet are what they were fifty years ago. Parkinson was the first of a succession of English bassoon players whose chief aim and excellence was the acquirement of a full, round, rich tone, in which the vibration of the reed should not be heard. This fine characteristic of the instrument was preserved by Holmes, Denman, and Mackintosh. It is now lost. Tone has been sacrificed to more rapid execution, and a more flexible reed has been substituted to attain it.

Among the principal stringed instrument players may be named Shaw, the leader of the Drury Lane orchestra, and Mountain, who occupied the same position at Covent Garden; Eley, who was the principal violoncello at Drury Lane, was an excellent player, and the talent of all these performers was frequently employed in obbligato accompaniments on their respective instruments.

Sedgwick.

This song [Storace's 'There the silver'd waters roam,' in 'The Pirates'] was originally written for and sung by Sedgwick, to whose powers it was admirably adapted. I remember him well, and have not forgotten the impression his magnificent voice made upon me. It was a fine full-toned, legitimate bass, with a compass extending clearly and easily to G. He was no musician and no actor. He was drilled into everything he had to sing by ear, and he was never heard except at Drury Lane Theatre and at some convivial societies.

Occasional Notes.

Henry Thomas Smart was born in Foley Place (now Langham Street), London. W., on October 26, 1813. He died at 30, King Henry's Road, Hampstead, on July 7, 1879, and was buried in Hampstead Cemetery. Whatever the present value of his numerous compositions when assessed from the standpoint of modern musical criticism, it cannot be gainsaid that they fulfilled and still fulfil a useful purpose, and will probably continue to do so while melody and natural harmony hold their sway. A full sketch of Smart's career and portrait of the composer were given in our issue for May, 1902.

Another centenary that happens this month is that of Verdi, who was born on October 10, 1813, and died on January 27, 1901. We shall have more to say next month as to this world-famed composer in connection with the centenary celebrations that are at this time taking place on the Continent and elsewhere.

The programme of the London Symphony Orchestra for the season 1913-14 is a blow for British music. Twelve Symphony concerts are announced, which will be conducted by Fritz Steinbach, Emil Mlynarski, Wassili Safonoff, W. Mengelberg, and Arthur Nikisch, and of the fifty or so pieces to be performed, not one is by a British composer. But living foreign composers do not come off much better, for Strauss and Saint-Saëns alone represent them. The directors state boldly that it is found that new music does not draw, and that they design to give audiences what they want. We are not disposed to be censorious on the attitude of a body that on the whole has done so much for the art in this country and abroad. But we venture to suggest that the policy announced is too drastic. Surely it would have been possible to have included a few specimens of British music without repelling audiences? What has most to be deplored is the effect of such a boycott on the musical world generally.

In striking contrast to the season's programme of the London Symphony Orchestra is that of the Queen's Hall Orchestra. Novelties and other modern or unfamiliar works are promised in plenty by the go-ahead organization conducted by Sir Henry Wood. The most 'newsy' of the events foreshadowed is the coming, on January 17, of the arch-enemy—or prophet—of musical sound, Arnold Schönberg. He is to conduct a performance of the 'Five Characteristic Pieces' that, when played at last season's Promenade Concerts, created so great an uproar. The novelty on October 18 will be Scriabine's third Symphony. In the course of the eight concerts (the dates of which are given on p. 662), the works to attract attention will be, besides the above, Max Reger's 'Concerto in the olden style' (Op. 123), Moussorgsky's 'Une nuit sur le mont chauve,' Sir Hubert Parry's fifth Symphony in B minor, Ravel's 'Rapsodie Espagnole,' Berlioz's 'Symphonie Fantastique,' Glinka's 'Kamarinskaya,' Mahler's ninth Symphony, Strauss's Overtures to 'Le bourgeois gentilhomme'; and 'Ariadne auf Naxos,' a new orchestral fantasia, 'Fireworks,' by Stravinsky, Delius's 'Dance Rhapsodie,' and Brahms's first and fourth Symphonies will also be heard.

Mr. G. Ainslie Hight (of Samer, Pas de Calais) writes to us as follows:

Mr. Newman, in his note on my letter in your issue of September 1, does not reply to my question. Whatever he may have intended to suggest by his remark that few could refrain from a smile at Wagner's describing his relations with Mathilde Wesendonck as 'purely friendly,' he must know very well what every reader will have understood by it. It is a sufficient answer to point out that their friendship was known to and permitted by her husband. Those who wish to judge of it may read their published letters, especially the last long letter which Wagner addressed to her before they parted (No. 55) in the summer of 1858, and the letter to his sister Clara of August 20, 1858, bearing in mind that these were written at the time of greatest stress, and were certainly intended for no eyes but those of the persons to whom they were addressed. Each will then, according to the light that is given to him, know what to think of Mr. Newman's innuendo.

I am happy to find myself heartily in agreement with Mr. Newman on one point. No person who had any acquaintance with Wagner's character would think of representing him as a 'saint.' I do not know to whom Mr. Newman particularly refers, but if there is such a one he would, I should think, be out of consideration through sheer ignorance. Wagner's character was, as he rightly says, endlessly complex and interesting. If Mr. Newman's book is—as I gather that he intends it to be—an endeavour to reveal the *humanity* of his nature, I wish him every success. Such a work by a competent hand would be valuable. But Mr. Newman will have to work on very different lines from those which he has followed hitherto. Neither Friederike Meyer nor Mathilde Maier, nor the maidservant Marie, nor the grievances of Baron von Hornstein, have the smallest interest for any serious student of Wagner. Nor is the Autobiography either so important or so unveracious a work as he thinks it is; nor was it an attempt to impose a tradition upon the public, since it was not written for publication at all.

Mr. Newman replies as follows:

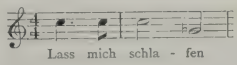
Apparently it is no use trying to reassure Mr. Hight; the bee in his bonnet buzzes too persistently for him to be able to hear the still small voice of reason. He chose to read into a remark in my article an innuendo as to the relations between Wagner and Frau Wesendonck. I assured him that I intended no such innuendo, as I had no information on the matter. In spite of this assurance he reiterates his suspicion. As he is determined to have a grievance whatever I may say, I must just leave him with it. To your readers in general perhaps I may be permitted to say that the subject of Wagner's love affairs is too ample a one for discussion in your correspondence column, but that it will be found treated in detail in my forthcoming book. As to Frau Wesendonck, I can only repeat that no one who knows the facts can help smiling at Wagner's statement in 'Mein Leben' that his relations with that lady were 'merely friendly.' Let me put a supposititious parallel case. Suppose I were to write passionate letters to one Polly Walker, letters full of ardent protestations of love and terms of endearment; suppose I were to remind Polly in one of these letters how, on a certain day, she placed her arms about me and said she loved me; suppose I had expressed the fervent hope that I might die in her arms, and so on, and so on; and then suppose that in my memoirs—written at a time when I had no idea these letters would ever be published—I described my relations with the said Polly as 'merely friendly.' Would not a smile steal over the face of most people?

The second paragraph of Mr. Hight's letter is typical of the school to which he belongs. Their plan of reconstructing a man from his life and letters is to leave out all that does not square with their preconceived notion of him. Some of us prefer to make an attempt to see him as he really was.

Two final remarks. When Mr. Hight tells us that 'Mein Leben' was not written for publication, he must excuse my smiling once more. Apart from the inherent improbability of that theory, it is negated by Wagner's own preface to the book. And when Mr. Hight says that the autobiography is not so unveracious as I think it is, I would point out that he cannot possibly yet know to what extent I think it unveracious, or what evidence I shall adduce in support of my belief.

A. K. writes:

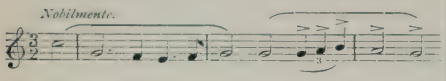
'The other day, when on a steamer in German waters, I was astonished to hear:



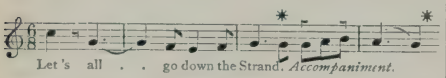
in a childish treble from a little boy whose parents were trying to rouse him from slumber. I was sufficiently interested to enter into conversation with the parents, and found they came from Leipsic, and satisfied myself that the odds against the child ever having heard or seen Fafner were incalculably large. Whether Saxon children usually inflect their voices in this way, and whether it was in Wagner's case a conscious or an unconscious reminiscence, the incident seems to me of sufficient interest to be put on record.'

We have received the following, from which we omit the writer's name and address:

Sir,—In the August issue of the *Musical Times*, under the heading, 'Next season's novelties,' appears a quotation, a few bars in length, of the theme from 'Symphonic variations on an original theme,' by Johann Thompson, as follows:



In the course of his notes on the above, the reviewer says: 'It is Mr. Thompson's ability to evolve such typically British strains as these,—great tunes, racy of the soil—that has made his name honoured in America, Europe, everywhere, in fact, but in his own country,' &c. It was impossible for me not immediately to call to mind, on reading the theme, its almost exact resemblance to the music hall song so much sung and whistled by the man and boy in the street—'Let's all go down the Strand'—the first bars of which I quote:



This is only one of many indications that the article in question was taken quite seriously. The fact would seem to imply that our contributor's jest was so much like earnest as to deceive. Or can it be that an unexpectedly large number of our musicians are deficient in a sense of humour? If so, some help must be provided,—such as an intimation that the matter is supposed to be humorous, or a few explanatory paragraphs.

The city of Frankfort is indebted to M. Nicolas Manskopf for a musical museum of exceptional interest. M. Manskopf has brought together a great number of rare and extraordinary documents connected with celebrated musicians and with musical history in general. The collection of portraits, autographs, medals, scores, theatre bills of important *premières*, and so forth is probably unrivalled. The Berlioz centenary was celebrated by M. Manskopf with a special exhibition of documents relating to the composer. The 150th anniversary of Mozart's birth was similarly commemorated. Last month a special exhibition was opened to celebrate the 100th anniversary of the death of Grétry, a number of whose unpublished works and letters exist in the museum. In manuscripts connected with this composer, even the Grétry museum at Liège is surpassed by M. Manskopf's collection.

With reference to a general complaint as to the inconvenience of the seating arrangements at Queen's Hall, voiced in our Occasional Notes last month (page 585), we are glad to receive the following letter from Messrs. Chappell & Co., lessees of the Hall:

Dear Sir,—In reply to your 'Occasional Note' upon the seating accommodation at Queen's Hall, your readers may be interested to know that we have already arranged for an entirely new form of seating upon the Stall floor of the Queen's Hall for this next autumn season, and hope, during the next summer vacation, to entirely remodel the seating of the Grand Circle, so as to get rid of the lack of space at present existing between the rows of seats on the Grand Circle tier.

We are, yours faithfully,

Chappell & Co., Ltd.

September 2, 1913. 50, New Bond Street.

SOME REFLECTIONS ON MODERN MUSICAL CRITICISM.

By P. A. Heseltine.

'The good critic,' wrote Anatole France, 'is he who narrates the adventures of his mind among masterpieces'—a significant phrase, which, if supplemented by a motto from Nietzsche, 'No good, no bad, but my taste, for which I have neither shame nor concealment,' forms the foundation of a complete philosophy of musical criticism.

Such a system, be it said at once, would probably be discredited by the majority of present-day musicians, though many work upon it already: unadmittedly, it is true, for the most part, and perhaps unwittingly. However, the sooner this principle is openly admitted and practised, the better for musical criticism and the public that is supposed to profit by it; for, frankly, the ever-recurring spectacle of critics who, being totally unable to keep pace with the musical thought of their day, seek to conceal their obtuseness by a lofty cynicism and feeble attempts at humour, is becoming monotonous, to say the least of it. The only humour of the situation lies in their own attitude; for what, after all, is the musical æsthetic if it is not that intuitive *feeling* for music implanted in the individual, the *feeling* of the merits or defects of a work, even if heart and reason be at variance on the subject? This instinctive feeling for a work is, in reality, the mirror of its creation, and almost amounts to a creation in itself, for it is the reflex action of a creative will that has achieved its expression, upon a sympathetic temperament whose desire to translate its dreams into the realities of art lacks a voice of its own, finding the vague thoughts it would utter reflected, or rather, transfigured and transcended by the voices of others of a kindred nature that have become articulate.

In the same way, a work that is antipathetic in feeling to the mood or temperament of a particular hearer, evokes the thought that even its expressed reality is inferior to the shadowy, unborn dreams that haunt his mind. As was hinted above, this power of *feeling* a work has its roots entirely in the idiosyncrasies of temperament and their resultant moods and tastes.

The time has long passed when freedom of thought in music was suppressed by a kind of superstitious adherence to certain arbitrary rules and regulations, in spite of the belated bleatings—now becoming pathetically weak-voiced and unsupported—of the musically dead who deplore the 'licentiousness' of modern music, and sigh for the good old days when Haydn reigned supreme, or even make bold to deny the name of music to the works of those 20th century composers whose musical genealogies they happen to be unable to trace back to Jubal. They should, perhaps, be reminded that there are, no doubt, persons who would see no necessary connection between the grown plant and its bulb—there certainly is not much resemblance between the two when viewed side by side—but such people would scarcely be mistaken for horticulturists, though they might take the greatest delight in the æsthetic beauty of flowers. Even those who condescend to permit their contemporaries to express themselves through a musical medium at all, are prone to forget that all the precious rules and regulations which are so dear to them, were only compiled by musical grammarians from the study of musical works already in existence. Moreover, considering the date of the matter, if not of its presentation, the average text-book of harmony

or counterpoint is about as useful to the aspiring composer of the present day as an English grammar based on Chaucer and his predecessors would be to the modern author. Besides, a knowledge of grammar, even of the right kind, does not make an author, and as regards this so-called musical grammar, it appears to be an open question whether the acquisition of it is not actually a hindrance to natural musical expression, if we may accept the opinions of those who have attained the end to which it is professedly a (or does it call itself *the?*) means.*

We do not imply contempt for Chaucer by admiring Shelley, and there seems to be no obvious reason why the followers of Mr. John Masefield should deny the name of poetry to the works of Milton. The space of time by which these writers are separated precludes comparison. Yet Mr. Corder, in his letter to the *Musical Times* of March, 1913, would have us believe that 'if Scriabine's "Prometheus" is music, then it is idle to pretend that the other works (Beethoven's Violin concerto and a Symphony by Haydn) are also music.'

In other words, if 'The vision of Piers Plowman' is poetry, then it is idle to pretend that works by Browning or Swinburne are also poetry; or, if Robert Burns wrote poetry, then William Barnes did not; or, to extend the analogy a step further, if the 'Odyssey' is an epic poem, then it is idle to classify 'Paradise Lost' under the same heading.

Mr. Corder would fain proceed to show that the introduction of psychology or expression of personality into music was a recent innovation, and tended to the decadence of the art. If he is really prepared to maintain that the music of Haydn or Beethoven contains no expression of its composer's personality, well—there is simply no more to be said. He that hath ears to hear—simply will hear; that is all.

As for the taste that accepts Haydn and Beethoven and rejects Scriabine, or *vice versâ*, we cannot blame it, any more than we can blame any other taste under the sun, *per se*, for we must realise that the necessary antecedent to the possibility of such a condemnation would be a fixed standard of objective beauty, which, as a matter of plain fact, simply does not exist. 'No one yet knoweth what is good and bad,' said Zarathustra. Observe the word *knoweth*. The truth of Nietzsche's observation lies just in the very fact that *everyone* knows in his inmost heart what is good and bad, or rather, to use a Socratean distinction, *thinks* he knows, *knowing* in reality nothing whatever.

The theory of a finite and absolute standard of beauty is the supreme obstacle to the progress of musical evolution. Every standard of beauty must necessarily lie in the taste of the individual, or, as Thomas Hardy has it, 'Beauty, to all who have felt, lies not in the thing, but in what the thing symbolises.' It would be as absurd to call anyone unmusical because the music of Schönberg or Scriabine meant more to him than that of Haydn or Beethoven, as it would be to call Mr. Corder unmusical for the taste he has professed in his letter to the *Musical Times*. So far from there being any necessary antagonism between the two predilections, one can picture the devotee of Schönberg or Scriabine cheerfully confronting Mr. Corder with the optimistic assurance that 'I am right, and you are right, and all is right as right can be.' Flippant as it may appear, this remark voices a very profound truth in æsthetics. Substitute any other four composers for the names mentioned above for the sake of examples, and you still have four men, possibly of widely differing temperaments, yet human beings for all that, expressing themselves as best they can with the means at their disposal, in terms of music. Let Schönberg be their spokesman, for his words apply equally well to all. 'The artist does, not what *others* consider beautiful, but what for *himself* is a necessity.' The facts that music is by far the youngest of the arts, and that the gradual, and perhaps still incomplete development of technical resources of all kinds has undoubtedly influenced the music of all ages to a very large extent, may be laid aside in a purely æsthetic consideration and comparison of musical works of different epochs. Human nature remains the same throughout the ages—fundamentally, that is, for the progress of civilization and the surface changes it effects will never cease—and it is, after all, the human note in every kind of music that makes the strongest appeal to human hearts. To quote Schönberg once again: 'Instruction, if it is to be of real value to the artist, must be of such a kind as helps him *to hear himself*. Mere technical knowledge will avail him nothing.'

This is the key-note of all originality in music—that is, the true, natural originality that distinguishes the individual from the mass, and which alone makes progress in musical expression possible. There are some, of course, who immediately associate deliberate eccentricity with any manifestation or attempt at originality in music; the distinction between mere eccentricity and true originality lies solely in the sincerity of purpose with which the music is written. Strictly speaking, there is more to be said for this imputation of eccentricity to really original music than would appear at first sight, though in this sense the term would carry no stigma. For what, after all, is eccentricity but an attitude of nonconformity with certain established traditions and customs, the courage to stand out above the herd and its conventionalities? 'The strongest man,' wrote Ibsen, 'is he who stands alone.' But he is always an eccentric to the crowd, if not a madman. If it were not for this attitude, there would be no art whatever, or if there were, we should be deluged with innumerable works—for everyone in the world would turn creator of them—all as totally indistinguishable from each other as the nails or screws turned out by any two men in the ordinary mechanical workshop.

Music, as a live and creative art, cannot stand still and stagnate; whether one considers it to be progressing in an ascending or descending line is, of course, a matter of opinion, but as soon as the course of its progress is arrested, it will assuredly perish as a living art. So long as human nature remains what it is, it will be ever striving, however ineffectually, to pierce the veil of transcendental things, and express at least a

> 'Dim vision of the rainbow-aureoled face
> Of her whom men name Beauty,'

the elusive ideal which soars but the higher into infinity as each more clear-sighted and lovely dream of it is wrought into substance by the mind of man. Each man's only true standard of art is his glimmering perception of this vision.

The game of 'Artists and Critics' seems to have consisted for a very long time solely in the diverting though somewhat ineffectual pastime of submitting new values to the judgment of the old which they have supplanted. The motor-car is the logical outcome of the coach-and-four in the sense that it is equally the expression of man's desire for rapid transit. There are, doubtless, centenarians,

* *See* remarks by Mr. Balfour Gardiner, in the *Musical Times*, August, 1912.

and even others, whose taste does not permit of their riding in motor-cars; there is absolutely no reason why they should do so against their inclination, but it is quite absurd for them to inveigh against the modern motorist for not sharing their taste in conveyances. But here is the old, old threadbare story once again repeating itself, the old, old fear of, or contempt for, progress. The majority of music-lovers are taught to swallow in their infancy certain tenets of faith which have given birth to the grisly chimera of the fixed standard, that most terrible of all the obstacles that beset the path of the creative artist who has the courage of his tastes, and dares to cast aside all the shackles of tradition. Thus, too, comes about the appalling dearth of originality in criticism. If some music-lovers sincerely prefer Schönberg or Scriabine, or any other composers of their own age, to Haydn and Beethoven—(an ugly thought, this, for the academics, but nevertheless a very real fact that they must face sooner or later)—why should they not openly say so, especially if they are critics by profession? The natural development of musical taste is, without a doubt, vastly impeded by traditional opinions of critics of the past which survive to-day in those of weakling dilettantes who have no opinions of their own, and are hidebound by the conventional attitude towards certain composers, standing in awe before the purely arbitrary pedestals upon which the said composers have been placed. Before a tribunal composed of such people as these—and their number is fearsomely great—every new work is, so to say, guilty until it is proved innocent—of originality, that is! Thus comes it about that 20th century works of tremendous significance, like the large choral works of Frederick Delius, to cite but one name among many, are treated with complacent neglect, in spite of the immense enthusiasm evoked by them whenever any of the rare performances of them take place, whereas the discovery of a work like the 'Jena Symphony,' which, judged purely on its own merits, would never have been disturbed from its slumber into oblivion, creates a feverish excitement in the musical world because somebody conjectures that it may be a student-work of Beethoven's.

There are thousands of earnest music-lovers who are constantly perplexed by the question, Where experts disagree, who shall decide? What need is there of a decision? The man who cannot think for himself cannot appreciate for himself; and nobody can appreciate for him. As M. Calvocoressi wisely points out in the *Musical Times* of March, 1913, it is impossible to become familiar with, let alone to appreciate, all the music that is extant in the world, and it is a regrettable fact that attention to the kind of antediluvian criticism referred to above has created a tendency among ordinary music-lovers* to be ashamed of their true tastes, and thus to attempt too much in trying to appreciate styles of music which make no natural appeal to them, while at the same time their real feeling will not allow them to neglect the study of the particular kind of music that is akin in spirit to their peculiar temperaments.

The chief danger of modern critics, both amateur and professional, seems to lie in this futile attempt at over-comprehensiveness. Mr. Ernest Newman recently made some shrewd remarks respecting a compulsory 'time-limit' for critics.† If a man of genius like Berlioz, himself a revolutionary, had perforce to confess in his latter years that he could make nothing of the Prelude to 'Tristan,' which seems to us now as clear and simple as most of Berlioz's own work, it is scarcely probable that the ordinary music-lover of the present day will be able fully to comprehend and appreciate all the countless styles of music that he will encounter. Let him feast at the banquet of the Muses as he will, and let no one attempt to coerce his taste—for is not the fact of his having taste the sole qualification for his admission to the said banquet? But let him remember that enough is as good as a feast, and beware of musical dyspepsy.

* It is scarcely necessary to add, parenthetically, that by 'music-lovers,' are designated only those to whom music is something more than an 'agreeable aid to digestion.'

† See *Birmingham Daily Post*, criticism of Paderewski's recital in Birmingham, October, 1912.

Church and Organ Music.

THE COMPLEAT ORGANIST.

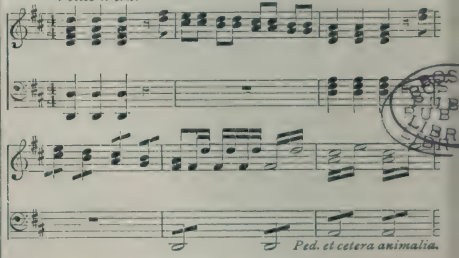
By Harvey Grace.

(*Continued from September number, page* 596.)

I. OF VOLUNTARIES—*continued.*

While comparatively few organists play set pieces for in-voluntaries, practically all perform the task of what is not too happily known as 'playing the people out.' Perhaps the phrase was originally used satirically. Those who know the delightful letters of Mendelssohn will recall his quotation from the postlude he heard in that land of song—and bad music—Italy. 'This,' he says, 'is what the fellow was playing':

Ex. 1.



It is certainly pretty bad, but most of us have heard things very little better in England, even of late years. We have organists not a few who can as effectually 'speed the parting guest' as did their Italian brother. Good easy man, he may have been in his very best form that day. He may even have been congratulated afterwards by admiring friends. One can see him receiving their praises with a deprecatory air, 'So glad you liked it; yes, a little thing of my own,' not guessing that he was to receive a quite unexpected immortality, not as an artist, but as an awful example.

After all, he was merely subscribing to the popular idea that a postlude must needs be loud, quick, and cheerful. This, with certain other conventions of our profession, needs reconsidering. While a very quiet work is not often desirable, there is much to be said for, on occasion, a *mf* diapason movement, or a piece beginning rather loudly and ending (when most of the noise of footsteps is over) quietly. The out-voluntary is so closely joined to the service that it can hardly be considered entirely on its own merits. It is too commonly the practice to play pieces which, while excellent as music and first-rate for recital purposes, are quite out of place at the close of a service, unless something of a more restrained character be played first, to act as a kind of buffer. Pieces of very bright or dance-like rhythm (as most marches, Guilmant's 'Grand chœur alla Handel,' and all other pieces in minuet form) should not be thrown at the congregation until they have had time to forget their religious

exercises and to resume some of their social duties. This is not a long or difficult business. One minute from the time the clergy have disappeared into the vestry will be sufficient. But it is not seemly for the organist to deliver himself of fanfares and the like while the faithful are still on their knees. Another convention is that Bach's fugues are, *ipso facto*, good postludes. This is true of only some of them. The giving out, with Great to Principal, of such bright, rhythmical subjects as those of the two G minor Fugues, the great A minor, the D major, or the C major (following the Toccata), always seems an impertinence, and even a flippancy. The very tunefulness of the subjects is the trouble. They seem to strike a jarring note unless introduced by a prelude. Fugues that are ideal as voluntaries, from the manner of their beginning, are both of those in B minor, the little E minor, A major F minor, the two in C major, the E♭, and, most of all, the noble, melancholy work following the so-called 'Dorian Toccata.' Other works good for the purpose when something austere is in keeping are both Fantasias in C minor, the Canzona, the Prelude in F minor, and the Alla breve, and when something bigger is required, the E minor Prelude to the 'Wedge' Fugue, the Toccata in F, and the Preludes in B minor and C minor. The organ works of Bach (apart from the choral preludes) surely divide themselves into two classes. In one the value is purely musical, while in the other (usually not less valuable as art-work) the composer has obviously laid himself out to give players an opportunity of showing their skill. Such works as the D major Fugue, the D minor Toccata, the 'Wedge' Fugue, the G major Fantasia, and the E♭ Prelude are surely recital pieces. If played as brilliantly as their contents seem to demand, they are out of place as voluntaries. It is not easy to follow the reasoning of those who tell us that such works should not be played at more than a moderate pace. Certainly in some buildings, and on some organs, a high rate of speed ruins the effect by muddling the polyphony, and organists should consider more than they do the acoustical conditions under which they play. But to say that these works should not be played fast because Bach could hardly have done so (owing to the heavy organ touch of his day) is surely absurd. Who can doubt that if the old man were alive now and giving recitals amongst us, he would revel in our best organs, and would give such a performance of his more showy pieces as would leave his hearers hot and breathless? Let us reserve them for recital purposes, and make them as brilliant and exciting as possible. On the other hand, let us see to it that we give our congregations ample opportunities of knowing the other—and deeper—side of Bach, by fitting and frequent performance of his more serious fugues and choral preludes.

Voluntaries may often be chosen with reference to the service which they precede or follow. But in practice this material point is often overlooked. It should go without saying that it is an excellent way of popularising good organ music. There are surely not many organists who let the Sunday after Ascension Day go by without playing Guilmant's march on 'Lift up your heads,'—one of the best of voluntaries.

There are many other pieces that might easily become (if they are not already) every whit as hardy annuals. Thus, in Advent, you will find an encouraging number of people enjoying Bach's Prelude on 'Sleepers, wake!'—surely one of his most beautiful works. For Christmas, we have Guilmant's 'Offertoire sur deux noëls,' and, even better, though not nearly so well known as it deserves to be, Gigout's 'Rhapsody,' (published in the set of Ten Pieces), with a treatment of 'Adeste Fideles' far superior to that of Guilmant. The tune 'Von himmel hoch' (A. & M. 57, E. H. 17) is now so well known in England in connection with the season of Christmas that some of the excellent organ music written round it by various German composers might quite well be added to our list. Also the two short preludes by Bach on 'In dulci jubilo' are useful items, the canonic one being particularly charming, while an elaborate work on this same tune by Karg-Elert, recently published by Novello, is worth the attention of good players with ample organs. For Epiphanytide, there is of course the well-known 'Marche des Rois mages,' of Dubois—the playing which is usually followed by anxious inquiries as to the cipher on the organ! For Passiontide, in addition to such obvious choices as Bach's, Reger's, and Karg-Elert's preludes on 'O sacred Head' and similarly appropriate tunes, a fine Fantasia by Dr. Pearce on 'The royal banners' and 'All glory, laud and honour' (Vincent), will be a good choice for Palm Sunday. Also, for this day, Bach's Fantasia in B♭ on the latter tune will be a popular voluntary. Of the two works with this melody as a basis, that in B♭ is to be preferred, because the tune is easily followed by the average listener. At Easter we can play Dubois's 'Alleluia,' introducing 'O filii et filiæ,' or John E. West's Variations on the same theme. Here again, Dr. Pearce comes in with a postlude founded on 'Ad cœnam agni providi,' while for dedication festivals at which the plainsong tune 'Urbs Beata' has been sung, I know nothing better than the same composer's piece founded on it,—scholarly, interesting to the player, and easily followed by the hearer. For ordinary Festival use there are, of course, plenty of well-known works treating 'Ein' feste Burg' and 'Nun Danket.'

For the Feast of Corpus Christi there is an excellent piece by Dubois called 'La Fête Dieu' on the plainsong tune, 'Lauda Sion' (the punning dedication is surely unique—it is inscribed to the Abbe Panis, and the opening phrase is 'Ecce panis'). For this feast also a voluntary that will always strike a responsive chord is an arrangement of 'He shall feed His flock.' While the day of Handel's choruses as voluntaries is over, there are a few airs such as this that nobody but the ultra-purist need be ashamed of playing. They are better sung, of course, but they are better played than left alone if they help out the spirit of the day.

For any occasion of national significance, Reger's splendid Fantasia on 'God save the King' is excellent. It is not very difficult—for Reger, that is—and deserves to be much better known than it seems to be.

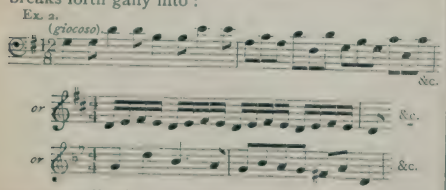
While mention of organ music founded on hymn-tunes naturally calls to mind certain German composers, ancient and modern, it is matter for congratulation that some fine English works with a similar basis have lately seen the light, thus adding materially to our store of voluntary music suitable for use on special occasions. The sets by Sir Hubert Parry (Novello) and Dr. Charles Wood (Stainer & Bell) stand out as being specially notable collections; while within the last few months other worthy additions to the list have come from Dr. Ethel Smyth (Novello), Dr. Charlton Palmer (Vincent), and Dr. C. H. Kitson (Stainer & Bell). Thus, with the use of such works and a little forethought, it is possible to make a very large proportion of our organ voluntaries appropriate pendants to the service. The last hymn, especially, will often give the cue. A piece based on a tune still fresh in people's minds will make an impression impossible at any other time.

The essence of success in such voluntaries is the familiarity of the subject-matter, and the ease with which it is identified. This applies to works other than those based on hymn-tunes. For example, if on the Feast of the Annunciation I play an arrangement

of Arcadelt's 'Ave Maria,' I make a successful choice, because the music is not only beautiful (even when played instead of sung) but also familiar to most of those who hear it. They will enjoy it as abstract music, with the added pleasure that one derives from an apt quotation. But if I play either of Max Reger's two organ pieces entitled 'Ave Maria' I edify nobody. It is not merely a question of musical value, though in this instance there will be few of us who will not prefer the old Fleming to the young German. It is a matter of association of ideas. We may affect superior scorn of such things, but surely if by taking a little thought we can interest our congregations in good organ music, we should do so. Even on the most sordid of grounds it is good policy. The greater the public interest in organ playing the better for the organist.

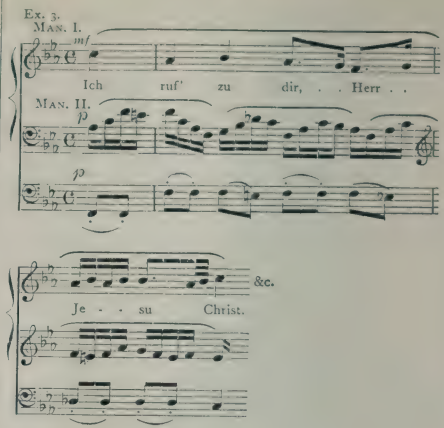
Congregations are quicker than most of us imagine in detecting allusiveness. Sometimes they can even evolve it themselves with ludicrous results, as in a case that recently came under my notice. The organist played a piece in which extensive use was made of a phrase strongly reminiscent of the once-popular chorus 'Get your hair cut'! Any chance of the similarity escaping notice was knocked on the head by the fact of the services that day being conducted by a visitor with flowing locks. The organist has ever since been credited with the possession of a pretty wit, albeit of not too seemly a kind. Another choice that raised a smile was that of an organist who, at the end of a service of thanksgiving for the cessation of a devastating cattle plague, turned on an arrangement of 'Blest are the departed.' However, these be trifles. They are mentioned to show that congregations contain a fair percentage of acute listeners, and this being so, it may be well worth our while to take advantage of the fact.

Reverting for a moment to Bach, it is surely time that we organists gave up the idea that we should make a special point of playing his fugues in Advent and Lent. Much the same idea prevails, by the by, as to the occasional use of plainsong. In churches where plainsong is used at intervals it will be found served up only at these seasons. The association of plainsong and penitence is responsible for much of the unpopularity of the Church's old music. People do not like penitence, and they are not likely to be over-fond of any of its accompaniments. As to the use of Bach's organ music at such times, organists have presumably reasoned on this wise: 'Bach is a composer of severe music, Lent and Advent are times when severity is in keeping, therefore Bach's music is suitable for Lent and Advent'—a statement of the case that appears to be logically sound, and would be so if the first of the premises read 'Bach composed *nothing but* severe music.' That was the old idea of Bach. We know him now, not only as a composer who plumbs the very depths of emotion, but also as a writer of most delightful dance music. So when an organist says 'Lent is on us, therefore I will play nothing but Bach,' and at the end of services in which the dominant note has been solemnity, breaks forth gaily into:

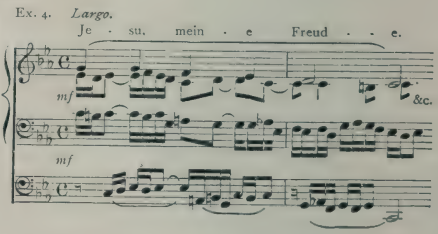


we may well ask, 'If this is severity, what, in heaven's name, is gaiety?'

The Bach for such seasons is found in:



and:



and in dozens of similar movements. We may say, paraphrasing a well-known question—'What do they know of Bach, who only his fugues do know?'

Finally, when we have satisfied all requirements as to the appropriateness of a voluntary for the occasion, there remains the question, 'Is it good music?' There is such a wealth of fine organ works available, that the playing of pieces of low musical value is inexcusable. We have so often been told that there is little high-class organ music because Mozart, Beethoven, Wagner, and other giants wrote none, that many of us have almost come to believe it. In this, as in too many other matters, organists have been content to take the line of least resistance. It is a much easier and more popular proceeding to play light pieces and transcriptions of well-known pianoforte, operatic, and orchestral works, than resolutely to insist on the fact that the organ has now a splendid library of its own. From the nature of things, its best music is of a type that appeals rather less quickly than that of some other media. The more necessary is it for those who are jealous of its honour to persevere, despite the grumblings of our less-educated hearers. We have in the past considered the majority too much. The enthusiastic audiences at the Promenade and similar orchestral concerts are not very discriminating, but they do undoubtedly appreciate music of the highest class. Similarly, thanks to the courage of competition Festival committees, we find choral societies of to-day singing and enjoying works of a kind that until recently they would have left severely alone. These are the people to whom we organists play week by week. Have we any right to suppose that they cannot appreciate organ music of as good a standard as the orchestral and

choral works which they clearly enjoy? They are ready, though perhaps not clamouring, for bread Too many of us are giving them the veriest slush. For our credit's sake—for a man is not more surely known by the company he keeps, than is an organist by the music he plays—we must improve. Besides, like our Italian friend whose handiwork is quoted above, we may some day entertain a Mendelssohn unawares.

Mr. C. H. Moody has been holding forth on the subject of the Anthem. We agree with him when he says that there are many unworthy specimens, and that more care is needed in selection. Mr. Moody must not complain, however, if we fail to follow him in some of his historical and other conclusions. For example, when he says that 'the Commonwealth caused a calamitous interruption in the magnificent advance of our church music,' he is expressing a popular opinion rather than a historical fact. The decline was already well on its way, for the very good reason that the supply of great composers had for the time ceased. As Parry points out in his 'Summary of musical history,' the last great representative of the choral epoch in Europe died in the very week Charles married Henrietta Maria. Again, so far from 'the degrading influences of Charles II.'s innovations' being 'fortunately counteracted by the efforts of Pelham Humfrey to bring the anthem of that period into line with the old traditions,' that talented youth was sent to France in order to learn a style more to the taste of the Merry Monarch than 'the old traditions.' Mr. Moody objects to the 'extreme modern productions of composers who are departing from the best English traditions, and following in the wake of Wagner and Debussy.' The lecturer, however, is so enthusiastic in his praise of the 'religious atmosphere' of 'Parsifal,' and so convinced as to its fitness for cathedral performance, that one fails to see how following in the wake of its composer can lead to anything but good results. As a matter of fact, however, we do not agree that English anthem writers of the present day are doing anything of the sort. A man may make use of modern harmonic resources without necessarily being an imitator of Wagner. Even so, one may venture to toy with the whole-tone scale without thereby declaring himself a Debussyite. If not, there were Debussyites long before that composer was born. The anthem showing his influence, however, has yet to come our way. 'Until composers are imbued with the spirit of worship, there will always be something lacking in their compositions,' says Mr. Moody, and we agree, feeling that we are now able to account for the 'religious atmosphere' in the 'Parsifal' of the pious, *devoté* Wagner. 'Clergy and amateur organists should be wary of accepting an anthem merely because it appeared in a respectable musical journal.' Anthems appear in musical journals merely as specimens, like unto the sample of tea or soap left by the grocer on the householder. As well may one say, 'housekeepers should be wary of purchasing goods merely because of the sample left by a respectable grocer.' We give householders, clergy, and organists alike credit for being able to judge from the sample whether the goods are the kind they need. The free provision of such samples does away with the necessity for 'buying a pig in a poke,' and the more 'respectable' the source, the less the risk of inferior goods. Considerable discussion, we learn, followed the reading of the paper. This is as it should be.

Recently Mr. Alfred Heath gave his two-hundredth organ recital at Cromer Parish Church.

HOLY TRINITY CHURCH, COVENTRY.

Holy Trinity Church is well known to all true lovers of architecture; of lovely proportions and chaste detail, the building is indeed one of rare beauty. Its musical history, too, is one of more than ordinary interest, and a few lines concerning it may be acceptable. Mention should first be made, however, of a few points worthy to be noticed by the traveller amongst these ancient piles. The stone pulpit and the eagle lectern, the two chief glories of the church, should on no account be overlooked. The one unique, and the other the earliest of its kind, deserve the closest attention. The reredos and the magnificent brass-work of the famous craftsman Skidmore should also be given more than passing notice.

Turning to the strictly musical side of our subject, we shall in the clergy vestry find an oil painting of the famous Dean Hook, who was vicar here 1828-37. He will be remembered as doing much for the cause of church music at Leeds, and was the incumbent there when the great Dr. Wesley was organist.

The organ—a fine four-manual instrument, stands in a chamber specially constructed for it in the south aisle of the choir. The console is behind and a little to the eastward of the Decani choir stalls.

The present organ is by Foster & Andrews (of Hull), and superseded one built by the famous Swarbrick. Its cost was about £800. This instrument was rebuilt by J. Porritt (of Leicester) in 1871. At the re-opening services the anthems 'Hallelujah' (Beethoven) and 'O praise God' (Clarke-Whitfeld) were sung. The morning service also included a Sanctus by Mendelssohn. The last restoration took place in 1900, and was carried out by Messrs. Hill & Son. The solo organ was then added, and the console moved to its present position. For the opening service C. H. Moody, the then organist, wrote a special evening service, and Dr. Tertius Noble (late of York Minster) also contributed a Festival Te Deum.

In treating of the chief musicians of the church, Chater should be mentioned as holding office at the first renovation of the organ. His musical legacy, further than a few chants, does not seem to be of importance. Mr. Hanson, Chater's successor, is the father of a well-known musical family still resident at Coventry.

Mr. C. H. Moody, the present organist of Ripon Cathedral, is next on the roll. Coming from Wells Cathedral, where he had been acting-organist and master of the choristers, Moody was, although quite a young man, a fine musician, and during his reign the choir reached a high pitch of excellence. He was organist during the second restoration of the organ (in 1900), and wrote an evening service in A for that occasion. He introduced to Coventry much high-class music, including Bach's 'Sleepers, wake,' Brahms's 'Requiem,' and other works of similar calibre. His Ripon appointment came in 1902.

The next holder of the post was Mr. Percy E. Hughes, Mus. Bac. He came to Trinity with good recommendations, which were speedily justified. He was a sound musician, both executive and theoretical. His contributions to church music include a Communion Service in E and an Evening Service in D; both of these are published by Messrs. Novello. During the latter part of his Coventry period Mr. Hughes took Holy Orders, and early in 1912 he left for Rochester on his appointment to a minor canonry at the Cathedral there. His recent appointment to the Precentorship of that Cathedral has given great pleasure to his numerous Coventry friends.

The present holder of the office is Dr. Christie Green, F.R.C.O. Coming of good musical stock, Dr. Green has held organ appointments since the early age of eleven. He was for some time assistant to Dr. Creser at Leeds Parish Church. From thence he was appointed to Blackburn Parish Church, which post he had held since 1900. A Yorkshireman by birth, he is naturally an ideal choirmaster, and in his short period of office he has sustained the standard fixed by his predecessors. He has written much church music, as well as songs, &c. Among his published works should be mentioned his anthem for Harvest, 'O sing to the Lord'—containing a fine tenor solo and a vigorous fugue. As an executant Dr. Green is of the quiet 'Cathedral' order. His expressed belief is

that the organ is only to *accompany* the voices during divine service, and not to fill the part of a solo instrument as so often is the case. During the year Dr. Green gives monthly organ recitals which are much appreciated.

The present choir consists of some twenty-two to twenty-four boys and eighteen lay clerks. The boys have daily practice (except Saturday), and the full choir meet for rehearsal on Friday evenings.

The répertoire consists of the best products of the 'Cathedral' school mingled with a judicious blending of the better class of modern church music. 'Adagio.'

A choral Festival was held in the Parish Church, Tamworth, on July 23, when about 170 voices took part. The music included Stanford in B flat and Beethoven's 'Hallelujah to the Father.' A hymn-tune to the words 'Blessed city' was written for the occasion by Mr. J. B. Lott, organist of Lichfield Cathedral, who conducted at the Festival. Mr. H. Rose was the organist.

A musical service was held at the Forest Road Primitive Methodist Church, Nottingham, on September 7, when solos were given by Madame Ethel Parkin, Mr. H. Smith, and Mr. W. Downing. Mr. C. E. Blyton Dobson was the accompanist, and contributed solos, including Hollins's Concert Overture in C.

A special feature of the organ that is being erected in the large hall of the Bishopsgate Institute is the Carillon stop, supplied by the Church and Carillon Bell Company. The bells are worked from the console by an electric action invented by Dr. T. Lea Southgate. The organ is being built by Messrs. Brindley & Foster, Sheffield, at a cost of £2,300.

The Annual United Festival of the Queen Victoria Clergy Fund and Clergy Pensions Institution (Southwark Diocesan Branches) will take place in Southwark Cathedral on Wednesday evening, October 15, at 7.30 p.m. The 'Grail' music from 'Parsifal' will be performed by the Cathedral choir, under the direction of Mr. Edgar T. Cook, the organist of the Cathedral, and the preacher will be the Bishop of Stepney. The greater portion of the Cathedral will be open to the public without tickets. The nave will be reserved for subscribers and ticket-holders. Applications for these tickets, which are limited in number, should be made to the Diocesan Secretary of the Funds, Mr. Richard Lemaire, 'Kilgraston,' Purley, and not to the Cathedral authorities.

ORGAN RECITALS.

Dr. Caradog Roberts, Christ Church, Llandrindod Wells—Harmonies du Soir, *Karg-Elert.*

Mr. Arthur B. Robinson, St. Oswald's Church, Flamborough—Introduction, Variations, and Fugue on 'St. Alphege,' *Maxfield.*

Mr. W. E. Belcher, St. Asaph Cathedral—Gavotte moderne, *Lemare.*

Mr. E. V. Creak, Christ Church, Simla—Toccata in E flat, *Filippo Capocci.*

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church—Prelude on 'Ein' feste Burg,' *Faulkes.*

Mr. George Tootell, Congregational Church, Lytham—Romance and Finale from Sonata in E minor, *Worledge.*

Dr. Roland Rogers, St. Asaph Cathedral—Original Theme, Variations, and Fugue, *Hollins.*

Mr. F. Victor Steade, Bearsden North U. F. Church—Canzonetta in G minor, Op. 80, *Max Reger.*

Mr. John Arthur, Parish Church of St. Andrew—Toccata and Fugue in D minor, *Bach.*

Dr. A. W. Pollitt, Christ Church Cathedral, Canterbury—Sonata in C minor, *A. W. Pollitt.*

Mr. Charles Stott, Wyke Temperance Hall—Concert Overture in C minor, *Hollins.*

Mr. W. Deane, Dutch Reformed Church, Krugersdorp, Transvaal, S.A.—Grand chœur in A, *Salomé.*

Mr. Frank E. Bastick, Ludlow Parish Church—Toccata and Fugue in D minor, *Bach.*

Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Three Pieces, Op. 59, *Max Reger.*

Mr. G. W. Munsum, St. George's Cathedral, Demerara—Fantasia, *Tours.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Harmonies du Soir, *Karg-Elert.*

Mr. C. H. Moody, Winchester Cathedral—Three Choral Preludes, *Karg-Elert.*

Mr. J. Alfred Freeman, Dornoch Cathedral—Finlandia, *Sibelius.*

Mr. R. W. Pringle, Hawarden Parish Church—Prelude and Fugue in G major (No. 2), *Bach.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Prelude and Fugue in B minor, *Bach.*

Mr. Allan Brown, Crystal Palace—Third Sonata in E flat, *Faulkes.*

Mr. F. W. Hughes, Horncastle Parish Church—Sixth Sonata, *Mendelssohn.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Miss Norah Byrne, organist, Birr Church, Ireland.

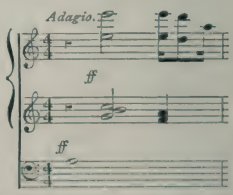
Mr. J. Alfred Freeman, organist and choirmaster of Dornoch Cathedral, and organist to Andrew Carnegie, Esq., of Skibo Castle.

Mr. Herbert Weatherly, organist and choirmaster of St. John's Church, Wilton Road, London, S.W., has been appointed to the posts of organist of the Metropolitan Church, Toronto, Canada, and Professor of Organ and Pianoforte at the Toronto Conservatory of Music.

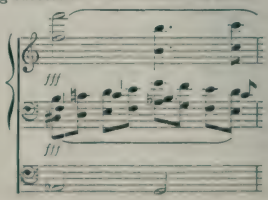
Reviews.

Epilogue. By W. Wolstenholme. Original Compositions for the Organ. (New series, No. 20.)
[Novello & Co., Ltd.]

English organ music is usually of such a suave—even apologetic—character, that this work gives one almost a shock. To those of us who demand in our organ music rather stronger meat than is usually served up by our native composers, the shock will be not unpleasant. A bold Adagio is followed by an Allegro, at the tenth bar of which a capital subject is fugally treated,—all too briefly, we venture to think. The composer gives us the exposition, and hard on its heels a very close Stretto, repeated a tone higher. This page is all the fugal-writing we get, and it is so good that one feels regret that there is so little of it. We could have spared for it some of the later matter which, excellent as it is, is somewhat disjunct. Altogether, good strong music, and from its startling opening bar:



to the daring succession of sevenths at its close:



containing many points of harmonic and rhythmic interest.

The Harmonious Blacksmith. Variations in E. By G. F. Handel. Paraphrased for organ by Sigfrid Karg-Elert.

Vom Himmel hoch ('Behold! I come from heaven above'). Kanzone for solo, chorus, solo-violin, and organ. By Sigfrid Karg-Elert.

Benedictus. For four solo voices, chorus, violin, harp (or pianoforte, *ad lib.*) and organ. By Sigfrid Karg-Elert.

[Carl Simon: Berlin.]

One is somewhat surprised to find our conscientious German friends retaining the popular title for Handel's work. Many English musicians are content to use its correct description, viz., 'Air with doubles (variations) from a Suite,' and to mention in a note the usual name and its apocryphal horny-handed origin. This by the way. Herr Karg-Elert's organ version of the Variations is decidedly free. There are purists not a few who will complain that he has done those things which he ought not to have done. For such as prefer old Handel's charming strains unimproved (or unspoiled—the point of view will decide the choice of term), this work will be an offence. To others, not so fastidious, and desiring a brilliant recital piece, it will be welcome.

Although opinions may vary as to the transcriber's work in the Handel Variations, there can be only one verdict as to his efforts as composer in the other numbers. The first makes use of the little prelude on 'Vom Himmel hoch,' found in the 'Choral improvisations' (vol. i.), by way of introduction, followed by the arrangement for violin solo, voice, and organ from the 'Twenty Preludes and Postludes,' Op. 78. The six pages which make up the rest of the work consist of very effective use of the choir with organ and violin. We have first a four-part version of the hymn (unaccompanied), with short organ interludes, and a discant for boys' voices, and then a clever canonic treatment of the tune, the altos and basses (representing the angels) leading off each line in D, followed four notes later by the sopranos and tenors (the people) in G, with a free organ part in four- and five-part harmony. A massive choral climax leads to a *pianissimo* ending. The 'Benedictus' gives both solo quartet and choir plenty of opportunities, the part-writing being very interesting and free, though not unduly difficult. There is an imposing climax at 'in Excelsis.' Both these pieces are well within the power of good average church choirs. It should not be difficult to provide the solo violin and pianoforte (for harp). Performed at an organ recital, carol service, or some similar musical occasion, these works would be most interesting novelties.

I will greatly rejoice. Full anthem for Harvest. By Edward C. Bairstow.

O Lord, I will praise Thee. By Hugh Blair.

New every morning is the love. By Bertram Luard-Selby.

Te Deum. In G minor. By Bertram Luard-Selby.

O Lord God of Hosts. By Dr. Maurice Green.

All Thy works praise Thee. By Thomas Adams.

Ye shall go out with joy. By Oliver King.

Lord, what is man? By Dr. William Boyce.

Jesu, our Lord. By Ch. Gounod.

[Novello & Co., Ltd.]

Although Dr. Bairstow's anthem is designed for use at Harvest Festivals, the text that makes it suitable for such occasions ('For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth, so the Lord God will cause righteousness and praise to spring forth before all nations') does not unfit it for more general use. It is an excellent specimen of modern Church music, not the least interesting feature being its admirable organ part.

Dr. Blair's anthem (composed for the closing service of the recent Gloucester Festival) is also a virile piece of work, with the accompaniment again an important feature—though this must not be read as an implication that the voice parts lack interest. Very effective, for example, is the middle section for bass solo, and three-part treble and alto chorus.

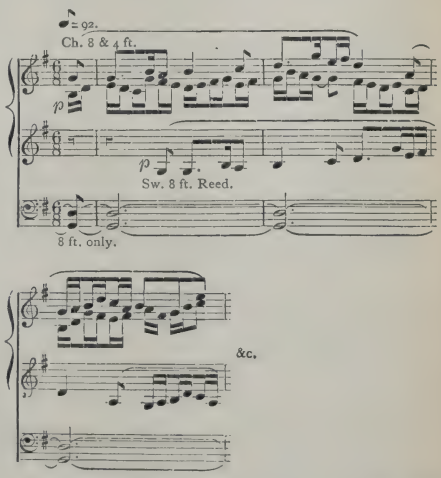
B. Luard-Selby has written pleasing music to John Keble's well-known morning-hymn, and an effective setting of the Te Deum, both of a very moderate degree of difficulty. Also well within the powers of ordinary church choirs are the other anthems in the above list. The Gounod work, it may be well to point out, is that often sung to words commencing 'Send out Thy light.'

Funerale. By Sigfrid Karg-Elert.

Choral-Improvisation on 'In dulci Jubilo.' By Sigfrid Karg-Elert. Op. 75.

[Novello & Co., Ltd.]

The first of these two works bears the dedication 'Dem Andenken Alex. Guilmants.' It is full of the striking harmonic and other effects that we now expect from the brilliant young German who has so quickly leapt into the front rank of composers for the organ. There is perhaps some ground for the fear that certain of his characteristic progressions threaten to become mannerisms. For example, his sudden upward-rushing scale-passages belong to the class of effect whose exciting power is in inverse ratio to the frequency of their occurrence. There are seven such passages in the 'Funerale,' which most of us will opine to be five too many. Also, one feels that his strings of consecutive fifths are not always justified by any special effect of sonority. We have a tolerant eye for consecutives in these enlightened days, but after all they are not good part-writing, and being thus departures from the normal, they should be able to justify their existence by adding something of value to the *tout ensemble.* Too often they look merely eccentric or defiant, as who should say, 'our composer is a devil of a fellow, who doesn't care *that* for rules.' The 'Funerale' contains a couple of quotations from Guilmant's works, and is a highly-coloured composition needing a good player and an ample organ to make its full effect. The work on 'In dulci Jubilo,' besides being of more general interest in its subject, is also more attractive in style. Full of charm is the opening statement of the tune, with its swinging bell-like accompaniment, while the composer has surely written nothing more graceful than the canonic treatment of a decorated version of the theme which follows. Here are the opening bars:



A couple of pages of matter more or less dealing with fragments of the subject lead to the final section (*alla Toccata*), which is in the composer's most strenuously brilliant style. As a recital piece this work should make a decided effect. It is rather difficult, but will well repay study.

Voluntary; Impromptu; Legend. Original Compositions for the Organ. (New Series, Nos. 23, 24, and 25.) By W. G. Alcock.

[Novello & Co., Ltd.]

The old title exactly suits the first of these pieces, an unpretentious little work, and just the kind of thing to play before a service. The Impromptu is almost as simple, and should be similarly useful. The Legend is rather more elaborate, and would make an acceptable recital piece. There is some charming writing in the opening and closing pages, with a melody played on a 4-ft. Choir stop coupled to Pedal (no pedal stops), while a short middle section of more vigorous character provides contrast. All three pieces have the pedal part carefully 'footed,' and would serve well for teaching purposes. The third is the most difficult, though only moderately so.

Album of Pianoforte Pieces. By Cyril Scott.

[Elkin & Co.]

The copious river of music that proceeds from Mr. Cyril Scott's brain and technique is worth watching, for its flow is seldom dull or uneventful, and matter of vital interest is often carried with the stream. It is not his practice, it appears, to let composition wait upon inspiration, but to compose and hope for inspiration to come in the process. The hope is realised for several moments in the course of the pieces under review, but not with regularity, and there are passages in them whose sole function is to bear the signature of Cyril Scott. Such music forms the bulk of this Album. However, there are ideas that engage the attention, and among them are the theme of the 'Berceuse,' the 'atmospheric' effects in 'Over the prairie,' and some rhythms and harmonies in 'Pierette.' The Album contains six pieces of medium difficulty.

Cavatina. Joachim Raff. Arranged by John E. West.

[Novello & Co., Ltd.]

Raff's ever-green and widely-known work (does it not share pride of place with a certain Prelude in C♯ minor in all the picture theatres?) makes its bow here as a very acceptable organ solo.

BOOKS RECEIVED.

Modern Violin Technique. How to acquire it. How to teach it. By Frank Thistleton. Pp. 139. Price 4*s.* 6*d.* net. (London: Longmans, Green, & Co.)

Days with the Great Composers (Vol. 3): Mozart, Schumann, Tschaikovsky. Price 3*s.* 6*d.* net. (London: Hodder & Stoughton.)

The Music Lovers' Cyclopædia. By Rupert Hughes. Pp. 948. Price 6*s.* net. (London: Hodder & Stoughton.)

The Master Works of Richard Wagner. By George Dunning Gribble. Pp. 316. Price 10*s.* 6*d.* net. (London: Everett & Co.)

An important Lesson to Performers on the Violin. By the celebrated master, Tartini (with portrait). Pp. 25. Price 1*s.* net. (London: Wm. Reeves.)

A Critical Study of Beethoven's nine Symphonies. By Hector Berlioz. Translated from the French by Edwin Evans, sen. Pp. xii. + 165. Price 4*s.* net. (London: Wm. Reeves.)

Children's Singing Games. Words by Lettice Thomson. Music by Alban Dobson. Pp. 40. Price 1*s.* 6*d.* (London: Horace Marshall & Son.)

From 'Crescendo' in the *Star* we learn some interesting particulars regarding Strauss's new orchestral work, which is to be performed under Herr Mengelberg at a concert of the Royal Philharmonic Society. It has been written for the opening of the new concert hall of the Gesellschaft der Musikfreunde at Vienna, on October 19, and is entitled 'Festliches Präludium.' The composer requires ninety-six stringed instruments, the usual wind and percussion, and twelve trumpets 'off.' The time of performance is ten minutes.

Correspondence.

GERMAN ORGANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. C. Stanley Parsonson's interesting letter raises one or two questions which I am called upon to answer. I am not, however, in a position to give much more information concerning these German instruments, but hope (as a result of inquiries) that particulars may be forthcoming soon. My letter really aimed at creating further interest in an interesting subject (and no doubt, together with Mr. Parsonson's letter, it has done or will do so) in order that authoritative and detailed particulars may be had from those best able to supply it (viz., leading German organ-builders and organists).

The organ to which I referred (in the American Church, Berlin) was built, I believe, at least seven or eight years ago—so it would seem that German organ-builders were at least first in the field with the coupling accessory to which I particularly referred, which has doubtless been improved upon in German instruments built more recently. Also, it would appear from what Mr. Parsonson says, that in his organ a change of couplers with change of manual at least requires a piston to be touched, and while fully recognising that this is about as simple an operation as could be desired, I beg to point out (perhaps I did not make this point quite clear) that in the German instrument it is not (during performance) even necessary to touch a piston in order to change the couplers. A small 'push' is pressed in—the self-acting coupler arrangement is 'on'; it is pulled out—one dispenses with its services. In the case referred to (coupling Great to Pedal whilst still playing upon Swell) one would obviously dispense with the self-acting coupling device, and touch the tablet 'Great to Pedal.' It seems hardly necessary to say that the device does not act *absolutely instantaneously;* probably it takes from half a second to a second to come on or go off. I also believe that it is necessary to sound at least two notes together on a manual for the device to operate—so that the danger Mr. Parsonson fears in the case of *solo* playing does not really exist. In such an instance therefore as Wolstenholme's familiar Canzone in B flat, at the commencement, provided that the first chord of the accompaniment (on 'Choir') were not played too staccato,' 'Choir would couple to 'Pedal,' and our friend 'Koppel' would continue to perform its functions satisfactorily throughout the piece—rests in the accompaniment (by staccato playing, or its cessation altogether for a while) notwithstanding. To ensure the first pedal note played being duplicated simultaneously and instantaneously in 8-ft. tone on the Choir, one would take the precautionary measure to see that the ordinary coupler 'Choir to Pedal' be set 'on.'

No; the device referred to affects the couplers merely—not the Pedal stops also. No doubt the system adopted in Mr. Parsonson's organ is about as perfect as could be desired. At the same time I believe that many German instruments are far in advance of the small one to which I referred, and in fact unite the advantages of the 'Pedal bass' piston with the perfectly spontaneous action of the German coupling device.

As to the matter of the downward extension of the manuals to form a Pedal organ, I will not presume to restate the case for or against (so soon after the recent controversy in your columns); we will admit—with Sir Roger—that 'much might be said on both sides.' Probably the best solution would be a fusion of the two principles—viz., the provision of an adequate number of Pedal stops as basses for the various tones of the manual registers, yet not depriving the more conservative English organist (venturing to believe that in this respect English instruments are the best in the world) at least of a 16-ft. wood Open Diapason of liberal scale and full Pedal compass. Of what manual stop or stops could this be considered an extension? Without hearing these large Continental instruments one can form little idea of the *unsatisfactory nature* of the Pedal organ (as compared with the English

cathedral instruments)—on account, apparently, of economy of timber, and of course also of wind consumption, in that department, a huge number of registers appearing on the schedule nevertheless.

W. Godfrey Sceats.

'CHARLES YOUNG AND FAMILY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I point out a slip in Dr. Cummings's admirable article on the above. The statement is made that Miss Pollie Young was born in 1751, and this is repeated in the genealogical chart. Dr. Cummings says that Pollie Young 'was only four years old when her father died,' and 'she sang in a Pastoral Sketch at Drury Lane Theatre on October 22, 1762.'

The fact is that Pollie Young was born in 1748, or early in 1749, and she was brought to Ireland by her aunt, Mrs. Arne, at the end of September, 1755. She made her débût in Arne's opera of 'Eliza' on Saturday, November 29, 1755, and is described as 'a Child of six years of Age.' It is well-known that in these cases the real age is seldom under-estimated, and therefore it is likely that Miss Young was fully seven years old at this date. Again, on August 8, 1758, Mrs. Delaney describes her as 'a girl of nine years old,' and this evidently assumes that Miss Young was born before 1749. She sang continuously at Dublin from 1755 to 1762, and she was specially selected by Kane O'Hara for the initial performance of 'Midas' on January 22, 1762. She was given a benefit concert at Fishamble Street Music Hall on February 11, 1762, and she returned to London in April of the same year. Her London débût was on October 15, 1762, at Covent Garden, in 'Comus.' Four years later, at the age of eighteen, she married Barthélémon at Dublin.—Yours faithfully,

W. H. Grattan Flood.

Sept. 8, 1913.

Dr. Cummings replies: 'I am much obliged to Dr. Grattan Flood for calling attention to the birthplace of Pollie Young. I had not noticed the discrepancies he mentions. I gave the dates as supplied to me by a descendant of Charles Young.'

PERFORMING FEES ON SONGS, ETC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—There is a proposal on foot to form a Society having for its object the collection of performing fees on vocal and instrumental music.

Whilst admitting that in many cases there are legitimate performing rights on certain dramatic and musical works, we think it is only fair to draw the attention of the public to the fact that unless it was specifically stated on the title-page of musical works published up to July 1, 1912, *that the performing rights were reserved*, such works may be continued to be performed in public free of fee or license.

If such a Society is formed it is essential that concert-givers should demand a complete list of all works on which a performing fee is claimed, for this reason: Under the Copyright Act, 1912, it is no longer necessary to print on the title-page of a song, or any musical work, that the performing rights are reserved, therefore unless a comprehensive list of protected works is issued the public will be quite in the dark as to what is protected and what is free.—We are, Yours faithfully,

Boosey & Co.

R.C.O. EXAMINATIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—After a careful perusal of the various test-pieces to be played at the Examinations of the Royal College of Organists in January, 1914, I have found over eighty errors, a list of which I shall be pleased to forward to anyone on receipt of a stamped directed envelope.

Herbert Hodge.

40, Ashmead Road,
St. John's, S.E.

Obituary.

Widespread regret has been caused by the death of Mr. Alfred R. Gaul, Mus. Bac., the well-known composer, until recently the organist of St. Augustine's Church, Edgbaston. He died early in the morning of September 13, at the age of seventy-six. He came of a Norwich family that brought him early under the influence of music. When nine years old he became a chorister at Norwich Cathedral; at seventeen he was organist of Fakenham Parish Church. In 1859, at the age of twenty-two, he took up residence at Birmingham, where he became organist of St. John's, Ladywood. His appointment to St. Augustine's Church occurred in 1868. It was of course as a composer that he earned success and fame. His sacred work 'The Holy City,' produced at the Birmingham Triennial Festival of 1882, has had phenomenal popularity, and has probably been performed more frequently than any other British choral work. His chief works are 'Hezekiah' (written at the age of twenty-three), the well-known part-song 'The silent land,' 'Ruth' (1881), 'The Holy City,' 'Passion music,' the cantata 'Joan of Arc,' 'The Ten Virgins,' 'Israel in the wilderness,' the cantata 'Una' (Norwich Festival, 1893), Psalm 150, the cantatas 'The Prince of Peace' and 'Toilers of the deep,' and the choral ode 'A song of life.'

We regret to record also the following deaths:

Miss Marie-Térèse (Lily) Holcroft Jeaffreson, at her residence, Clarendon Avenue, Leamington Spa, on September 2, after an illness of some months' duration. She was the second daughter of the late Samuel John Jeaffreson, M.D., and was born at Leamington in 1848. Early in girlhood she developed a high soprano voice of exceptionally sweet and sympathetic quality. She was educated at Paris, and studied singing privately with Romain Bussine, the founder of the Société Nationale de Musique. Later on she entered the Royal Academy of Music with a view to adopting a professional career; but her voice was not powerful enough to tell in the larger concert halls, therefore in 1880 she settled in her native town, where she established a wide connection as a teacher of singing, visiting Warwick, Banbury, Birmingham, Leicester, Coventry, and other Midland centres. She was a remarkably good linguist, and maintained a high standard of musical culture at a time when provincial musical life was not so full of vitality as it is now. With advancing years she was forced to restrict the circle of her activities, but was ever ready to take part in every local enterprise for the advancement of her art. She was on the executive committee of the Leamington and County Musical Festival, and was warmly interested in the Competition Festival movement. Miss Holcroft Jeaffreson was an elder sister of Mrs. Rosa Newmarch.

Mr. Thomas Berry, Mus. Bac., Cantab., one of the best-known and most highly-respected organists at Glasgow, which took place with tragic suddenness on September 15. While still a youth, Mr. Berry crossed the Border from his native Yorkshire to fill the position of organist and choir-master of Inveresk Parish Church, and on the retirement of Dr. A. L. Peace from Trinity Church, Glasgow, in 1873, Mr. Berry was chosen as his successor. Twenty-six years ago he was appointed to Belhaven Church, one of the most influential congregations in the West-end of the city, and there he officiated up to almost twenty-four hours before his death. Shortly after coming to Glasgow he was appointed organist and accompanist to the Choral Union, a position he held until a few years ago. Mr. Berry was not only a very able organist, but also a keen student of English and German literature, and a man of great general culture. He was one of the most modest of men, kindly, genial, and warm-hearted, and his death at the age of sixty-three is sincerely mourned by a large circle of friends.

Michael Maybrick, known to the public as Stephen Adams. He was one of the most successful song writers of his day, and 'Thora,' 'The Holy City,' 'Nirvana,' 'The Midshipmite,' and 'Nancy Lee,' are still known far and wide. His popularity was earned by a gift for facile and intelligible melody. He was born at Liverpool in 1844, became

a pupil of W. T. Best, and when fourteen years of age was appointed organist of St. Peter's Church. In 1866 he entered the Leipsic Conservatorium, where his studies included singing, and from 1869 for about fifteen years he was before the public as a baritone. His first successful song was 'Nancy Lee' (published in 1896), of which seventy thousand copies were sold in eighteen months.

Captain Alexander Spink Beaumont, at Beckenham, on September 4. He was a son of General Beaumont, of the 92nd Highlanders, and was born at Manchester in 1843. He entered the Army and became Captain of the 23rd Regiment (Royal Welsh Fusiliers). He was a clever amateur musician—who will be remembered with gratitude by many young students for his generous and timely help. Amongst the most notable of those he assisted was the late Mr. W. Y. Hurlstone. Captain Beaumont's services to music were recognised when he was presented with the Freedom of the City of London in September, 1910.

THE COMING SEASON IN LONDON.

CHORAL CONCERTS.

The Royal Choral Society (Sir Frederick Bridge).—Elijah; The Promised Land; A tale of Old Japan; The Messiah; The dream of Gerontius; The Redemption; The Kingdom. A concert of Christmas carols and other Yule-tide music will be given in December.

The London Choral Society (Mr. Arthur Fagge).—La Vita Nuova (Wolf-Ferrari); A tale of Old Japan; King Arthur (Charlton Speer); The Eve of St. Agnes (Barnett); April, a new work by H. Balfour-Gardiner; Dream Tryst (Jervis-Read); works by Percy Grainger; Mount of Olives and Missa Solennis (Beethoven); Parsifal.

The Edward Mason Choir (Mr. Edward Mason).—That Land (Jervis-Read); Dream Tryst (Jervis-Read); Toward the Unknown Region (Vaughan Williams); The Vindictive Staircase (Edgar Bainton); Hymns from the Rig Veda, 4th group (Von Holst); The Blessed Damozel (Debussy); The small holder (Holbrooke).

The Bach Choir (Dr. H. P. Allen).—Ode to the Nativity (Parry); Stabat Mater (Stanford); Magnificat in D and Mass in B minor (Bach).

The Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill).—Elijah; Requiem (Verdi); Omar Khayyàm; A tale of Old Japan; The Power of Sound (Max Bruch); Llewellyn, first performance (Cyril Jenkins); excerpts from Lohengrin and Tannhäuser; Mass in B minor (Bach); Hiawatha.

Acton Choral and Orchestral Society (Mr. Charles Gardiner).—Merrie England (German); Elijah.

Bermondsey Settlement Choral and Orchestral Union (Mr. E. Stanley Roper).—Hiawatha's Wedding-feast; A tale of Old Japan; St. Matthew Passion; Elijah.

Buckhurst Hill Choral Society (Mr. Otley Marshall).—Lochinvar (Haydn Wood); Part-songs.

Camberwell Choral Society (Mr. W. J. Hooper).—Elijah.

Central Croydon Choral Society (Mr. Roland A. Richards).—Cavalleria Rusticana; The pilgrimage to Kevlaar (Humperdinck).

Central London Choral and Orchestral Society (Mr. David J. Thomas). — Faust (Gounod); The Death of Minnehaha (Coleridge-Taylor).

Chingford Choral Society (Mr. Otley Marshall).—Bon-bon Suite (Coleridge-Taylor).

Chiswick and Gunnersbury Philharmonic Society (Mr. David M. Davis).—Hiawatha; Elijah; The Golden Legend; The Messiah; Mors et Vita (Gounod).

Crystal Palace Orchestral Society (Mr. Walter W. Hedgcock).—Tom Jones (German); King Olaf; Hiawatha's Wedding-feast.

Dulwich Philharmonic Society (Mr. Martin Klickmann).—Elijah; Requiem (Brahms); Blest Pair of Sirens; Lorelei; A tale of Old Japan; The Rosy Dawn (C. H. Lloyd); Phaudrig Crohoore (Stanford); Israel in Egypt.

Ealing Choral and Orchestral Society (Mr. Albert Thompson).—Requiem (Verdi); The Dream of Gerontius.

Ealing Philharmonic Society (Mr. E. Victor Williams).—The Gate of Life (Leoni); miscellaneous Sullivan programme; Tom Jones (German).

East Ham Choral Society (Mr. F. W. Long).—A tale of Old Japan; Mass in D (Beethoven); The Messiah.

Elta Musical Society (Mr. W. T. Oke).—Bon-bon Suite (Coleridge-Taylor).

Finchley Musical Society (Mr. Herbert J. Baggs).—The Redemption (Gounod); a selection from: The Music Makers (Elgar), A tale of Old Japan, and The Deacon's Masterpiece (Fletcher).

Fulham and District Choral Society (Mr. George Wilby).—Les cloches de Corneville; The Revenge; King Olaf; The Pied Piper of Hamelin (Parry).

Greenwich Choral Society (Mr. Charles Nixon).—The song of Miriam (Schubert); 13th Psalm (Mendelssohn).

Hampstead Choral Society (Mr. Conrad King).—St. John's eve (Cowen); The feast of Adonis (Jensen).

Harrow and Greenhill Choral Society (Mr. F. W. Belchamber).—Samson; Stabat Mater (Stanford); A tale of Old Japan.

Hither Green Choral and Orchestral Society (Mr. E. Stanley Roper).—The wreck of the Hesperus (Hamish MacCunn); Cavalleria Rusticana; Tom Jones (German); St. Matthew Passion.

Lavender Hill Choral Society (Mr. George Lane).—A tale of Old Japan; The Revenge (Stanford); St. Paul; Hiawatha (complete).

North Hackney Choral Society (Mr. Otley Marshall).—Bon-bon Suite (Coleridge-Taylor).

Orpheus Choral Society (Mr. Claud Powell).—Ode on Time (Nicholas Gatty); Fantasia on Christmas carols (Vaughan Williams); Jesu, priceless Treasure (Bach); Everyman (Walford Davies); Ode to a nightingale (Ernest Walker); Stabat Mater (Ernest Walker)—first performance.

People's Palace Choral and Orchestral Society (Mr. Frank Idle).—Blest Pair of Sirens; The Golden Legend; The dream of Gerontius; The Messiah; Merrie England.

Pinner Choral Society (Mr. Claud Powell).—Jesu, priceless Treasure (Bach); John Gilpin (Cowen); Acis and Galatea.

St. Margaret's Musical Society, Westminster (Rev. Jocelyn Perkins).—Hiawatha.

St. Mary's Choral Society, Islington (Mr. Harold Jenner).—The last Judgment (Spohr); The Music Makers (Elgar); Spring (Haydn).

Sidcup Choral and Orchestral Society (Mr. C. W. Wilson).—The Black Knight (Elgar); Phaudrig Crohoore (Stanford).

South London Choral Association (Mr. Leonard C. Venables).—The Martyr of Antioch (Sullivan); Ode to the Passions (Cowen); War and Peace (Parry); Kubla Khan (Coleridge-Taylor).

South-West Choral Society (Mr. A. R. Saunders).—Elijah; Faust (Gounod); A tale of Old Japan; The Messiah.

Streatham Hill Choral Society (Mr. E. J. Quance).—Elijah; selections from Parsifal and Die Meistersinger.

Twickenham Philharmonic Society (Mr. Arthur Cowen).—Caractacus; Elijah.

Willesden Green and Cricklewood Choral Society (Mr. F. W. Belchamber).—St. Paul; Tom Jones (German).

Woodside Choral Society, Croydon (Mr. Norman Appleton).—Lay of the Bell (Romberg); Acis and Galatea; Stabat Mater (Rossini).

ORCHESTRAL CONCERTS.

London Symphony Orchestra. — Twelve concerts are announced to take place on Monday evenings. The dates and conductors are as follows:—October 27, November 10 and 24, December 8 (Herr Fritz Steinbach); January 26 (M. Emil Mlynarski); February 9 (Herr Fritz Steinbach); March 30 (M. Wassili Safonoff); May 11 and 25 (Herr Mengelberg); June 8, 15 and 22 (Herr Arthur Nikisch).

Queen's Hall Symphony Concerts.—These concerts will be given by the Queen's Hall Orchestra, under Sir Henry Wood, on the afternoons of October 18, November 1, 15, and 29; January 17 and 31; February 14 and 28.

(Further reference to these series will be found on p. 651.)

Queen's Hall Promenade Concerts continue, with the above-mentioned orchestra and conductor, on week-day evenings until October 25.

New Symphony Orchestra (Mr. Landon Ronald).—Particulars of the season's work are not yet announced, except that on November 3 (evening) the orchestra will give the first London performance of Elgar's new work 'Falstaff,' and will play his second Symphony.

Queen's Hall Sunday Afternoon Concerts.—These will be given by the Queen's Hall Orchestra under Sir Henry Wood, on Sundays, from October 5 to December 28. Arrangements for the latter half of the season have yet to be announced.

THE BRITISH MUSIC EXHIBITION.

Olympia, September 6-20.

This was a most commendable enterprise, and it was managed with great spirit. The chief motive of the Exhibition was apparently to prove that British manufacturers of pianofortes and piano-players can hold their own against the foreigner, and as to this it may be said that in the medium-priced instruments at least the home-made article made a brave and convincing show. It was gratifying to hear that the pianoforte trade generally was improving, and no doubt it will be one of the natural results of this Exhibition to still further advance its interests.

The Exhibition was opened by the Lord Mayor, attended by the Sheriffs, on Saturday, September 6. This civic recognition was a good augury. At the sumptuous luncheon that was one of the most agreeable features of the opening function, his lordship spoke eloquently of the part English firms had played in the past in the construction of musical instruments, and he denounced the unpatriotic fashion that obtained amongst certain classes of the community of buying foreign instruments. He declared that he believed that this fetish was about to receive its death-blow, and that the idea that foreign pianofortes were better than English would soon be dissipated. Mr. John Wood, the energetic president of the Pianoforte Manufacturers' Association, spoke in the same strain. The preface of the catalogue stated that the promoters of the Exhibition were satisfied that it would be the means of considerably enlightening the public regarding the vast extent of British pianoforte and music industry, and would undoubtedly lead to an extended appreciation of British goods.

Sixty-three firms exhibited. They included all the best-known firms, such as Broadwood & Sons, Chappell & Co., John Brinsmead & Sons, Challen & Son, J. B. Cramer & Co., J. & J. Hopkinson, Sir Herbert Marshall & Sons, Moore & Moore, Murdoch & Co., George Rogers & Sons. Piano-players were strikingly in evidence, and bore witness to the great ingenuity of contrivance that is now brought to the service of this increasingly popular device to save trouble and yield pleasure. Messrs. John Malcolm & Co. presented one of the most absorbingly interesting shows in the Exhibition. This consisted of a practical demonstration of the various operations that go to make a pneumatic player. Machinery was shown in operation, and there were representatives of practically every department of a 'player' factory. Messrs. Brinsmead similarly showed the building of a pianoforte. Many visitors were attracted to the fine exhibition of old instruments contributed by Messrs. Broadwood & Sons. Here were a clavichord in gold lacquered case, a spinet by Hitchcock, of London, a harpsichord by Burkat Schudi, and another bearing the names of Schudi and Johannes Broadwood, a pianoforte by Zumpe, made in 1766, a square pianoforte by Johannes Broadwood, made in 1774, and others of later date, leading up to the Broadwood grand. Challen & Son, amongst other excellent instruments, exhibited a 7¼-octave baby grand of beautiful design, clear touch, and charming tone-quality. Chappell & Co. showed first-rate instruments of all varieties, some of their specialities being small grands of 7¼ octaves. The Pathé Frères Pathéphone Company had a splendid display of their latest instruments and records, and the Columbia Gramophone Company also exhibited many fine instruments. Messrs. Hawkes & Son showed orchestral and military band instruments, including some foreign-made violins.

One of the insuperable difficulties of a show of this description was that there could be no proper testing of the instruments, owing to the fact that gramophones, piano-players, and ordinary pianofortes were all going simultaneously. Daily concerts were an attractive feature of the scheme, but these were given in another apartment. A series of musical competitions was also organized, and drew a great number of solo entries. This department we report in the *Competition Festival Record.*

The executive committee—of which, as already stated, Mr. John Wood (of J. B. Cramer & Co.) was the chairman—was a strong one. The vice-chairman was Mr. Henry Billinghurst (of Brinsmead's), and the hon. secretary was Mr. James Hillier. The Exhibition was under the patronage of H.R.H. The Duke of Connaught, and there was a host of vice-presidents. The Worshipful Company of Musicians, the Royal Academy, the Royal College, Guildhall School, Trinity College, and the Society of British Composers, swelled the imposing list of patrons.

HOME MUSIC STUDY UNION.

The tiny village of Portballintrae was this year, for the third time, the centre for the Annual Musicians' Holiday of the Home Music Study Union. The attendance was not so large as last year, but having regard to the lateness of the season and the distance of the place from many great centres it was very satisfactory. The same excellent spirit as in former years prevailed, and a party of some sixty musicians of many grades and positions lived a happy family life together from August 30 to September 13. No fixed course of lectures had been laid down, but folk-song and folk-dancing formed the chief subjects. Miss Mary Neal lectured on 'The history and revival of English folk-dance,' and Miss Blanche Payling demonstrated the practical side of the subject by teaching a number of dances to the members of the party. Unfortunately, Mrs. C. Milligan Fox, who was to have lectured on 'The songs of Waterford,' was unable to attend owing to a nervous break-down. The proposed Irish plays had also to be abandoned owing to her absence, and that of Miss Dorothy Clarendon, who was unable to attend owing to a recent family bereavement.

Monsieur M.-D. Calvocoressi added a new element to this study by his lecture on 'Folk-songs of Greece,' and a cognate subject was that of the songs and stories of the negroes in the Southern States of America. Examples of many of these were given by Miss Grace Cleveland Porter, who hails from that country. Dr. E. C. Bairstow, whose popularity with members of the Union is very great, lectured on 'Common-sense in voice-production.' He also conducted a number of choral rehearsals, several of which were held on the seashore and other outdoor places, and directed the performance of a number of part-songs at a concert given at Bushmills.

The 'art' side of music was dealt with very fully by Monsieur Calvocoressi in a series of lectures on 'The musical geography of Europe,' and in many discussions on that and other related subjects. Other matters were a discussion on 'Childhood and Music,' opened by David Penrith, and lectures by Mr. Percy A. Scholes on 'A glimpse at Purcell's London,' by Dr. E. J. Bellerby on 'The music of the Finns,' and by Mr. Thomas Henderson on 'Irish Fairy-tales.' Mr. William A. Traill, one of the leading residents in the neighbourhood, gave a most luminous description of 'The Geology of County Antrim,' which afforded happy relief from 'shop' and was highly appreciated.

The services of Mr. and Mrs. Scholes as host and hostess, and of Mr. J. W. Garbutt and Miss Ainsworth, who acted as guides and catered for the physical needs of the party inside and outside the house, also received high meed of praise.

'DANCING SCENERY' AT BOURNEMOUTH: MR. RUTLAND BOUGHTON'S EXPERIMENT.

It cannot be gainsaid that this is an age of novelty and flux, and nowhere is this more plainly discernible than in the realms of art. New art-forms are being evolved with tolerable frequency. Some, like the theories of the Impressionists and Post-Impressionists, flash into view after the manner of a new comet, and as speedily sink below the horizon again. The Post-Impressionist painters give way to the Cubists; in literature, the purely sentimental writers who once set the standard are displaced by the modern interpreter of psychological problems.

In music, too, this movement and constant displacement are absorbing the thought and attention of active minds, although to the casual observer the changes may be almost imperceptible and of no immediate consequence. Sometimes, however, current theories experience such a bolt from the blue that, apart from the chance of any *volte-face* being effected, to delude ourselves with the belief that nothing whatever is occasioning us disturbance would be a proof of absurd self-confidence. At the Bournemouth Winter Gardens (on August 27 and 28), for instance, the experiment conducted by Mr. Rutland Boughton was of more than ordinary significance. For some time past rumour has been busy with Mr. Reginald Buckley's and Mr. Boughton's choral drama, 'The birth of Arthur,' but the work has suffered many vicissitudes, and it was not until Bournemouth furnished the opportunity that any progress could be made with its presentation. Even as it was the production was limited to the whole of the Prelude and First Scene, but nevertheless sufficient was heard and seen to allow of a fair estimate of its characteristics.

Mr. Boughton's innovation is an extreme one, and consists in the substitution of persons for stage accessories and scenery—or, in the words of the producer, human staging: that is to say, the provision of the necessary atmosphere and environment is not entrusted to stage 'hands,' but everything is suggested by means of the gestures and rhythmic movements of a body of dancers and singers. Mr. Boughton has definitely stated that his aims are other than realistic; and indeed the principles of realism could not with success be applied to such a scheme. No; the methods are those of Symbolism, and our whole critical attitude must be consonant with that standpoint. Symbolism, accordingly, being purely an appeal to the imagination, the success of the venture hinged upon the question whether the imagination was assisted, or the reverse, by the process. And here we run up against a very formidable obstacle to the forming of an exact assessment, namely, the personal factor: for it may easily be seen that to the eminently practical and platitudinous person the idiom may have revealed new worlds and opened up fresh vistas. On the other hand, those whose senses are independent of such subtle aids may have found the harmony of their illusions set awry and almost distorted by ideas that conflicted with their immediate imaginings. We will therefore leave it at that, the case being such that no general criticism could afford to neglect the personal equation.

Turning to the performance and dismissing the principles involved, one can unreservedly praise the charming and illuminative manner in which the excerpt was presented—so far, at any rate, as the evening performance was concerned. The performers, though few in number, seemed imbued with a full consciousness of their responsibilities, and carried out their duties enthusiastically and well. The soloists, Mrs. Tobias Matthay and Mr. Arthur Jordan, were very successful; particularly praiseworthy was Mrs. Matthay's performance, seeing that it was somewhat out of her accustomed line. Mr. Boughton's dramatic and very feeling music was effectively interpreted by the Municipal Orchestra, under the direction of Mr. Edgar L. Bainton. The latter's position was no sinecure, and he is deserving of special commendation for his ever ready tact and judgment. The proceedings were diversified by some dances by Miss Margaret Morris, wherein the dancer proved that a high level of excellence in this art is not the sole prerogative of the Russian school.

Finally, we would express the hope that 'The birth of Arthur' will now obtain a production in its complete form and on a festival scale, for even though it fail to be the herald of a new art-form, it is a work containing many unique features and a goodly amount of poetic charm.

THE GLOUCESTER MUSICAL FESTIVAL.

The Three Choirs Festival, held at Gloucester, September 7-12, has again justified its existence and confounded the vaticinations of pessimists. The number of subscribers and stewards was the largest on record, and the total number of tickets sold was 14,205 as against 13,270 three years ago, when the Festival was last held at Gloucester. The sale of serial tickets was 382, as against 350 in 1910. It is announced that in round figures £1,750 would be handed over to the treasurer of the Charity Fund. This is the largest sum realised since 1877.

The programme was an eclectic one, representing all schools. Necessarily it was constructed with a view to the tastes and desires of the supporters of the Three Choirs Festival. Some want only what they already know, and others are curious as to the developments of modern music. It may be said that Gloucester gave everybody something they wanted.

The orchestra was splendidly equipped in every department, and consisted mainly of members of the London Symphony Orchestra, led by Mr. W. H. Reed.

The Festival choir was made up as follows: Sopranos, 79, in addition to 14 boy choristers; contraltos, 52, in addition to 11 male altos; tenors, 58; and basses, 65: total, 279.

The popular personal features of the Festival were the appearance of Madame Aïno Ackté, the celebrated Finnish singer, and Dr. Camille Saint-Saëns.

The Festival began with a great opening service in the Cathedral on Sunday afternoon, September 7. The following music was performed by full orchestra and festival choir:

A Festival Overture .. .. *C. H. Lloyd*
Allegro Moderato ('Unfinished' Symphony) .. *Schubert*
Psalm cxlv. (Chant in B flat) .. .. *G. R. Sinclair*
Magnificat and Nunc dimittis in C .. .. *A. Herbert Brewer*
Soloist, Miss Dorothy Silk.
Anthem .. 'O Lord, Thou art my God' *C. Lee Williams*
Soloist, Miss Dorothy Silk.
Second Anthem .. 'Hallelujah' ('Engedi') .. *Beethoven*
Hymn .. 'O God our Help in ages past' .. *W. Croft*
(*Arranged by C. H. Lloyd*)
Coronation March (1911) .. .. *Edward Elgar*
Concluding Voluntary—Phantasie for the Organ on the Choral 'Hallelujah! Gott zu loben, bleibe meine Seelenfreud' .. .. *Max Reger*

Organist .. .. Mr. A. P. Porter.

The sermon was preached by the Very Rev. The Dean of Gloucester, who took as his text Revelation xiv., verse 3. He referred to the arguments brought forward to support the holding of the performances in the Cathedral, and stated that he regarded the Festival as a crowning act of worship of all the services held in that sacred building. It was a fitting place for the presentment of the great oratorios.

'Elijah' was given on the 9th, and as usual drew a large audience. The principal soloists were Miss Ruth Vincent, Madame Ada Crossley, Mr. Gervase Elwes, and Mr. Dalton Baker. In the double-quartets Miss Dorothy Silk, Miss Alys Gear, Mr. John Booth, and Mr. H. Finch assisted. The performance was a very good one. The beautiful quality of Miss Vincent's voice and her somewhat plaintive style were interesting features. Mr. Baker, who, we regret to hear, is soon to leave this country for the States, in the Prophet's part displayed his fine voice to the best advantage. The choir sang with great fluency, and exhibited a peculiarly good blending tone. It was stated by more than one journalist that Dr. Brewer was so quick with his tempi that in the first half of the oratorio twenty minutes were gained from the allotted time. But the comparison was made with a previous performance which included Sullivan's 'In Memoriam' overture.

On the same evening, in the Cathedral, Brahms's Symphony No. 2, in D major, was given with imposing effect, and it was followed by a very impressive performance of 'The dream of Gerontius,' under the direction of the composer. Mr. John Coates reassumed the part of Gerontius for the first time, we believe, since his return to England, and invested it with all that peculiar expressiveness that distinguished his interpretation when the work was first performed. Mr. Dalton Baker was the Priest, and Miss Phyllis Lett the Angel, a part with which she is now identified.

DR. C. H. LLOYD. DR. A. H. BREWER. SIR EDWARD ELGAR.

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DR. CAMILLE SAINT-SAËNS.
Photograph by H. E. Jones, Gloucester.)

BACH'S 'ST. MATTHEW' PASSION MUSIC.

This sublime work was given in the Cathedral on the morning and afternoon of September 10. The Elgar-Atkins edition was used, and Dr. Brewer conducted. Mr. Ivor Atkins accompanied recitatives on the pianoforte, and Dr. Sinclair was at the organ. The performance was in many respects a fine one, if it did not rise to exceptional heights. The soloists, eminent as they were, did not always realise the message of the exacting solos, but nevertheless there were many fine moments in their performances. Mr. Elwes sang the part of the Evangelist with his customary penetrating expressiveness and touching appeal. The other principal singers were Madame Gleeson-White, Madame Ada Crossley, Mr. Dalton Baker (Christus), and Mr. Robert Radford; Miss Dorothy Silk (soprano), also had a small share of the music, in which her excellent voice and style were very effective. Another new-comer of great promise was Miss Alys Gear (contralto). Her voice has attractive quality, and she sang the recitative, 'O gracious God' (No. 60), with deep feeling and breadth of style. Mr. John Booth (tenor) also showed capacity in all with which he was entrusted. The beautiful violin solo to the alto aria, 'Have mercy, Lord, on me' (No. 47), was adequately played by Mr. W. H. Reed. As to the choruses, the Festival Choir now know them as thoroughly as those of any other work they sing. From where we were seated the attack and tone seemed first-rate, and some of the dramatic features of the choral writing were thrillingly realised. The chorales, however, were rather formal, and did not have all the solemn beauty one looked for in these exquisitely-harmonized melodies. The wood-wind accompaniments to the solos made their usual pathetic appeal.

At the evening concert, given in the Shire Hall on the same day, the following was the programme:

Overture .. .. 'Macbeth' .. .. .. *Sullivan*
Monologue of Hans Sachs ('Meistersingers') .. .. *Wagner*
Mr. Harry Dearth.
a. Danse Sacré; *b.* Danse Profane. .. .. .. *Debussy*
Harp, Mr. C. Collier.
New Scena for Soprano and Orchestra .. .. .. *Sibelius*
'Luonnotar,' from 'Kalevala.' Runo I. Madame Ackté.
(*First time of performance.*)
Ballad .. .. 'Sir Patrick Spens' *A. Herbert Brewer*
(For Baritone Solo, Chorus and Orchestra.)
Soloist, Mr. Harry Dearth.
Concerto for Pianoforte and Orchestra in B flat (Op. 67) *Mozart*
Dr. Camille Saint-Saëns.
Aria .. 'Mon cœur s'ouvre à ta voix' .. *C. Saint-Saëns*
Miss Phyllis Lett.
Scherzo Caprice.. .. 'Will o' the Wisp' .. *W. H. Reed*
Closing Scene .. .. 'Salome' .. .. *Richard Strauss*
Madame Ackté.
Carnival Overture .. .. *Dvorák*

This programme drew an audience that filled every corner of the Shire Hall. In the Debussy pieces the playing of Mr. C. Collier was astonishingly fine, and was duly rewarded by enthusiastic applause. The new Sibelius tone-poem was sung in Finnish by Madame Ackté, but not even the English translation supplied made the subject very intelligible. It deals with a Finnish myth which relates the birth of the universe—a favourite legendary topic. The orchestral undercurrent seemed more interesting than the vocal part, but, as with most of this composer's works, one has to exert faith that there is more in the music than is apparent on one hearing. Dr. Brewer's 'Ballad' was a great contrast, for here the idiom and meaning were clear. It belongs to the category of breezy music, and as such is a very good example. The work was sung *con amore* by the choir and Mr. Dearth.

Dr. Saint-Saëns played the Mozart Concerto with attractive neatness of style, and seemed to enjoy his performance as much as did the audience. Here at least was clarity. 'Will o' the Wisp' was brilliantly performed, under the

guidance of the composer. Part of the music justifies the title, but there are passages of a more strident nature—good in themselves, but with not much suggestion of the elusive phenomenon. The 'Salome' scene was looked forward to with mixed feelings. It is a thing to shudder at, and not to see! Madame Ackté was at her terrible, delirious best in her intrepretation. Her facial expression was extraordinary, and it was marvellous that without action she could lay bare her hectic temperament so completely through only her voice and style. The audience was amazed and fascinated.

On the morning of the 11th the new oratorio, 'The Promised Land,' was brought forward under the baton of the composer, Dr. Saint-Saëns. It has been stated that this work was commissioned by the Festival Committee, but this is not correct. It was evolved quite independently, and was chosen by the Committee on the strength of the reputation of the distinguished composer, and as a means of doing him honour. It is a comparatively short work, occupying only about an hour in performance. As we gave a full account of the libretto, which is by Mr. Hermann Klein, and the plan of the construction of the oratorio in our August number, we need not again describe them here.

The music has been criticised on the ground that for a new work composed in these times it is not sufficiently modern in its idiom. But even if this be admitted—and we are not disposed seriously to question the criticism—we think there will be a considerable number of concert-goers who will not grieve on this account. The choruses especially are likely to please performers. They are numerous, well-developed, broad, and comparatively simple, and occasionally contrapuntal in the style beloved by most choralists. The instrumental prelude is a fit preparation for the simply-constructed double-chorus with which the work begins. Then the music becomes dramatic, and a baritone solo (Moses) has some beautiful passages. There is no attempt at a suggestion of realism in the striking of the rock, but the instrumental figure that follows this episode is brilliant, and the succeeding chorus makes a good climax. Now ensue reflective passages which again employ double-chorus with majestic effect. The simplicity of the vocal part here is remarkable, and the result is a great choral richness, because every singer can give attention to sonority. A duet with Moses and Aaron follows, and leads to a quartet for the solo choruses that we imagine would sound better as a full chorus. Another double-chorus with much-varied expression succeeds, and in the middle is worked up to a fine climax. A bold and somewhat original movement, 'The song of Moses,' for bass solo (Moses) and choir, introduces a flowing melody with a pronounced rhythmic lilt which is responsively treated in almost operatic style. Narrative solos follow, in which there is some beautiful instrumental colouring, and these passages lead into the final chorus movement, which is of considerable dimensions, and like so many other of the choruses, distinguished by breadth and opportunity for big effects. The soloists were Miss Ruth Vincent, Miss Dorothy Silk, Miss Phyllis Lett, Miss Alys Gear, Mr. John Coates, and Mr. Robert Radford.

Sir Hubert Parry's Te Deum Laudamus, which since its performance at Hereford in 1900 has been much revised and adapted to English words, was the next item. It is a work of much nobility, and we think contains some of the composer's finest choral writing. Miss Ruth Vincent, Miss Dorothy Silk, Miss Alys Gear, and Mr. Robert Radford were the soloists.

After the interval, a new, unaccompanied Motet, 'Ye Holy Angels bright' (founded upon 'Darwall's 148th') by Sir Charles Stanford, was performed. It was fairly effective, and the last section brilliantly exhibited the contrapuntal facility of the composer.

A fine performance of Elgar's Symphony in E flat (No. 2), made a profound impression. It may be that the work appeals most to the educated musician, but undoubtedly appreciation is deepened by closer acquaintance. The Larghetto especially was beautifully played. The composer conducted.

On the evening of the 11th, in the Cathedral, Verdi's 'Requiem' was on the whole splendidly performed under Dr. Brewer. Madame Ackté was the soprano, and again found scope for her remarkable power of vivid interpretation. But the intensity of her feeling occasionally betrayed her into disregard of the musical factors, which, under a less capable conductor, might have been disastrous. Miss Mildred Jones, Mr. John Coates, and Mr. Dalton Baker were the other soloists. The prelude from 'Parsifal' (Wagner) followed, and was listened to with rapt attention. A selection from 'Israel in Egypt' concluded the proceedings.

The 'Messiah' as usual wound up the Festival. It was given in the Cathedral in the morning and afternoon of the 12th. The soloists were Miss Vincent, Madame Crossley, Mr. Coates, and Mr. Radford.

There were the usual pleasant social functions, in which the Mayor and others entertained many guests sumptuously. A tribute of respect and warm thanks is due to Mr. P. Barrett Cooke, the secretary to the Stewards. He was always helpful and patient—even with the Press representatives.

FROM THE PARIS 'FIGARO.'

It is certain that in assigning the work to an English musical Festival, the French musician took means to ensure its production under the best conditions, and the most auspicious for an understanding of its true merits. Nowhere else, least of all in France, could he have discovered the magnificently sonorous choirs for which his finest and most significant pages are designed. Moreover, nowhere else would a presentment of the work so thoroughly in accord with its spirit have been realised. This spacious cathedral, now for the moment a hall of music, this auditorium withheld as if by a conscience from the participation in a wholly secular concert, and yet reflecting the feeling that there was in truth no question of a religious service—this sufficed to evoke the true atmosphere of oratorio; of oratorio, that is, as it was conceived by Handel rather than by Bach, and just that type of music of which we have no idea in France. Of course, never for an instant was it the intention of a master like Saint-Saëns to write a Handelian *pastiche*. In spite of some external and unimportant similarities, 'The Promised Land' is quite original and written in the true manner of Saint-Saëns and of Saint-Saëns alone. It is no less true that the work proceeds from a type of thought no longer familiar to us, which survives in these great gatherings where the musical traditions of the wider English public find their vent.

While the French composer still, at all times, retains his familiar melodic invention and technical methods, he has none the less strictly accepted the convention of the oratorio type. The work does not set out to be dramatic or pictorial. It is simply lyrical and decorative, in a manner much akin to that of the great French motets of the 17th and 18th centuries.

At a time when nearly all composers reject, M. Saint-Saëns accepts the fixed musical forms with which classical musicians were satisfied. It is scarcely necessary to assert, I imagine, that such a musician—and truly he is a musician—has been able to show that not one of these forms is lacking in beauty when treated with musicianship. It may be that the composer was attracted into these paths by a reaction, undeniably legitimate, against certain excesses in contemporary art. Some such feeling must have suggested that conscious simplicity and sobriety which are noticeable throughout the work, and beyond question do nothing to detract from its best pages.

The fact is that this sobriety and simplicity are those of a master. What matter if the fine orchestral prelude disdains the complication and complexities of sound in which modern ingenuity and artifice revel, since it remains magnificently sonorous and broad in outline? The orchestra by its silence often helps to reveal the imposing architecture of the double choir; does that interrupt the constant clarity and purity of the music? The idea of giving double responding support—vocal and instrumental—to the song of Moses, 'My speech shall distil as the dew,' in no way spoils—rather the contrary—the delicious originality of this melody, with its delicate popular appeal. One must draw the conclusion, nowadays not without its instructiveness, that the effect of a work has no necessary connection with the complexity of the means employed.

Possibly this special character of M. Saint-Saëns's new work came as a surprise to some listeners, or, at least, to some critics, for it must be said that the present tendency in English sacred music is by no means in the direction of simplicity. The best composers in this sphere seek to import into their compositions that are destined for Festival use all the expressive, harmonic, and orchestral resources of the most advanced and complicated art.

Love is a sickness full of woes.

PART-SONG FOR S.A.T.B.

Words by S. Daniel (1562—1619).

Composed by Arthur W. Marchant.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Allegro moderato.

Soprano. *mf* Love is a sick - ness full of .. woes, All rem - e - dies re - - fu - - - sing; A plant that most with cutting grows, Most

Alto. *mf* Love is a sick - ness full of woes, All rem - e - dies re - - fu - - - sing; A plant that most with cutting grows, Most

Tenor. *mf* Love is a sick - ness full of woes, All rem - e - dies re - - fu - - - sing; A plant that most with cut - ting grows, Most

Bass. *mf* Love is a sick - ness full of woes, All rem - e - dies re - - fu - - - sing; A plant that most with cut - ting grows, Most

Allegro moderato. ♩=108.

(*For practice only.*) *mf*

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bar - ren with best u - sing: . . Why so, why so?

bar - ren with best u - sing: . . Why so, why so?

bar - ren with best u - sing: . . Why so, why so?

bar - ren with best u - sing: . . Why so, why so?

More we en joy . . it, more it . . dies! . .

More we en - joy it, more it dies! . .

More we en - joy . . it, more it . . dies! . . *mf* If

More we en - joy it, more it dies! *mf* If not en - joy'd, it . .

mf If not en-joy'd, it . .

mf If not en - joy'd, it . . sigh - ing . . cries, if not en -

not en-joy'd, it . . sigh - ing . . cries, it sigh-ing cries, Hey ho!

sigh - ing . . cries, it sigh-ing cries, Hey ho, hey ho! If not en -

sigh - ing cries, it sigh - ing cries, Hey ho, hey

- joy'd, Hey ho! it sigh-ing cries, Hey ho, hey ho! if not en-joy'd, Hey

If not en-joy'd, it sigh - ing cries, Hey ho, hey

- joy'd, Hey ho! it sigh-ing cries, Hey ho, hey ho! if not en-joy'd, Hey

poco dim.

ho, hey ho, hey ho, hey ho, hey ho!

poco dim.

ho! it sighing cries, Hey ho, hey ho, hey ho, hey ho!

poco dim.

ho, hey ho, hey ho, hey ho, hey ho!

poco dim.

ho! it sighing cries, Hey ho, hey ho, hey ho, hey ho,

poco dim.

Animato.

Love is a tor - ment of . . the mind, A . . tem - - pest ev - er -

Love is a tor - ment of the mind, A tem - - pest ev - er -

Love is a tor - ment of the mind, A tem - - pest ev - er -

Love is a tor - ment of the mind, A tem - pest ev - er

Animato.

mf

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- last - - ing; And Jove hath made it of a kind, Not

- last - - ing; And Jove hath made it of a kind, Not

- last - - ing; And Jove hath made it . . of a kind, Not

- last - - ing; And Jove hath made it . . of . . a kind, Not

well, nor full, nor fast - - ing! . . Why so, why so?

well, . . nor full, nor fast - - ing! . . Why so, why so?

well, . . nor full, nor fast - - ing! . . Why so, why so?

well, nor full, nor fast - - ing! . . Why so, why so?

More we en - joy . . it, more it . . dies; . .

More we en - joy it, more it dies; . .

More we en - joy . . it, more it . . dies; . . *mf* If

More we en - joy it, more it dies; *mf* If not en - joy'd, it . .

mf

mf

mf

If not en-joy'd, it . .

mf

If not en - joy'd, it . . sigh - ing . . cries, if not en -

not en-joy'd, it . . sigh - ing . . cries, it sigh-ing cries, Hey ho!

sigh - ing . . cries, it sigh-ing cries, Hey ho, hey ho! if not en -

f

sigh - ing . . cries, it sigh - ing . . cries, Hey ho, hey

f

- joy'd, Hey ho! it sigh-ing cries, Hey ho, hey ho! if not en-joy'd, Hey

f

If not en-joyed, it sigh - ing . . cries, Hey ho, hey

f

- joy'd, Hey ho! it sigh-ing cries, Hey ho, hey ho! if not en-joy'd, Hey

f

poco dim. *ff*

ho, hey ho, hey ho, hey ho, hey ho!

poco dim. *ff*

ho! it sighing cries, Hey ho, hey ho, hey ho, hey ho!

poco dim. *ff*

ho, hey ho, hey ho, hey ho, hey ho!

poco dim. *ff*

ho! it sighing cries, Hey ho, hey ho, hey ho, hey ho!

poco dim. *ff*

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THE PROMENADE CONCERTS.

The first of the novelties that call for mention in this month's report is a Fantasia on two popular Angevin airs by the prematurely-deceased French composer, Guillaume Lekeu. It is not ordinary music, and as played on August 21 made pleasant hearing. Two orchestral pieces, 'The twilight of the year' and 'Paradise birds,' by Cyril Scott, heard on August 26, illustrate poems by the composer with some truth and effectiveness. Mr. Scott's manner and his cleverness are felt in every bar, and his power to suggest an atmosphere or an idea rises higher than it is wont. On August 28, Mr. Alfred Quaife played a new Pianoforte concerto by Glazounow, that was good music-making rather than inspiration. On the same evening, Mr. Julius Harrison's set of Variations on 'Down among the dead men,' which was one of the successes of last year's season, was given under the composer's direction.

Dr. Vaughan Williams's Suite from his incidental music to 'The Wasps' was played on September 2, and was better understood than when it came last of an exacting series of novelties at a Patron's Fund concert. Its vigour and original telling humour made an instantaneous appeal to the audience, and the work earned a great popular success.

A suite of pieces drawn from Stravinsky's famous ballet 'L'oiseau de feu' was given on September 4. For those who had witnessed the ballet on the stage the music had a definite meaning and connection that were lost to the less fortunate listeners. But all could appreciate the daring and sure-handed originality of the music.

On September 6 a member of the Queen's Hall first violins, Mr. Eugene Goossens, junr., was honoured with a performance of his 'Variations on an old Chinese theme.' The tune was pentatonic, and not outwardly suggestive as a subject for development, but the composer has made varied and interesting play with it, and, for a musician of twenty years, showed resourceful powers.

Mr. Thomas F. Dunhill's Prelude to Yeats's 'The King's threshold,' heard on September 9, was of characteristic value in its finished writing, scholarly manner, and level-headedness. At the same concert, Sir Henry Wood conducted a stirring performance of Strauss's 'Ein Heldenleben.' On September 11, a Suite by Reynaldo Hahn for wood-wind, harps, and pianoforte was listened to without great interest. Sir Henry Wood was the pianist and Mr. F. B. Kiddle conducted. Mr. Blair Fairchild's suite, 'Tamineh,' heard on September 16, expresses Orientalism in somewhat serious and unenterprising terms.

The announcement of Debussy's set of 'Images,' entitled 'Iberia,' for September 19, aroused high expectations which were not entirely disappointed. The scenes it sets out to depict, 'By streets and roads,' 'Perfumes of the night,' and 'Morning of a feast-day,' are seen through decidedly Debussian spectacles: that is to say, they are wittily described. Wit and cleverness are the outstanding features of the Suite, and its musical quality occupies second place, although there are passages—notably, the fading away of the second movement into the entrance of the third—which appeal to all as moments of musical beauty. We hope to hear the work again.

THE SEASON AT LA SCALA, MILAN.

By Claude Trevor.

The famous Milan Opera House will open its doors on the 1st of this month with a season dedicated entirely to the works of Verdi, to celebrate the 100th anniversary of his birth, and will last till the middle of November, when the regular season will continue its course till April 15 of next year. The Verdi operas will include 'Nabucco,' 'Aïda,' 'Otello,' and 'Falstaff,' also his 'Messa da Requiem.' While speaking of the great Italian composer one cannot refrain from expressing regret (to speak mildly) that England, supposed to be making such marvellous progress in musical matters, should be the one country with any pretensions to true love of the art in Europe to remain absolutely passive as to celebrating this event, considering the millions who have been delighted for close upon a century by the genius of the Grand Old Man of Italian Opera! Further comment is useless. The list of operas following the season just referred to is particularly interesting, and includes 'Parsifal,' which is fixed for January 1, and is receiving the greatest care in its production. Besides a strong cast for the principal parts, twenty-four special artists have been engaged for the Scene of the Flowers, while the chorus will number 150. Fuchs has been engaged as stage director, he at present holding that position at the Court Theatre, Munich. He was the first to place 'Parsifal' on the stage at Bayreuth under the personal supervision of Wagner himself. Prior to the première of this work, on the evening of November 18 will be produced Mascagni and d'Annunzio's new opera 'Parisina,' founded on Lord Byron's not very savoury poem of the same name. It is worth mentioning that Donizetti tackled the subject at a time when his music was so much in vogue, and it was given for the first time at the Pergola Theatre, Florence, and subsequently at Paris and London, but although the cast included some of the greatest singers of the epoch it failed to draw, and very soon fell out of the regular répertoire. 'Tristan' will be heard during the season, also 'L'Amore dei tre Re,' brought out last year, while two more absolute novelties will be heard: 'Abisso,' by Antonio Smareglia, and 'L'Ombra di Don Giovanni' (The Shade of Don Giovanni), by Franco Alfano. In the lengthy list of singers one sees several Covent Garden favourites, among whom are Sammarco, Zenatello, and Scotti. Two new ballets will be witnessed, one entitled 'Il Salice d'Oro' (The Golden Willow), but the other is not yet named. It is to be given in January, and is by Hassreiter, well known in Italy as the composer of 'La Fata delle Bambole' (The Doll Fairy), which some years ago had an immense success on the Continent. The former ballet has been composed by Riccardo Pink-Mangiagalli, who, besides writing the music, has arranged the story and scenic part as well. Having spoken of the Verdi celebrations at the Scala it may not be uninteresting to some readers to learn something of other celebrations at the Royal Theatre of Parma, which commenced on September 6, under the direction of Signor Campanini, when Verdi's very first opera was exhumed for the occasion—his 'Oberto Conte di Bonifacio.' It was written for the Scala, and given there on November 17, 1839, and was brought forward for the benefit of a charity. It was while Verdi was conducting a Haydn oratorio at Milan that the impresario Macini recommended the young composer (he was then twenty-six) to Merelli, at that time manager of the Scala, who undertook to introduce 'Oberto,' and the editor Ricordi bought it for a not very munificent sum. It ran for fourteen evenings, while two other operas by well-known composers of that time—Panizza and Ricci—one a comic work and the other serious, were withdrawn after two or three representations. Although it bears undeniable traces of its seventy-four years, and will probably never be heard again, yet here and there it has certain moments which seem to foreshadow the Verdi of later years. One of the critics of 1839 wrote of it: 'It seems that the youthful composer possesses a happy gift of melody'! In conjunction with the opera at Parma was given the ballet of the 'Four Seasons' from the same composer's 'Vespri Siciliani.'

VOICE-TRAINING: PAST AND PRESENT.

By F. C. Field Hyde.

This lecture was given in the Queen's (Small) Hall on September 8. The syllabus was as follows:

Rise of Italian Opera—Its demands upon Singers—Birth of the Voice-Training Art—Its rapid development—Some famous Teachers—How they taught—A Decline—Rise of the Scientific School—Its Challenge and its Promise—Capitulation of the Old Masters—A Consideration of Methods as regards (*a*) Breathing; (*b*) Development of tone—The Old Masters vindicated—Considerations for present-day teachers.

The lecturer managed to cover a good deal of ground in the short time at his disposal, backing up his remarks with some interesting diagrams and experiments. Particularly sound was his treatment of the question of breathing, while the fallacies of the ultra-physiological school of teaching received some hard knocks. Much laughter greeted the reading of extracts from an American teacher of singing by correspondence, who at great length instructed a distant pupil how to discover his tonsils—organs that as a rule

discover themselves only too easily. Half-a-dozen songs were sung by two of Mr. Hyde's pupils, who, if they had suffered from only one-half of the physical drawbacks which the lecturer told us had handicapped them, would still be striking examples of what can be done by hard work. One may suggest, by the way, to the young lady who sang 'Annie Laurie' that such a song requires simpler interpretative methods than she employed—methods which were quite in keeping with the operatic extract which preceded it. The difference between the two should be as that between a wild-flower and a cultivated bloom. There was a good attendance, and the lecture altogether was a thoroughly practical, common-sense treatment of a branch of musical pedagogy that more than any other lends itself to windy pretence.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Our musical season was inaugurated by a fortnight's representation of grand opera on a scale of considerable magnitude, by Herr Ernst Denhof's opera company, the first work represented being a grand revival of Gluck's classical opera, 'Orpheus and Eurydice,' which took place at the Prince of Wales Theatre on September 16. The whole house on that occasion had been secured by the local committee of the British Association for the Advancement of Science, and presented a brilliant 'coup d'œuil.' Of the utmost interest proved the first performance here of Strauss's 'Elektra' and 'Rosenkavalier,' and Debussy's 'Pelleas and Melisande.' The repertory also included Mozart's 'Magic Flute,' Wagner's 'Flying Dutchman,' 'Tristan und Isolde,' and the 'Mastersingers.' Further reference to these productions has to be kept over till next month. The local concert season has scarcely yet begun, and much work will be carried on during October, November, and December.

BOURNEMOUTH.

Never in the history of Bournemouth has there been such a fund of good concerts, or such a galaxy of fine artists as in the current summer musical season. As regards the actual music performed, bolder measures are taken and severer fare is presented in the winter, but there is not now that great discrepancy between the two seasons that at one time prevailed. Take, for instance, the principal features of the orchestral concerts during the last few weeks. Without touching upon Mr. Rutland Boughton's 'Dancing Scenery' experiment, which is dealt with elsewhere in this issue, there remain Mr. Mark Hambourg's virile, though on some points debatable performance of Tchaikovsky's B flat minor Pianoforte concerto; Mr. Vernon Warner's version of the first movement of the same work, which, even while suppressing any comparison with Mr. Hambourg's stupendous interpretation, impressed us as being rather tame and perfunctory; Miss Daisy Kennedy's performance at the same concert, of the opening movement of Tchaikovsky's Violin concerto, wherein this talented young performer displayed her mettle and an unusual promise that will assuredly mature into an abundance of achievement beyond the attainment of the majority of performers; and the fine Wagner concert on September 11, at which the soloists, Miss Carrie Tubb, Mr. Thorpe Bates, and Mr. Alfred Heather, our gifted conductor, Mr. Dan Godfrey, and the instrumentalists afforded the enormous audience two hours of solid enjoyment. The big duet from the 'Flying Dutchman,' and the closing scene from 'Die Götterdämmerung,' were the chief excerpts performed, Miss Tubb especially distinguishing herself by the charm and fervour of her singing.

It will thus be seen that there is no lowering of the standard in the holiday season, nor does any disposition to pander to depraved tastes evince itself. There is, of course, a greater reliance upon the most popular works of favourite composers, but there is nothing to complain about in that, although, possibly, one or two compositions have been drawn upon a little too frequently. The weekly Symphony Concerts have similarly conformed to the season's requirements. Brahms's second Symphony, Schubert's 'Unfinished' Symphony, the Symphony Pathétique (Tchaikovsky), the 'Carneval Romain' overture (Berlioz), Balfour Gardiner's 'Shepherd Fennel's Dance,' Saint-Saëns's 'Danse Macabre,' and the 'Hebrides' overture (Mendelssohn) have formed the staple items of the concerts, and in the majority of instances Mr. Godfrey and the orchestra could hardly have improved upon their performance; the beautiful Schubert Symphony—always delightful to hear under Mr. Godfrey's baton—was particularly well played. Two members of the orchestra, Mr. Walter Leah (clarinet) and Mr. Jean Gennin (flute), have again proved their worth as soloists.

Following his appearance at one of the orchestral concerts, Mr. Mark Hambourg gave an interesting Chopin recital on September 6, and ballad concerts have been supplied by Miss Jenny Taggart, Miss Gertrude Lonsdale, Mr. Geoffrey Seabrooke, Mr. Haydn Wood, and Miss Marjorie Wigley, and by Mr. Charles Tree, M. Zacharewitsch and party. It was both curious and instructive to notice the success attending that now ubiquitous style of concert, the recital, and the plainly evident waning in the public favour of the older type of 'ballad concert': which, in parenthesis, is all for the good of the art. Another noteworthy characteristic of the concerts that have lately taken place here is the increasing number of entertainments depending upon 'one composer' programmes.

A few days after these notes appear we shall be entering upon the winter season of concerts. Reference to that subject must, however, be postponed until next month; it is sufficient to remark here—disregarding all other arrangements—that the nineteenth series of Symphony Concerts promises to be fully as important and ambitious as any that have preceded it.

BRISTOL.

Some of the musical Societies have resumed their practices. The Bristol Choral Society (conductor, Mr. George Riseley) will take in hand during the season 'The Lay of the Bell' (Max Bruch), 'Kubla Khan' (Coleridge-Taylor), 'Elijah,' 'Messiah,' and 'Parsifal' (Wagner). Bristol New Philharmonic Society (conductor, Mr. Arnold Barter) have chosen 'A Sea Symphony' (Vaughan Williams), 'Landerkennung' (Grieg), 'Two Eastern Pictures' (Gustav von Holst), and 'The Mystic Trumpeter' (Hamilton Harty). Bristol Musical Society (Mr. C. W. Stear, conductor) will practise 'Ulysses and the Sirens' (Puget), and 'The Redemption' (Gounod). The Clifton Choral Society (under the direction of Mr. A. Ernest Hill) are preparing for their annual concert 'Les cloches de Corneville' (Planquette) and 'The Revenge' (Stanford). For the Lenten performances they will practise Part I of 'The Redemption' and 'The Crucifixion' (Stainer).

Monthly organ recitals at St. Mary Redcliff Church have attracted large numbers of listeners. Mr. R. T. Morgan (organist of the church) and Mr. Hubert Hunt (Bristol Cathedral) have given recitals, and Mr. Douglas G. A. Fox (Keble College, Oxford) will be the organist for October.

CAMBRIDGE.

Two concerts were given last term by the Musical Society. The first of these was a chamber concert by Madame Bathori and the London String Quartet. Debussy's Quartet and three smaller English works, including Balfour Gardiner's Quartet in one movement, were beautifully played. Madame Bathori sang many songs by modern French composers, accompanied by Mr. Denis Browne. One seldom has an opportunity in this town of hearing a concert of modern French and English chamber music by such first-rate artists.

At the second concert, during May week, the Society's choir and orchestra performed Dvorák's 'Te Deum.' The choir also showed much pluck and very considerable improvement in Bach's motet, 'Sing to the Lord,' and the orchestra gave a really fine performance of Tchaikovsky's fifth Symphony. We believe that Dr. Rootham, with his untiring energy, proposes to produce the B minor Mass and Berlioz's 'Faust' during next year.

Mr. Sedley Taylor has offered the University a lectureship on 'Musical form and analysis.' Cambridge music already owes Mr. Taylor a great debt. One hopes that this will mark a great step towards providing, for those who are studying for musical degrees, a system of education such as is afforded in other subjects.

DEVON AND CORNWALL.

THE THREE TOWNS.

The preparations for the coming season in the Three Towns are dishearteningly meagre. Therefore the more praise is due to the few who are showing the spirit of enterprise, for music is at so low an ebb, particularly in instrumental flow, that no small amount of courage is demanded for the launching of any scheme. The Misses Smith are still brave, in spite of an adverse balance each year, and have announced another series of musical matinées for which they have secured the English String Quartet, Miss May Mukle, Mr. Percy Grainger, Dr. Georg Henschel, Miss Elsie Swinton, and Madame Amy Dewhurst. The Madrigal Society, the formation of which was hinted at last month, has been formally organized, with Dr. Harold Lake as conductor. Rehearsals will begin with the month of October, and unaccompanied part-singing of all types will receive attention.

Several works new to Plymouth will be played by Dr. Weekes's Orchestral Society at two concerts. On the first occasion Haydn's Symphony in D will be heard, after which the Wagner centenary will be recognised by four excerpts from 'Götterdämmerung' and 'Die Meistersinger.' A local musician, Mr. Gerald B. Phillips, will be honoured at the second concert by the performance of his Poem for orchestra, 'Autumn,' specially composed for the occasion. Mr. Phillips's work has not hitherto received the encouragement and recognition which it deserves. In the same programme the Symphony will be Tchaikovsky's fourth, and the Overture to Borodin's 'Prince Igor' will be one of several smaller novelties. Rheinberger's Organ concerto (Op. 177) will be played, with Mr. Lewis Sydenham as soloist.

OTHER DEVONSHIRE TOWNS.

The only possible adjustment of the position of choral music at Exeter as represented by the Oratorio Society and Western Counties Musical Association and the Choral Society has been arrived at by amalgamation. The three bodies will henceforth be one, with the somewhat clumsy arrangement of a trio of conductors, Dr. H. J. Edwards, Dr. D. J. Wood, and Mr. Allan Allen. From such a combination of brains, something more exciting in the way of a programme might have been expected than 'The Messiah' and 'Elijah,' but such is the scheme adopted, with the probable addition of a third and newer work.

A new organ was opened at Yelverton (St. Paul's) church on August 27, by Mr. Whinfield, and on the 28th a similar ceremony was performed in Hatherleigh Parish church, when Mr. P. Laing-Oldham (lord of the manor of Hatherleigh) officiated at an instrument which had cost £450. At his annual organ recital at Ottery St. Mary, on September 3, Mr. Stanley Chipperfield played Guilmant's Sonata in D minor. Miss Dorothy Scholes (vocalist) and Miss Katherine Martin (violinist) contributed to the programme. Lady Churston (Miss Denise Orme) sang at a charity concert at Brixham, on September 3, the other performers being Miss Hilda Fogwill, Madame Margaret C. Nixon, Mr. Walter Dennis, Mr. Jack Harris, and Mr. Arthur Castle and Miss Worth. On September 14, the Rev. P. Mallett, of London, at an organ recital in St. Allen's Parish Church, played some of the smaller works of Karg-Elert, and others by D'Evry, Dvorák, and Wagner. The music in the Torquay Pavilion continues to flourish exceedingly, the Municipal Band under Mr. Basil Hindenberg creating an ever-growing interest by the fresh ideas put forth. Grand opera nights, symphony concerts, one-composer programmes, and 'request' programmes are only some of the ingenuous means by which large audiences are continually attracted. A visit from Madame Kirkby Lunn, on September 10, was an occasion of special success; and Mr. Harold Samuel, pianist, played the Schumann Concerto on September 17.

CORNWALL.

At the annual meeting of Falmouth Philharmonic Society a balance in hand was announced of £2 3*s.* 2*d.* as the result of special efforts to wipe off a deficit. Canon Corfe will continue as conductor of the choir, and Miss Treweeke of the orchestra.

Under the organization of Mr. Charles Saunders, a party of visitors gave concerts at Bude, August 28, and Stratton, August 25. In addition to the well-known tenor artist, the performers were Miss Jessie Attwell (pianist), Miss Clara Robins, and Miss Rose Lloyd-King (elocutionist). The Mousehole Male Choir, conducted by Mr. W. R. Bryant, contributed part-songs and glees to a concert at Lamorna (St. Buryan) on September 6, when the solo vocalists were Messrs. R. Pentreath, Edward Glasson, W. Harvey, and John Matthews. Ensemble music was played at Beer, on September 10, by Miss Violet Shapcott (violin), Miss W. Howes (violoncello), and Mr. W. C. Walton (pianoforte).

The choir of Princes Street Congregational Church, Devonport, sang Dr. Ferris Tozer's cantata 'The two Harvests' at Torpoint on September 10. Mr. E. J. Lane was the organist and conductor, and obtained also good performances of choruses from 'The Creation' and 'Elijah.' At Falmouth, on September 14, a concert of unusual interest was given by the combined male choirs from Marazion and Falmouth Adult Schools. A total of eighty voices was thus secured, and the singing of 'O Father, Whose almighty power' (Handel), 'Perfect in Christ,' 'The Hebrew captives,' and 'The sea fight' (Palliard), was inspiring. The Marazion men were prize-winners at the last Cornish Competitions Festival, and their conductor, Mr. J. H. Trudgen shared the baton on this occasion with Mr. E. E. Howard, of the Falmouth choir.

The first event of what is hoped will become a permanent establishment of band contests in South Cornwall took place at Lelant on August 30. Mr. Jesse Manley adjudicated, and expressed his surprise at the excellent standard of playing. Camborne band carried off the chief honours of the day, winning first prize in the premier section (test piece, 'Emilia') and three of the solo medals. Nine bands engaged in the contests.

DUBLIN.

The chief musical event of the summer season here has been the visit of the London Symphony Orchestra (fifty-two members) under Mr. Hamilton Harty's conductorship. The concerts were given in the Woodbrook Hall (kindly lent by Mr. Stanley Cochrane) during the week of August 11-16. The orchestral works performed included Beethoven's Fifth, Tchaikovsky's 'Pathétique,' and Harty's 'Irish' Symphonies, Strauss's 'Don Juan' (the most important novelty produced), Tchaikovsky's and Mendelssohn's Violin concertos (soloist, Isolde Menges), Saint-Saëns's Violin concerto in B minor (soloist, Mr. W. H. Reed), and Rachmaninoff's Pianoforte concerto (soloist, Mr. Victor Love). Vocalists who sang during the week were Miss Agnes Nicholls, Madame Nora Borel, Miss Carmen Hill, Mr. Joseph O'Mara, and Mr. Cormac O'Shane. One concert was devoted to the works of Tchaikovsky, one to those of Wagner (this was repeated on the Saturday afternoon by request), and the remaining four were miscellaneous. A fine organ, recently installed in the Hall by the Æolian Company, was heard during the week.

EDINBURGH.

Paterson & Sons' Concert prospectus and calendar for 1913 and 1914 foreshadows a musical season of more than usual interest. The prospectus is a model of its kind, and its contents surprise one who, in the rush of a season, hardly realises the importance of the happenings around him. Paterson's Orchestral Concerts programmes show three evenings devoted to a Brahms Festival under the conductorship of Fritz Steinbach, one evening to a concert of French music under Rhené Baton, one to a symphony concert under Dr. Henschel, and eight, including a first performance at Edinburgh of Wagner's 'Parsifal,' under Emil Mlynarski.

The names of Mischa Elman and Duci Kerekjarto, Arthur de Greef and Leonard Borwick, John Coates and Charles Knowles, Madame Gleeson-White and Muriel Foster, with many others, complete an outline of this series of concerts. The Royal Choral Union, in addition to assisting in 'Parsifal,' will give a performance of the 'Messiah' in conjunction with the Hallé Orchestra under Mr. Balling. Mr. Kirkhope's Choir will assist at the Brahms Festival, and give a recital of the same composer's 'Requiem.'

The Classical Concerts, which included the Beethoven Festival last season, will this season include four orchestral concerts by the Hallé Orchestra under Mr. Balling.

The remaining concerts of the series are chamber concerts, at which will appear amongst others Rosenthal, Thibaud, Julia Culp, Madame Bathori, the Willaume String Quartet, and the Geloso String Quartet.

Mr. Gottlieb Feuerberg has been elected conductor to the Edinburgh Royal Choral Union in succession to Mr. T. H. Collinson. He was born at Hamburg about forty years ago, became a free scholar at Hamburg and also at the Leipsic Conservatorium of Music, and joined the Bülow Orchestra as a violinist. He was taken by Herr Reiter to Aberdeen as violin master at his school of music there, and as pianoforte and singing master at another school. He returned to Germany, and undertook various duties as the leader of a string quartet, choir instructor, and accompanist. Returning to Scotland, he chose Perth as a centre, travelling as a teacher to Aberdeen, Dundee, and Edinburgh. He is conductor of an amateur orchestra at Edinburgh, in succession to Mr. Gade; St. Johnstone's Orchestral Society, Perth; and the Philharmonic (Choral) Society, Forfar.

GLASGOW.

For his sixteenth series of organ recitals at the Cathedral, which began on August 26, Mr. Herbert Walton secured the co-operation of Mr. H. E. Ellingford, Mr. Bernard Johnson, and Mr. E. H. Lemare, whose performances attracted large audiences. Mr. G. T. Pattman has resumed his monthly recitals on the fine organ at St. Mary's Cathedral.

The prospectus of the Choral and Orchestral Union for the coming season has just been issued. The season will cover a period of thirteen weeks, during which there will be fourteen classical concerts and fourteen Saturday Popular Orchestral Concerts. The choral works to be performed are Dr. Walford Davies's 'Song of Saint Francis,' Bach's 'Sing ye to the Lord,' Coleridge-Taylor's 'Hiawatha's Wedding-feast,' Verdi's 'Requiem,' Bantock's 'Omar Khàyyam' (Part 1), and 'The Messiah.' With the exception of the 'Requiem,' all the choral concerts will be conducted by Mr. Henri Verbrugghen, and Mr. Emil Mlynarski will again be orchestral commander-in-chief. The Bach Choir's programme for the session will include two very interesting chamber concerts, the Christmas oratorio, 'Watch and pray,' and selections from 'Sing to the Lord,' 'Be not afraid,' 'O Light Everlasting,' and 'God's time is the best.' The Western Choral Union, under Mr. Wilfrid E. Senior, will give Parry's 'Blest Pair of Sirens' and miscellaneous pieces by Brahms, Elgar, &c. Under the same conductor, the Grand Opera Society will prepare 'Cavalleria Rusticana' and 'Pagliacci'; the Ayr Choral Union, Coleridge-Taylor's 'A tale of Old Japan'; and Stirling Choral Society, Vaughan Williams's 'Sea Symphony.' The Glasgow Orpheus Choir (Mr. H. S. Roberton) will give a classical Scottish concert and a miscellaneous concert at Glasgow, besides fulfilling engagements in London, Birmingham, Leeds, &c. For his next series of chamber concerts Mr. A. M. Henderson has engaged Mr. Georg Henschel and the St. Petersburg Quartet. Mr. Philip E. Halstead has arranged an attractive series of chamber concerts to be given in the new galleries of the Royal Institute of Fine Arts. The Young Men's Christian Association Choir (Mr. R. L. Reid) will make 'The Messiah' their chief subject of study.

LIVERPOOL AND DISTRICT.

The passing of the summer days and the approach of winter chills are somewhat mitigated by the announcement that the first concert of the Philharmonic Society is fixed for October 14. This concert, as well as the second on October 28, will be conducted by M. Safonoff, the orchestral items including Schubert's Symphony in C, No. 9, Boerresen's overture 'The Normans,' and Tchaikovsky's Suite No. 4, 'Mozartiana,' and Pathetic Symphony. Mr. Busoni is announced as solo pianist and conductor of the third concert. Sir Frederic Cowen will be welcomed at the fourth concert, an outstanding feature of which will be Beethoven's C minor Symphony, of which Sir Frederic's interpretation is especially impressive. The programme also contains Coleridge-Taylor's Dance Rhapsodie 'La Bamboula,' and Tchaikovsky's Violin concerto, to be played by M. Paul Kochanski. M. Gabriel Pierné conducts the fifth concert, at which his overture 'Ramuntcho,' and Lalo's 'Rhapsodie Norvegienne' will be heard. Great things are chorally expected from the Christmas performance of the 'Messiah' on December 23, which Mr. Harry Evans will prepare, and the first concert in the New Year will be directed by Mr. Max Fiedler. An interesting programme is drawn up for the eighth concert, for which Mr. Hamilton Harty is engaged. It will include his clever Symphonic-poem, 'With the wild geese,' which has already been favourably heard at these concerts, and also Rachmaninoff's second Pianoforte concerto, to be played by the composer. Sir Frederic Cowen will conduct the ninth and tenth concerts. At the former of these, Elgar's 'Caractacus' and Mr. Harty's 'The Mystic Trumpeter' will be performed, and for the tenth concert M. Alfred Cortot is engaged as solo pianist. Mr. Landon Ronald will conduct the eleventh and twelfth concerts. It will be seen from this brief outline that the committee have succeeded in drawing up an attractive scheme in keeping with their present forward policy and determination to maintain the high prestige and brilliant record of these famous concerts.

The vocalists announced include Miss Tilly Koenen, Miss Florence Macbeth, Miss Agnes Nicholls, Madame Kirkby Lunn, Madame Doris Woodall, Miss Ruth Vincent, Madame Lulu Mysz-Gmeiner, with Messrs. Sammarco, Gervase Elwes, F. Ranalow, Walter Hyde, Thorpe Bates, and Robert Radford; and among the instrumentalists the names of two eminent violoncello players, M. Beloussoff and Pablo Casals, with that of Miss Isolde Menges (violin), also appear.

The Philharmonic Society's weekly choral rehearsals began on Monday, September 8, under the direction of the new resident choral conductor, Mr. Harry Evans, and there is every indication that the choral singing this season will reach an unusually high standard.

The annual Festival of the Liverpool Church Choir Association will be held in St. George's Hall on December 4. On this occasion—the thirteenth of these interesting and useful functions—Sir Hubert Parry will be the committee's distinguished guest, and will conduct his anthem, 'Hear My words, ye people,' and the final chorus from his oratorio 'Judith,' 'Put off. O Jerusalem.' The experiment of including a short complete choral work as a change from the usual choice of disconnected anthems or services is to be tried at this Festival, when Mendelssohn's unfinished oratorio 'Christus' is to be essayed. On Sir Hubert's recommendation, local composers will be represented by a setting of the Magnificat and Nunc dimittis written by Mr. Samuel Lees, organist of Bebington Parish Church; and another locally interesting piece will be Mr. Townshend Driffield's anthem for male voices, 'The Lord is gracious.' The choral items are only five in number, but it will be seen they are of a type which will very fully test the powers of the choirs and choirmasters engaged. It is satisfactory to find that the applications from choirs for inclusion in the Festival show no sign of diminution; on the contrary, many choirs are again unavoidably shut out owing to lack of space in the main orchestra and in the adjacent side galleries.

The prospectus of the forthcoming concerts of the Welsh Choral Union indicates undiminished vitality, and the famous choir upon whose material Mr. Harry Evans has so signally stamped his personality will be heard on four occasions, at the first of which, on November 15, Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The death of Minnehaha' will be sung. The second concert, on December 20, is to be devoted to the 'Messiah,' of which work last year's experiment of giving two performances on the same day will not be repeated. On February 14, Mr. Granville Bantock's new choral work, 'The Vanity of Vanities,' which he has specially written for the Welsh Choral Union, will be produced; and at the final concert, on March 28, Brahms's 'Requiem' is an entirely suitable choice. It is matter for congratulation that at last this noble work will engage the attention of Mr. Harry Evans's temperamentally-suited choralists, whose successes have been brought about by unbounded trust in their leader. He on his side very fully reciprocates an attachment so unmistakably shown. It is satisfactory to hear that Mr. Harry Evans's new appointment with the Philharmonic Society will in no sense interfere with his arrangements with the Welsh Choral Union.

The Liverpool Choral Society, conducted by Mr. P. H. Ingram, are preparing for two choral concerts, the 'Messiah' to be given in the Sun Hall, and Rossini's 'Stabat Mater' bracketed with Sullivan's too-seldom-heard 'Prodigal Son,' in the Central Hall. Mr. Albert Orton has selected Coleridge-Taylor's beautiful work, 'A tale of Old Japan' for the Walton Philharmonic Society's first concert, and it is satisfactory to hear that an orchestra is contemplated in order that the beauty of the instrumental part may be more adequately realised. It is hoped that Mr. Orton's enterprise will be duly supported, and that other Choral Societies will emulate it.

The Catholic Philharmonic Society announce two concerts, of which the first, on December 1, is to be devoted to a miscellaneous programme, while at the second, Mr. H. P. Allen will conduct Mozart's 'Requiem.' Mendelssohn's 'Hymn of Praise' will be sung by the Post Office Choral Society, conducted by Mr. Arthur Davies, on December 10, and at the second concert, March 18, Coleridge-Taylor's Rhapsody, 'Kubla Khan,' will be performed for the first time at Liverpool. The only 'Elijah' performance in view is that projected by the Port Sunlight Philharmonic Society on October 30, who at their second concert on December 18 will revive Barnett's 'The Ancient Mariner.'

The West Kirby Choral Society, which under Dr. W. B. Brierley has done such good work in this important Cheshire area, will sing the 'Messiah' on December 16, and Dr. Brierley has conceived the idea of making the event more than usually interesting by inviting the church choirs of all denominations in West Kirby, Hoylake, and Meols to take part, thereby increasing the choral force to 250, and it is arranged for the twelve outside choirs to attend all the Society's usual weekly practices. The outcome of this happy idea will be watched with interest.

Six concerts will be given in the Philharmonic Hall by Mr. Vasco Akeroyd's Symphony Orchestra, and Mr. Akeroyd's happy faculty of drawing up programmes which combine the lighter with the serious side of classical music is again shown by the draft prospectus. Under Mr. Akeroyd's direction the Symphony Orchestra has become a finely responsive machine. The first concert of the new series occurs on November 4. Mr. Percy Harrison announces his usual series of four concerts, with a compelling array of star vocalists and instrumentalists whose names are household words, including Madame Tetrazzini, M. Ysaye, and the London Symphony Orchestra conducted by Mr. Arthur Nikisch.

The Sunday Society's syllabus for the ensuing season includes six orchestral concerts to be given in St. George's Hall under the direction of Mr. John Lawson, the Society's alert conductor, whose name is a guarantee that nothing poor or trivial finds a place in the programmes. Of course the concerts do not set out with the primary object of being 'educational,' but it is probable that less profitable ways of spending an hour or two on Sunday evenings are to be found. Three clever pupils of Mr. Osborne Edmondson are to play three Pianoforte concertos—viz., Miss Dorothy Mee (Grieg's), Miss Elsie Webster (Schumann's), and Miss Edith Darbishire (Rubinstein's D minor). The orchestral items promised a first hearing at these concerts include Arthur Hervey's 'Scherzo,' a 'Suite' by G. E. Stutely, and a 'Concert Overture' by Edward Watson, to which pleasurable interest attaches beforehand.

Among the Choral Societies largely stimulated by the personality of a conductor is the Southport and Birkdale, who will sing the 'Messiah' under Mr. Arthur W. Speed, and later, Elgar's 'Dream of Gerontius' in Holy Trinity Church.

The old-established Societa Armonica, largely composed of keen amateur instrumentalists, are resuming their rehearsals under Mr. Vasco Akeroyd, and preparations for three concerts are being made by the Liscard Orchestral Society, a flourishing Cheshire combination under the direction of Mr. Philip Smart.

The enjoyable fortnightly functions of the Rodewald Concert Club recommence on October 13, and some interesting string-quartet music will be heard during the series of ten concerts. Mr. Ernest Bryson continues in the office of chairman, with Dr. A. W. Pollitt as hon. treasurer.

Mr. Ernst Denhof will hold a fortnight's Operatic Festival in the Shakespeare Theatre, commencing October 27. During the visit Strauss's 'Der Rosenkavalier' and Debussy's 'Pelleas and Melisande' will be given for the first time at Liverpool, as well as a welcome revival of Mozart's 'Magic Flute.'

The world-famed Sheffield Choir, conducted by Dr. Henry Coward, recently fulfilled a week's engagement at the Liverpool 'Olympia,' where, on each evening, they sang at both 'houses' with great success.

The City Fathers are again providing a number of musical evenings in their syllabus of free lectures for the people, to be given in various centres. The lecturers engaged include Rev. H. H. McCullagh, whose subjects are 'Handel,' 'Grieg and the music of Scandinavia,' and 'Beethoven'; Mr. W. A. Roberts, 'Handel's operas and incidental music'; Miss Mattie Talbot, 'The qualities of good music'; Mr. J. Raymond Tobin, 'Chamber music' and 'English composers of yesterday and to-day'; Mr. Ernest Young, 'West Country folk-songs.'

Two concerts will be given here by the Hallé Orchestra, conducted by Mr. Balling, and other welcome visitors from Manchester include the Brodsky Quartet, who will be heard on four occasions. Lovers of chamber music will also be provided for by the Misses McCullagh, and Mr. Stanley Prescott, the latter of whom announces three 'Trio' concerts.

A line of appreciation is due to the extremely useful local Concert Calendar recently issued by Messrs. Rushworth & Dreaper, the well-known concert agents.

MANCHESTER AND DISTRICT.

The prospectus of the Hallé Concerts Society (now under the chairmanship of its former treasurer, Mr. Gustav Behrens) appeals to the public to restore to its former eminence the chief source of the Society's income; only by a large increase in the number of subscribers can the concerts be made self-supporting. Balling will again conduct, and in consequence of the huge success of his visit with the Orchestra to Scotland last February, two visits are to be paid to Edinburgh in November and February next. The newcomers to the Hallé concerts at Manchester include Tilly Koenen, Thibaud, Rachmaninoff (who plays his second Concerto), Isolde Menges, and Alfred Cortot. The choral concerts embrace two Wagner evenings — 'Parsifal,' Acts 2 and 3, on October 30, and on March 12 the first Act of 'Rienzi' and the second Act of the 'Flying Dutchman'; the Verdi centenary is to be duly celebrated on November 20, with the inevitable 'Manzoni Requiem.' February 5 will bring Bach's B minor Mass—the biggest choral work Balling has yet tackled here; Brahms's 'Schicksalslied,' and the Choral Symphony of Beethoven are also to be given. The orchestral scheme has many interesting features, Holbrooke's 'Queen Mab,' and Strauss's 'Aus Italien' are now brought forward as the unredeemed promises of last winter. The Strauss Symphonic fantasia in four movements may not possess the amazingly audacious characterization of his later works, but the closing Tarantelle section is always extremely popular. Another early work of his comes in January—the Prelude for organ and orchestra. Max Reger is represented by his 'Concerto in the olden style,' written in the Handelian form, for small orchestra and solo violin, but the prospectus is silent on the all-important matter of the solo player. Overtures in the manner of fairy-tales in music come from Hans Pfitzner's 'Christ Elfen,' simple yet telling in its orchestration, and Maurice Ravel's more subtle 'Ma Mère l'Oye.' Gustav von Holst's 'Beni Mora' Suite, when performed with little or no rehearsal at the I.S.M. Conference at Birmingham last January, impressed many competent judges as probably the ablest work at that rather memorable concert. Balling was a member of the audience, and his championship of von Holst by introducing the work into the present Hallé scheme is to be warmly commended. Carl Nielsen, of Danish extraction, is to have his Symphony performed for the first time in England on January 29 next; his work created quite a respectable sensation at the Danish Festival in Stuttgart recently.

The newer Russian music by Scriabine and Stravinsky finds no place in the scheme, but Balakireff's 'Ouverture sur un thème de marche espagnole,' founded on a Spanish march given to him by Glinka, is said to be a fine specimen of this composer's work. It will be interesting to hear Brodsky in

the Elgar Violin concerto, and whilst gladly welcoming Bantock's 'Helena' (H.F.B.) orchestral variations, one cannot but regret that a more representative work such as the 'Dante and Beatrice' or 'Greek Tragedy' overtures has not had the preference. French music is covered by Berlioz's 'Beatrice and Benedict,' the before-mentioned Ravel work, the Rameau-Mottl G minor Concerto, another Roger Ducasse Suite, Saint-Saëns's 'Rouet d'Omphale' and Pianoforte concerto, and Chausson's Poem for violin and orchestra. The Symphonies chosen include that of Goetz in F minor.

The 'Proms.' concerts, given under the auspices of the Manchester Orchestra Ltd., are now feeling the influence of competition, and accordingly enter upon their ninth season conscious of the fact that their claim to have been pioneers in this branch of popular music will not alone suffice. The conductors' duties are to be shared by Balling (who takes half of the series), Bantock, Hamilton Harty, Henri Verbrugghen, Arthur Payne, the veteran Simon Speelman taking the first and last concerts of the series. It cannot be said that they bring much new music to Manchester—Rubinstein's 'Feramors' Suite, MacDowell's second Indian Suite, and Bantock's string orchestra work 'In the Far West' and 'Scottish Fantasia' (elaborated during his recent summer holiday at Glencoe) are the only noteworthy items in this category. The solo artists are all old favourites with our Saturday night concert-goers.

For years past Mr. G. W. Brand Lane has been known as our most daring entrepreneur, and his venture into the field of Saturday popular orchestral concerts last winter was watched with mixed feelings by our musical public: Could he last the pace? Would the venture pay? were questions on every lip, for the boldness of his scheme rather took one's breath away, but in the coming season he seems determined to make a bigger 'splash' than ever. His chief asset is undoubtedly the personality of Sir Henry Wood, who is *facile princeps* in the art of drafting programmes of first-rate, all-round interest. He is to conduct two whole-night Wagner programmes (even in Richter's latter days here we usually got only one such night per season at the Hallé concerts), and when Marchesi comes to sing there will be a considerable extract from 'Tristan.' Strauss is represented by 'Till Eulenspiegel' and the closing scene from 'Salome,' with Ackté as soloist. But setting aside such extra-special attractions as these, what may be called the rank and file items of the programmes show a wonderfully varied interest and cannot be called 'snippety'—a term fairly applicable to some of last season's programmes. Brand Lane believes in the power of soloists, and whilst the Hallé people display a more numerous array, the newer series brings Marchesi, Mark Hambourg, Egon Petri, John Coates, Gleeson-White, Irene Scharrer, Ruth Vincent, and Ada Crossley. At the time of going to press, each of these series appeared to be booking well.

Many shrewd critics aver that the crucial test of Manchester's vaunted musical culture will be found in the support accorded to the Denhof operatic season—the finest series of operatic master-works ever produced in a like period here.

Upon Thomas Beecham will fall the chief onus of conducting, and although a Lancastrian by birth and upbringing, his native county has had little chance of assessing his worth in this capacity. A conductor could hardly approach a tougher task than will be his during the first month of this provincial tour, until matters have bedded down and run smoothly.

The Harrison concerts, like some of Brand Lane's, will impart something of sensational character to our musical season. Tetrazzini and Aino Ackté (appearing within a month of each other) should prove rather a stimulating conjunction, and afford some interesting ground for the comparison of *bel canto*, ancient and modern styles.

The annual concert of the Manchester Orpheus Choir, on October 15, will serve to freshen one's memory about two such widely-contrasted works as Max Bruch's 'Scenes from the Frithjof Sagas,' and Max Reger's 'An das Meer.'

The Henry Watson Music Library is destined to play a more important rôle in our musical life in the future. Since April last, the Watson custodian, Mr. F. Bentley Nicholson, and his assistants have been busily organizing the catalogues, and by October 8 not only will its resources have been brought more up to date, but printed catalogues are to be available in the departments of part-music, choral music, songs—English and foreign—chamber, organ, and pianoforte music, and the orchestral full score branch is to receive greater attention in the future.

In the realm of chamber music, Manchester and district is richly endowed. The earliest Society—Schiller-Anstalt, it is true, is now defunct, but the Brodsky series, begun about sixteen years since, never with a settled home, has now found sanctuary at the Royal College of Music, and Manchester has at last realised the fact that quartet concerts are a very happy way of spending a winter Saturday afternoon in our murky city. The name of Dayas is greatly revered here in pianistic circles, and December 6 will see the daughter of the famous Manchester teacher in association with her late father's comrades at the College. In February, Brodsky and Siloti—a fine conjunction this—will play Bach.

The Southport chamber concerts (organized and often financed by a Manchester merchant, Mr. Charles Brumm), not satisfied with merely the Sevçik and Parisian Quartets, are taking the full Hallé band to Southport on November 14. The Bowdon Chamber Concerts Society flourishes on the outskirts of Manchester, and secures variety in the instrumental character of its chamber music by introducing the Blackpool Glee and Madrigal Society for a choral recital.

During the summer holidays the services at the Cathedral have been sustained by boys' voices alone, and Mr. S. H. Nicholson has written settings of the Responses and of the Litany for four parts of treble voices. Services have also been written and dedicated to the Manchester Cathedral boys by Dr. Luard-Selby, Dr. W. A. C. Cruickshank, and Mr. J. E. Adkins, and Dr. C. H. Lloyd has written an anthem for them entitled 'Whatsoever things written.'

Information respecting other Lancashire musical doings must be held over for the November issue.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union announces four concerts for the ensuing season. On Wednesday, November 26, Dr. Walford Davies will conduct his 'Song of St. Francis' and Orchestral Suite 'After Wordsworth.' Mendelssohn's 'Hymn of Praise' will complete the programme. The choir numbers 350, and the orchestra will be the Scottish. The choral work at the second concert on April 1 will consist of a large selection of unaccompanied choral works ranging from Byrd's five-part motet 'Bow Thine ear,' to part-songs by Delius, Bantock, Parry, and Elgar. The Elizabethan madrigals will be represented by Wilbye's 'Sweet honey-sucking bees,' Weelkes's 'As Vesta was' and 'The Nightingale,' Benet's 'Flow, oh my tears,' Morley's 'Fire! Fire!' and 'My bonnie lass,' and Gibbons's 'Silver swan.' The larger choral works include Wesley's 'In exitu Israel,' Bach's 'Sing ye to the Lord,' and Pearsall's 'Sir Patrick Spens.' The annual 'Messiah' performance will take place on Wednesday, December 17, and a special performance of 'Elijah' on February 18. Dr. Coward will conduct, and at the Madrigal concert M. Wassili Safonoff, pianist, and M. Belooussoff, violoncellist, will appear.

The Harmonic Society, under Mr. Edgar L. Bainton, will give Handel's 'Judas,' on December 10, and a miscellaneous concert on March 25, the principal choral works being Schubert's 'Song of Miriam,' and Mendelssohn's 'Hear my prayer.

The Chamber Music Society promises six concerts this—its thirty-fourth—season. The Flonzaley, Sevcik, Geloso, and Brussels Quartets provide four of the programmes, M. Wassil-Safonoff and M. Belooussoff give a pianoforte and violoncello recital, and M. Alfred Cortot finishes the series with a pianoforte recital. The Society is in the unique position of having more subscribers than it can find accommodation for.

It is with great regret we have to announce the suspension of the Newcastle Philharmonic Orchestral Concerts, owing to lack of financial support. As most of the members are engaged in theatres, the concerts are held in the afternoon. This has prevented many from attending. In the interests of orchestral music it is to be hoped some way out of the difficulty will be found. The Society under Mr. Bainton has done splendid work, and introduced a large number of works to the music-lovers of Tyneside, especially those of the modern British school.

The Darlington Chamber Music Society is now in its ninth season. Five concerts will be given as usual. These are a pianoforte and violin recital by Miss Muriel Herbert and Miss Ellie Sinclair, with Miss Hilda Herbert as vocalist, a concert by the Geloso String Quartet, a pianoforte and violoncello recital by Miss Gröschel and Carl Fuchs, a concert by the Brussels String Quartet, and one by the Manchester Trio. The concerts are worked in connection with Polam Hall School, the girls of which have the advantage of attending all the performances. Works to be given are studied in class beforehand—a practical school of musical appreciation that might be imitated with advantage elsewhere.

Mr. Felix Corbett, at Middlesbrough, continues his series of ballad concerts which last year attained their majority. Three are announced for this season, the principal performers being Madame Tetrazzini, Moritz Rosenthal, Sapellnikoff, and Jean Gerardy.

The Tynemouth and Whitley Choral Society is rehearsing 'Elijah' for the first concert on January 21, and for the second, on April 22, Bach's cantata 'To this end appeareth the Son of God,' Cornelius's 'O death,' Balfour Gardiner's 'Stage coach,' madrigals, folk-songs, and a Palestrina motet.

NOTTINGHAM AND DISTRICT.

The musical season at Nottingham has usually to defer its appearance until the 'festival of the goose' is safely passed; and this year the programme promises an unusually interesting prospect. The Sacred Harmonic Society commence rehearsals on September 22, under Mr. Allen Gill, who begins his twelfth year of work in this city. The works to be immediately put in rehearsal are Elgar's 'King Olaf,' and Stanford's 'Songs of the Fleet.'

The Long Eaton Choral Society have in prospect performances of Gounod's 'Faust' on December 16, with Miss Mary Leighton, Mr. Webster Millar, Mr. Bridge Peters, and Mr. Robert Radford as soloists; and on March 17, Coleridge-Taylor's 'A tale of Old Japan' and Spohr's 'Last Judgment,' with the solos allotted to Miss Dorothy Silk, Madame Ethel Edgar, Mr. Hubert Eisdell, and Mr. George Parker. The Orchestral Society at Long Eaton also promise two concerts on November 11, when the 'Egmont' Overture and Haydn's 'Surprise' Symphony occupy the post of attraction, whilst the vocal element will be supplied by Miss Mabel Manson and Mr. John Booth. On February 24, at the second concert, Mr. John Dunn will appear as solo violinist, and the Italian Symphony (Mendelssohn), Miniature Suite (Eric Coates), Bantock's String serenade, 'In the Far West,' and Friedemann's Slavonic Rhapsody, make an attractive programme.

The Derby Choral Union give 'The Messiah' at Christmas, Coleridge-Taylor's 'A tale of Old Japan,' and Dvorák's 'The spectre's bride'; the latter work will also be put into rehearsal by the Nottingham Glee and Madrigal Society, under the direction of Mr. C. E. Riley. It is a matter for congratulation that we are to have a chamber music concert by Miss Cantelo, as well as a violoncello and pianoforte recital by Mr. Edwin Thorpe and Mr. John Cullen. Mr. Allen Gill will also give three lectures on the 'Development of the string quartet' at University College on October 23, 30, and November 13.

Nottingham will enjoy the opportunity of hearing some of the foremost artists of the day at Messrs. Wilson, Pick & Co.'s subscription concerts, where Melsa, Pachmann, Rachmaninoff, Elena Gerhardt, and the Queen's Hall Orchestra (under Sir Henry Wood) are sure to prove attractive.

The Harvest Festival season will be almost completed when these notes are published. Haydn's 'Creation' was chosen for performance on September 28 by the Wesley Chapel Choir at Broad Street, under Mr. Marshall Ward; Tozer's 'Two Harvests,' by the Castlegate Choir, under Mr. F. W. Christall, on the same date; and Gaul's 'Holy City' on September 21 at Halifax Place Mission, under Mr. E. M. Barber.

Special services were held on September 7 in the Primitive Methodist Chapel, Forest Road. In the afternoon a sacred programme was given by Madame Ethel Parkin, Mr. Herbert Smith, and Mr. William Downing. Mr. C. E. Blyton Dobson gave on the organ Hollins's Concert overture in C and Dicks's 'O worship the King.'

The Retford Amateur Musical Society, of which Mr. John Smith is the conductor, have decided to give a performance of Mendelssohn's 'St. Paul' in December.

For his organ recital on September 21, the 250th since holding his present post at Halifax Place, Mr. C. E. Blyton Dobson selected the following works by Nottingham musicians: 'Grand Chœur' (L. Henniker), 'A Morning Song' (Bernard Johnson), 'Introduction and Allegro' (Blyton Dobson), 'Das Wiederkommen' (E. M. Barber), and 'Pastorale' (F. Wyatt).

SHEFFIELD AND DISTRICT.

The chorus sub-committee of the Sheffield Musical Festival have been busy for some weeks organizing the choir for the next Festival to be held November 11, 12, and 13, 1914. A choir of 350 is to be formed, and already a large number of applicants have been tested. It is stated that the standard of vocal quality is superior to that at any previous Festival, an indication that the choral habit shows no falling off in and around Sheffield. Every applicant is tested for voice, vocalisation, and diction, and has to sing at sight time-tests and melodies specially written by Dr. McNaught.

Judging by the prospectuses of the musical bodies in the city and district, a season of exceptional activity is to be anticipated.

The Sheffield Amateur Musical Society, which was founded in 1864, will give its hundredth concert on December 16. The Society, which has Sir Henry Wood and Mr. J. A. Rodgers as joint-conductors, and Mr. J. W. Phillips as organist, is maintained entirely by subscription. 'The Dream of Gerontius,' which Sir Henry has never conducted at Sheffield, will be performed, with Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Herbert Heyner as soloists. Brahms's Alto Rhapsody will also be given.

The Musical Union, conducted by Dr. Coward, put forward a strong programme. Bach's Mass in B minor will be given for the first time by the Society, and the list also includes Elgar's 'The Music Makers' and Parry's 'Job.'

The Sheffield Choral Union will perform Hofmann's opera 'Cinderella' and Haydn's 'The Seasons,' under Lieut. S. Suckley's direction.

The Sheffield Promenade Concerts have reached their fifth season. Four concerts will be given, with a professional orchestra of sixty, conducted by Mr. J. A. Rodgers. Three Symphonies (Tchaikovsky's No. 6, Beethoven's No. 3, and Schubert's B minor), and four Concertos figure in the scheme. The soloists include Miss Ivonne Astruc, Miss Katherine Ruth Heyman, Miss Auriol Jones, and Mr. Cecil Baumer.

A series of six chamber concerts and recitals have been organized by Miss Foxon, who in past years did much to establish high-class concerts in the city. Among the performers are the Rosé and Flonzaley Quartets, Miss Elena Gerhardt, Miss Fanny Davies, and Mr. Percy Grainger.

The Sheffield Subscription Concerts cover six evenings, and at the head of a list of exceptional attractiveness are orchestral concerts by the Hallé and Queen's Hall Orchestras, with Mr. Balling and Sir Henry Wood, respectively, in command.

Among the musical arrangements in the district may be named coming concerts by the Chesterfield Musical Union ('A tale of Old Japan' and 'Wedding of Shon Maclean'—Mr. J. F. Staton, conductor), the Doncaster Musical Society ('Elijah,' 'Spectre's bride,' and 'Flag of England'—Mr. Wilfred Sanderson, conductor), and Rotherham Choral Society (Brahms's 'Requiem'—Mr. T. Brameld, conductor).

The Denhof Opera Company will visit Sheffield during the autumn, producing for the first time in the city 'Elektra,' 'The Rose-bearer,' and 'The Mastersingers.'

Mr. Arthur Broadley, who has for some years been known to the public as a violoncellist, has been appointed conductor of the Dewsbury Permanent Orchestra.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

Christchurch (N.Z.).—Beethoven's first Symphony, chosen as the principal number in the Musical Society's programme on July 28, was performed with creditable efficiency under the direction of Mr. Alfred Worsley. Great enthusiasm was aroused by the trio playing of Master Harry Ellwood (violin), Master George Ellwood (violoncello), and Miss Ellwood (pianoforte). Songs were given effectively by Miss Claris Holgate.

Ferndale (Rhondda).—For the first time in the history of the Ferndale Workman's Hall there has been a visit from an opera company. The Turner English Opera Company came, and created great enthusiasm in the locality. The operas performed were Wallace's 'Maritana,' Mascagni's 'Cavalleria Rusticana,' Donizetti's 'Daughter of the Regiment,' Verdi's 'Il Trovatore,' Gounod's 'Faust,' Mozart's 'Don Giovanni,' and Balfe's 'Bohemian Girl.' The works were well performed, and another visit is looked forward to.

Hanley.—The autumn programme of the North Staffordshire District Choral Society, of which Mr. G. H. Woodall is conductor, has been issued. At a miscellaneous concert on October 16 the choir will contribute madrigals and part-songs, and eminent artists will take part. 'The Messiah' will be given on November 27.

Harrogate.—At the symphony concert given on August 27 by the Municipal Orchestra at the Kursaal, under Mr. Julian Clifford, Sir Alexander Mackenzie was present to conduct his Scottish Concerto for pianoforte and orchestra, in which Mr. Arthur Cooke was the soloist, and his 'Britannia' Overture. A fine reception was accorded to the distinguished musician. The programme also included Beethoven's seventh Symphony. Other composers who have recently conducted their works at these concerts are Dr. H. J. Edwards, Mr. F. H. Bond, and Mr. A. M. Goodhart.

Ipswich.—For the annual concert of the Ipswich Male-voice Choir, which is to take place on February 4, an excellent programme of part-songs has been chosen. It includes Elgar's 'The Reveille' and Hegar's 'The Phantom Host.' A sacred concert will be given on Good Friday, and other concerts are in view. Mr. J. Job is the honorary conductor.

Johannesburg.—An 'Evening with Handel,' arranged by Mr. W. Deane, the well-known organist of St. Mary's Church, was given in St. Mary's on Wednesday, April 23. Mr. Deane's organ solos included 'Fixed in His everlasting seat' ('Samson'), the Adagio and March from the Occasional Oratorio, besides several other pieces. Miss Selma Sacke played the Violin sonata in E major; Mrs. Deane, as pianist, was heard in the Suites Nos. 6 and 7, and in the Variations in E from Suite No. 5; Mr. William Llewellyn sang 'Arm, arm, ye brave' ('Judas Maccabæus') and 'How willing my paternal love' ('Samson'). The 'Largo' was given as a trio, arranged for violin, pianoforte, and organ. The music was greatly appreciated.——Mrs. Deane was solo-pianist at the Musical Society's concert on April 9, when she played with much success.

Perth (W.A.).—The fortieth concert of the Metropolitan Liedertafel brought an exceptionally large audience to His Majesty's Theatre, on July 19. Mr. A. J. Leckie, under whose guidance the choir have continued their advance in standard and increase in numbers, conducted an excellent miscellaneous programme in which Dudley Buck's 'Hark, the trumpet calls,' MacDowell's 'Cradle song,' Julius Harrison's 'The Vikings,' a 'Dirge,' by Cornelius, and two of Elgar's 'From the Greek Anthology' settings served to display the high and varied powers of the choir. The artists who assisted were Miss Rena Sara (vocalist), Mr. Reginald Brown, Mr. Leckie, and Miss Gladys Orchard (pianists); and a string quartet who played Percy Grainger's 'Molly on the shore.'

Sheffield.—The eleventh concert of the Singing Class conducted at Holy Trinity Church, Wicker, by Mr. John Parr, took place with success on September 20. Pearsall's 'Sing we and chaunt it,' Cowen's 'Bridal chorus' ('The Rose-maiden,') Hatton's 'When evening twilight,' and other choral numbers were given. Mr. Parr contributed a bassoon solo by Holbrooke, and several vocalists assisted.

Wolverhampton.—The following resolution was adopted at the committee meeting held on August 27: 'Having regard to the fact that there is no public hall in the town suitable for the class of concert usually given by the Wolverhampton Festival Choral Society, the committee is reluctantly compelled to suspend the Society's operations for the coming season, or until suitable accommodation is available.' The cause of this regrettable lack of accommodation for musical activity on a large scale is the recent sale of the Agricultural Hall. The Society is in its forty-fifth year.

Foreign Notes.

AACHEN.

Gustav Mahler's stupendous eighth Symphony, called 'The Symphony of the thousand,' for soli, two choirs, orchestra, and organ, will be given on October 5, in the great Kurhaus-Saal, under the direction of Musikdirektor Fritz Busch. The public rehearsal will take place on October 4, at 7 p.m. The soloists are: Gertrude Foerstel, Tilly Cahnbley-Hinken, Emma Lindenberg, Maria Philippi, Else Pfaff, Carl Aagaard Oestvig, Georg Nieratzky, Willy Fenten, Kapellmeister F. Dietrich (violin solo), Edward Stahlhuth (organ). The choir required for the singing of the 'Veni Creator Spiritus' (in the first part of the Symphony) and the final scene of Goethe's 'Faust' (2nd part) (in the second part of the Symphony) comprises a force of 560 singers, and includes the Gürzenich-Konzertchor, Cologne, and the Städtischer Gesangverein and Kinder-Chor, Aachen. The Town Orchestra has been increased for this event to 130 players. The performance will take about two hours.

BAD NAUHEIM.

At the fifth symphony concert (Winderstein Orchestra) the overture 'Urvasi,' by Ferd. Neisser, was played and met with great success.——Hans F. Schaub's latest work, 'Three Intermezzi,' for small orchestra, was given for the first time at the seventh symphony concert, and was very cordially received.

BADEN—BADEN.

The following operettas have recently been performed for the first time at the Stadt-Theater—'Suppchen,' by Gilbert; 'Der Frauen-Fresser,' by Edmund Eysler.

BAYREUTH.

During the summer of 1914, the following works will be performed at the Festspielhaus: 'Parsifal,' 'The Ring,' 'The Flying Dutchman.' Alternately with these works a series of Gluck's operas will be given at the Town Theatre.

BERLIN.

On 'The solemn day of prayer and repentance' (Busstag) Felix Nowowiejski's celebrated oratorio 'Quo Vadis' will be given here for the first time.——During the coming season, under the direction of Kapellmeister E. von Wynarski, the Philharmonic Orchestra will give three concerts of works by Slavonic composers.——The first 'Exclusive concert' at the New Yellow Marble Hall (Hôtel Esplanade) was announced for September 20, at 9 p.m., under the auspices of the Konzertbureau-Gutmann.——'Ein Heerführer der Menschheit' (A Leader of the world) is the title of a new Symphonic-poem for orchestra by Kurt Hennig, which will be produced during the next season at Berlin. This work will also be performed during the coming season at Mainz and at Wiesbaden.——

Herr Humperdinck is engaged with the orchestration of his new work for the theatre, the libretto of which is by Robert Misch. General Blücher (the Marshal Vorwärts) will be a prominent figure in this work. The production will take place before 1914.——A new opera, 'The wedding of the Sobeibe,' after Hugo von Hofmannsthal's famous play, has been written by the composer Riccardo Storti.——Karl Kämpf's new work, 'Nature and life' (male-voice and orchestra) will be produced during the coming season by the Berliner Liederkranz.——The 'Oriental dance' from the opera 'Zuleima,' by the eighteen-years old composer, Heinrich Bienstock, will be performed by the Philharmonic Orchestra.——The Russo-German composer Paul Juon has written the incidental music to Karl Hauptmann's fairy-drama, 'Die Armseeligen Besenbinder' (The unhappy broom-makers).——Franz Lehar's new operetta 'Die ideale Gattin' (The ideal wife) will be produced here by the impresario Monti.

BOSTON.

In February, 1914, the Opera will produce Riccardo Zandonai's 'Francesca da Rimini,' the libretto of which is based on Gabriele d'Annunzio's poem.

BRESLAU.

A successful performance of Monteverde's opera 'Orfeo' (produced at Mantua in 1608) has been given recently in a condensed form at the Town Theatre. Moussorgsky's opera 'Boris Godounov' and Boieldieu's 'Les Voitures versées' (opéra-comique, produced at Paris, 1820) will be performed for the first time during the coming season.——Wagner's 'Parsifal' is planned for January 1, 1914. The Town Council have given the sum of M. 30,000 towards the expenses of the 'Parsifal' performances.——The third Symphony by Waldemar von Baussnern will be heard under the direction of Prof. Dr. Dohrn.

BRUSSELS.

The recently-discovered Suite for the Luth, composed by J. S. Bach, dates, according to M. A. Tirabassi (the lucky finder), from 1720. In that year Bach was living at Köthen.

CETTE.

Massenet's 'Don Quichotte,' given recently for the first time here, proved a phenomenal success.

CHEMNITZ.

Paul Linke, the famous valse and operetta composer, has just finished a new work in three acts—'Casanova'—which will be produced at the Town Theatre during this month.

CHICAGO.

'Samson et Dalila' and 'Déjanire' (Saint-Saëns), 'Fervaal' (Vincent d'Indy), and 'Pelleas and Melisande' (Claude Debussy), are included in the works which will be given during the coming season at the Grand Opera, under the direction of Signor Campanini.——The works chosen for performance by the Apollo Musical Club are 'The Creation,' 'Elijah,' 'The Messiah,' Elgar's 'The Music makers,' Dvorák's 'Stabat Mater,' and Bach's Mass in B minor.

COLOGNE.

The Kölner-Männergesangverein were awarded the gold medal of the Ghent Exhibition.——The Musico-historic Museum, founded by Wilhelm Heyer, will shortly be opened to the public. The museum includes the Heyer collection, the Museum Kraus of Florence, the Bach-Sammlung and the famous second collection of old musical instruments of Paul de Witt, Leipsic. Paul de Witt's first collection forms the principal part of the Museum of the Hochschule für Musik at Berlin.

COPENHAGEN.

August Enna's new opera 'Gloria Arsena' (the libretto based on an episode of the French Revolution, after Alexander Dumas, by Olaf Hansen) will be produced during the coming season.

FRANKFORT.

Among the works to be produced by the Opernhaus during the coming season are 'Porzia,' by Otto Taubmann, and the ballet 'Der Zwerg und die Infantin,' by Bernhard Sekles.——Verdi's 'Don Carlos' and 'Falstaff' will be performed for the first time.——Reference to the Grétry Exhibition is made on p. 652.

DEAUVILLE.

A new fairy ballet, 'Narkiss,' by Jean Nouguès, was performed recently for the first time at the Théâtre du Casino, under the direction of M. Mason. The work met with a great success.

GHENT.

The very interesting Saint-Saëns Festival, recently given at the Exhibition, included performances of the Overture to 'Les Barbares,' produced at Paris, 1901, the Symphonic-poem 'La jeunesse d'Hercule,' Op. 50 (composed 1877), the Symphony in A minor, Op. 55 (composed 1859), 'Africa' Fantasia in G minor for pianoforte and orchestra, Op. 89 (composed and published 1891), and the Concerto for pianoforte and orchestra, No. 5, in F, Op. 103, the pianoforte part admirably played by the illustrious composer.——The Festival de Musique Wallonne proved very attractive. The programme included 'Macbeth,' Symphonic-poem by Sylvain Dupuis, 'Fantaisie sur deux Noëls Wallons,' by J. Jongen, Concerto for pianoforte and orchestra in E flat by Théo. Ysaye (the solo part played by the composer), and various songs by Marvet, Hendret, Vreuls, and Delune.

GRAUPA (NEAR PILLNITZ).

A sensation is caused in this year, the hundredth anniversary of the birth of Wagner, by the sale of the famous composer's 'Lohengrin Haus,' where in 1846 the world-renowned opera was composed. This celebrated 'Haus,' which became a small Wagnerian museum, was sold to a wealthy Berlin butcher for the sum of M. 48,000.

HALLE.

The oratorio 'Das Sühnopfer des neuen Bundes' (The peace offering), by Dr. Carl Löwe (1796-1869), well-known for his achievements in the ballad-form for solo voice and pianoforte, was recently successfully revived by the Franksche Choral Society.

HAMBURG.

The Neue Oper Hamburg was successfully inaugurated on August 29 by a very fine performance of Mozart's immortal 'Figaro,' under the direction of Hofkapellmeister Dr. Georg Göhler.——The first performance here of Kienzl's 'Der Kuhreigen' (The Swiss shepherd's call) took place on August 30. The work was received with great enthusiasm.——'Daniel in der Löwengrube' (an opera burlesque), by Amelie Nikisch (the wife of the celebrated conductor), will be produced during the coming season.

HANOVER.

'Schützenmanöver,' a new operetta by Walter W. Goetze, will be produced shortly at the Town Theatre.——In commemoration of the Verdi centenary the Court Theater will perform a series of his operas.——Wagner's 'Parsifal' is planned for Holy Week.

HELLERAU-DRESDEN.

It is stated that the famous Jaques-Dalcroze College for the study of music and rhythm will be converted into a limited company. The distinguished founder, Mr. Jaques-Dalcroze, will remain the artistic director of the institution.

HELSINGFORS.

Among the works to be performed by the Symphony Orchestra under the direction of Georg Schneevoigt during the coming season are the following: 'Bruckner's Symphony No. 8, Mahler's Symphony No. 5, Selection from Strauss's 'Ariadne,' Weingartner's 'Lustige Ouverture,' Palmgren's Pianoforte concerto in C sharp minor and Prelude to the opera 'Nummisuutarit,' Melartin's Violin concerto and 'Ancient fairy-tales' Suite for orchestra, and last but not least, Sir Edward Elgar's new Symphonic-study, 'Falstaff.'

KIEL.

At the United Theatres, under the direction of M. Karl Aloing, the following works will be given during the forthcoming season: 'The Meistersingers,' 'Parsifal' (Wagner), 'Beatrice and Benedict,' edited by Kleefeld and Stransky (Berlioz); 'Die verschenkte Frau' (D'Albert); 'Oberon' (Weber); 'Königskinder' (Humperdinck); 'Così fan tutte' (Mozart); 'Masaniello' (Auber); 'Hans Heiling' (Marschner); 'Manon' (Massenet); 'La Bohême' (Puccini).

LEIPSIC.

A performance of A. Schönberg's 'Gurrelieder,' under the direction of the composer, is to be given at the Alberthalle at the beginning of March, 1914. For this venture the Winderstein Orchestra will be considerably increased. The Leipziger-Männerchor, the Leipziger-Singakademie, and prominent soloists have been selected for the vocal part of the work.——The coming concert season looks very promising. Herr A. Nikisch intends to perform, in a series of six concerts, all Brahms's orchestral works. ——New works by Kaun, Reger, and Prochaska are proposed for the first concert of the Bach-Verein, under the direction of Herr Straube.——Wolf-Ferrari's 'La vita nuova,' and Wolfrum's 'Weihnachts Mysterium,' have been selected for performance by Dr. Stephani.——'Handeri,' the new operetta by Josef Snaga, will be produced during the coming season at the Town Theatre.——The new works to be performed for the first time by the Winderstein Orchestra (Philharmonic Concerts) include: 'Zu einem Drama' (overture) and Violin concerto in F, by F. Gernsheim; Fantasia for orchestra and organ, by R. Stöhr; 'Per aspera ad astra' Symphony in D minor, by Aug. Scharrer; 'Lebensfreude' Overture, by G. Schumann; 'Tragische' Overture, by E. Boehe; 'Allotria' Overture, by C. Rorich; 'Three Intermezzi' for small orchestra,' by Hans Schaub; 'Fragment from Kätchen von Heilbronn,' by Hans Pfitzner.

LEMBERG (GALICIA).

A series of very interesting symphony concerts was given by the Galizische-Musikverein, under the conductorship of Director M. Soltys. The programmes included Beethoven's Symphony No. 7 in A, Op. 92; Claude Debussy's Nocturnes; Glazounow's Violin concerto (soloist, Tadeus Szulc); Rachmaninoff's Pianoforte concerto No. 3, in D minor, Op. 30 (soloist, Ed. Steinberger); a Symphonic-poem by Karlowicz; and the Prize Symphony by Wladislaw Zelenski, the well-known Polish composer and director of the Cracow Conservatory.——F. Nowowiejski's celebrated oratorio 'Quo Vadis' was given twice and obtained a great success. The solo part (St. Peter) was sung by Franz Steiner.——The Lutnia Choral Society gave a much appreciated performance of Dvorák's 'The Spectre's Bride,' under the direction of Stephan Cetwinski.

MAINZ.

The Evangelische Gesangverein gave recently a fine performance of Dr. Karl Loewe's oratorio 'Hiob.' The work was very much appreciated. 'Hiob' is considered by the connoisseurs as the very best of Loewe's oratorios.——Leoncavallo's opera 'Zigeuner' will be given here during the coming season. This will be the first performance of the work in Germany.

MILAN.

In November several festival concerts will be given in connection with the fifteen-hundredth anniversary of the famous decree of the Emperor Constantin I. (the Great). Among the works to be performed are: 'Vespertina Oratorio,' 'Suite for orchestra' and 'Pastorale,' by Perosi. 'The Last Judgment,' by the same composer, will probably be given at these concerts. The festival performances in connection with the celebration of the Verdi Centenary will commence on October 1, and will include: 'Nabucco,' 'Aïda,' 'Otello,' 'Falstaff,' and the 'Requiem.' The best Italian singers—with the exception of Signor Caruso—will co-operate.

MONTE CARLO.

It is proposed to produce during the coming season Massenet's posthumous opera, 'Amadis,' at the Théâtre du Casino. It is well known that Massenet favoured this famous theatre for the production of his later works.

MOSCOW.

Emil Kuper, conductor of the Imperial Opera, intends to give during the coming season a performance of Sir Edward Elgar's new Symphonic-study, 'Falstaff.'

NICE.

The works to be given during next season at the Opera include: 'Javotte,' 'Phryné,' 'Samson et Dalila,' by Saint-Saëns, 'L'Enfant prodigue,' by Debussy, 'La Péri,' by Paul Dukas, and 'La Tragédie de Salomé,' by Florent Schmitt.

NEW YORK.

In February, 1914, Gustave Charpentier's opera 'Julien' will be given for the first time at the Metropolitan Opera House, with Mlle. Farrar, Signor Caruso, and M. Dinh Gilly, under the direction of Signor Arturo Toscanini. The composer will be present at the performance.

OLDENBURG.

The Court Orchestra will produce shortly a new orchestral work, 'Die Nymphen' (Introduction and Rondo), by Hermann Bischoff.

PARIS.

'The Operetta of the Ten' is the title of a work which, it is said, will be produced next season at one of the Théâtres des Variétés. The ten composers who will participate in this collaboration are: Saint-Saëns, Xavier Leroux, André Messager, Camille Erlanger, Reynaldo Hahn, Charles Lecocq, Cuvillier, Hirschmann, Rodolphe Berger, and Willy Redstone. Each of them will be responsible for two numbers (indeed a regular French mixture).——It is stated that the late French Minister, Emile Olivier (the husband of Blandine d'Agoult, a daughter of Franz Liszt), left numerous hitherto unpublished letters of Franz Liszt, Richard Wagner, and Cosima Wagner.——The last concert of the Société de Bach included four chorals by J. S. Bach, and an *a cappella* chorus by Jannequin, 'The battle of Marignan.' The soloist was Paderewski, who gave a very fine interpretation of Bach's Chromatic fantasia and fugue. ——At the Théâtre des Champs-Elysées, under the direction of M. Gabriel Astruc, the following works will be given during the coming season: 'Eros Vainqueur' (Pierre de Bréville), 'Le Chant de la Cloche' (Vincent d'Indy), 'Khamma' (Debussy), 'Pénélope' (Gabriel Fauré), 'Boris Godounov' (Moussorgsky), 'Le Chevalier à la rose' and 'Elektra' (Richard Strauss), 'Manon Lescaut' (Puccini), 'La vie brève' (Manuel de Falla), 'Le Secret de Suzanne' (Wolf-Ferrari), 'Le Tableau parlant' (Grétry), 'La Péri' (Paul Dukas), 'Nocturnes' (Debussy), 'Caïn et Abel' (Felix Weingartner), 'Freischütz' (Weber), 'L'Elisir d'Amore,' 'Don Pasquale,' 'Lucia di Lammermoor' (Donizetti), 'Il Barbiere di Seviglia' (Rossini), 'Rigoletto' and 'Traviata' (Verdi), 'La Serva Padrona' (Pergolese), 'Parsifal' (cast and scenery from Bayreuth) (Wagner).——'Cléopâtre,' a posthumous opera by Massenet (libretto by Henri Cain and Louis Sayer), will be produced during the coming season at the Grand-Opéra. In connection with the 'Mireille' celebrations at St. Rémy-en-Provence, a fine performance of this opera was given at the Opéra Comique. ——M. Charles Marie Widor, the celebrated organist and composer, has just finished the score of a new opera, 'Nerto' (libretto by Frédéric Mistral, of 'Mireille' fame). The work will be produced during the coming season.

PARMA.

At the Theater Del Regio, the following works by Verdi will be given in honour of the hundredth anniversary of the composer's birth: 'Oberto, Conte di San Bonifacio,' Verdi's first opera, produced at La Scala, Milan, November, 18, 1839, (Verdi's publisher, Ricordi, bought the full score for 1,750 francs); 'The four seasons,' ballet from 'Les Vêpres Siciliennes,' produced at the Grand Opéra, Paris, June 13, 1855; 'Nabucodonosor,' Verdi's first success,

produced at La Scala, Milan, March 9, 1842; 'Un ballo in Maschera,' produced at the Theater Apollo, Rome, 1859; 'Aïda,' produced at the Theatre Italien, Cairo, December 24, 1871; (the Khedive Ismail Pacha paid the composer 100,000 francs); 'Don Carlos,' produced at the Grand Opéra, Paris, March 11, 1867; 'Falstaff,' produced at La Scala, Milan, February 9, 1893; 'Rigoletto,' produced at the Theater Fenice, Venice, March 11, 1851; 'Messa da Requiem,' produced at the Chiesa di San Marco, Milan, May 22, 1874. It is stated that Signor Campanini, director of the Chicago Opera House, will defray all expenses—a remarkable enthusiasm!

ST. PETERSBURG.

During last season Josef Hofmann, the distinguished pianist, gave about twenty concerts, the receipts amounting to no less than £15,200.——'Parsifal' will be performed during the coming season, the ecclesiastical censors having removed their interdict. The first performance of Sir Edward Elgar's 'Falstaff' will take place under the direction of Alexander Siloti.

SAINT-RÉMY-DE-PROVENCE.

The inauguration of the monument to Charles Gounod took place on September 6, under the presidency of M. Bérard (Under-Secretary of State for the Fine Arts), and was witnessed by a large concourse. It is well known that Gounod composed 'Mireille' at Saint-Rémy, and it is to commemorate this fact that the statue has been erected. On the same day at noon a commemorative plate was unveiled on the house where Gounod stayed at Saint-Rémy. On Sunday, September 7, a magnificent performance of 'Mireille' was given (in the open air) in the valley of Saint-Clair, with the co-operation of eminent artists.

SCHEVENINGEN.

The overture to 'Gwendoline' (Chabrier), the 'Suite Algérienne' (Saint-Saëns), 'Dans les Steppes de l'Asie Centrale' (Borodine), and Norvegian Dances (Grieg), along with melodies by Debussy and Brahms, were included in the programme of a concert recently given by the Lamoureux Concert Association, under the conductorship of M. Catherine.

STUTTGART.

During the coming season the Court Theatre will produce 'Uhlenspiegel,' by Braunfels, and 'Ferdinand and Louise,' by Julius Zaizekh.——The following works will be given for the first time at the same Theatre: 'Oberst Chabert' (Waltershausen), 'Kuhreigen' (Kienzl), and 'Barberine (Neitzel).

VIENNA.

On October 19 the new 'Konzerthaus' will be inaugurated by a concert given under the direction of the famous conductor, Ferdinand Loewe. Richard Strauss's new work, 'Festliches Praeludium,' Op 61, for orchestra and organ, will be produced on this occasion—certainly the most salient feature of the programme. The same work will be given for the first time during the coming season at Leipsic and at Berlin by the distinguished Kapellmeister, A. Nikisch.

WIESBADEN.

Fritz Vollbach's new work for male chorus and orchestra, 'Koenig Laurin's Rosengarten,' will be produced on November 19, under the direction of Prof. Mannstädt. Other performances of this work will be given at the following towns: Frankfort, Vienna, Königsberg, Leipsic, Dresden, St. Gallen, Zürich.

ZWICKAU.

The recently-discovered unpublished manuscript of a treatise on 'Counterpoint and fugue,' by Robert Schumann (written 1847-48), has been presented to the Schumann Museum.

In consequence of Mr. Douglas Redman's absence in Australia the Brixton Oratorio Choir will not meet during the coming season.

Miscellaneous.

The programmes of the concerts given on Cromer Pier by the Ashton Royal Italian Orchestra, under Signor Calamani, give attention to English orchestral composers. Amongst the items performed at recent concerts we note Gavotte in G (A. von Ahn Carse), 'Minuet d'Amour' (Cowen), 'Four characteristic waltzes' (S. Coleridge-Taylor), Serenade from 'The wand of youth' (Elgar), and Second Entr'acte from 'Nero' (S. Coleridge-Taylor).

The music chosen for performance during the season by the Harringay Orchestral Society, conducted by Mr. Harry E. King, includes Beethoven's fifth Symphony, Cowen's 'English dances,' Grieg's 'Peer Gynt' Suite, Mendelssohn's fourth Symphony, Schubert's eighth Symphony, Mackenzie's 'Scottish Rhapsody,' and Tchaikovsky's 'Casse Noisette' Suite.

Sir George Martin, C.V.O., entered his seventieth year on September 11. We are glad to say that he is still active. May he live long to adorn his profession! A portrait and a full sketch of his career were given in our issue for March, 1907.

On Sunday, September 7, Mr. W. L. Biggs gave a lecture at the East Oxford P.S.A. on Bible music compared with modern music. A number of musical examples, interpreted by able artists, illustrated his remarks. A large audience showed great appreciation.

An effort to which we wish immediate success, is being made to re-establish the Epping and District Orchestral Society. Ladies and gentlemen wishing to join are invited to send their names to the Editor of the *Gazette*, Epping, or to Mr. Albert J. Graves, The Grammar School, Ongar.

The Guildford Choral Society (conductor, Mr. Archibald Hollier) have arranged to give concerts on December 11 and April 2, the works chosen being Spohr's 'Last Judgment' and Elgar's 'The dream of Gerontius.'

A lecture on English Folk-song will be given by Dr. R. Vaughan Williams at the Central Buildings, Westminster, on October 3, at 8 p.m. Mr. J. Campbell McInnes will assist with vocal illustrations.

Mr. Alfred E. Whitehead has been appointed professor of the organ, harmony, counterpoint, &c., at Mount Allison University, Sackville, N.B., Canada, and also organist and choirmaster at the Methodist Church, Sackville.

The six 'Biblical songs' of Dvorák that were referred to in our last issue (p. 597) as having been played on the organ by Mr. F. G. Bradford, were sung by Mr. W. Fothergill Robinson.

Mr. Frank Bridge and Mr. Julius Harrison are conductor and master of music to Mr. Raymond Roze's opera season at Covent Garden, which opens on November 1.

On October 21 Mr. Charles Fry will give an evening of musical recitations at Steinway Hall.

Mr. William Wallace has resigned the position of secretary to the Royal Philharmonic Society.

Answers to Correspondents.

M.M.—You ask us 'Why the greatest musicians, such as Bauer, Pachmann, Godowsky, Paderewski, &c., have no letters to their names.' If your question refers to prefixes, their being dropped is supposed to show great distinction. If, however, you refer to affixes, we expect it is because they have not passed the necessary examinations. We are unable to say whether they went in and failed. 'Fools rush in where angels fear to tread.'

H. L. C. wishes to obtain a copy of a Trio for men's voices, opening with the words, 'Golden stars their tryst are keeping.' He heard it on a seaside pier eight or nine years ago.

T. C.—Illustrated articles on Gloucester, Worcester, and Hereford Cathedrals were given in our issues for July, 1905, November, 1905, and March, 1906, respectively.

L. B.—Cummings's 'The rudiments of music' (1*s.*), Stainer's 'Harmony' (2*s.*), and Bridge's 'Counterpoint' (2*s.*), in Novello's Primer Series, would suit your purpose.

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SPECIAL NOTICE.

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4. Come and see (Allons voir) .. F. P. Tosti
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6. The Miserere Scene with Ah che la Morte (*Il Trovatore*) Key F .. .. Verdi

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4. See where the moonbeams wander (Mira la bianca luna) .. Rossini
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§For Empire and for King	Percy E. Fletcher	6d.
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Meeting of the Waters (arr. by T. F. Dunhill)	Irish Air	1½d.
Midnight by the sea	A. C. Mackenzie	3d.
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Morning Song	M. F. Phillips	1½d.
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My soul would drink those echoes (8 parts)	A. C. Mackenzie	4d.
§News from Whydah	H. Balfour Gardiner	3d.
Nocturne, A	F. H. Cowen	3d.
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Out upon it	C. H. H. Parry	2d.
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Sleeping	E. German	3d.
§Snow, The	E. Elgar	6d.
Song of Fionnuala, The (arr. by Granville Bantock)	Irish Air	1½d.
Song of love's coming, A	A. C. Mackenzie	3d.
Song of Proserpine	S. Coleridge-Taylor	2d.
§Soul of the world ("St. Cecilia's Day")	Purcell	2d.
Spirit of night (8 parts)	Granville Bantock	6d.
Spring	John E. West	3d.
Spring is here, The (Op. 12, No. 2)	F. Hegar	3d.
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Young May Moon, The (arr. by C. H. Lloyd)	Irish Air	2d.

FEMALE VOICES (THREE-PART (S.S.A.) and with Accompaniment where not otherwise indicated.)

Annie Laurie (arr. by C. Macpherson)	Scotch Air	3d.
Aubade (2 parts)	J. Ireland	1½d.
Ballad of Sir Humphrey Gilbert, The	W. Wolstenholme	6d.
Beauteous morn	E. German	3d.
Blow, ye gentle breezes (4 parts unaccomp.)	J. C. Marks	3d.
Come away, death	J. Harrison	2d.
Dawn of Day, The (arranged)	S. Reay	3d.
Dream, baby, dream (unaccomp.)	P. E. Fletcher	3d.
Earth and Man, The	A. C. Mackenzie	3d.
Echoes	J. Pointer	3d.
Encinctured with a twine of leaves	S. Coleridge-Taylor	3d.
Exiles, The (unaccomp.)	Laurent de Rillé	3d.
Father Eternal (Op. 37, No. 1) (4 parts)	Brahms	1½d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.)	Schumann	1½d.
Golden slumbers (2 parts)	A. H. Brewer	3d.
Good-night, beloved (arranged, unaccomp.)	Pinsuti	1½d.
Green are the leaves	A. Brent-Smith	3d.
Here a pretty baby lies	H. A. Smith	1½d.
In the warm blue weather (4 parts unaccomp.)	Colin Taylor	3d.
June Roses (Op. 29, No. 2)	Schumann	1½d.
Little Sandman, The (from Brahms's Volksglieder) (arranged by John E. West)		3d.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	1½d.
Ditto (2 parts)	Brahms	1½d.
Maiden of the "Fleur de Lys" (arranged, unaccomp.)	E. A. Sydenham	1½d.
May-bells	John E. West	3d.
Oh, the merry May (unaccomp.)	P. E. Fletcher	3d.
Pixies, The	S. Coleridge-Taylor	3d.
Queen of the heavens (Op. 37, No. 3) (4 parts)	Brahms	3d.
Rhyme of four birds, The	A. C. Mackenzie	3d.
River King, The (Op. 91, No. 3) (4 parts unaccomp.)	Schumann	1½d.
See, see what a wonderful smile (4 parts unaccomp.)	Colin Taylor	3d.
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Song of the Ermine	César Franck	3d.
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There is a garden in her face (2 parts)	J. Ireland	1½d.
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To Blossoms	F. Bowie	3d.
Wedding is great Juno's crown (arranged)	B. Tours	2d.
What can lambkins do?	S. Coleridge-Taylor	3d.
Ye banks and braes (2 parts)	A. M. Richardson	3d.

MALE VOICES (T.T.B.B., Unaccompanied or Accompaniment *ad lib.* where not otherwise indicated.)

Alexander (Humorous) (T. (or A.) T.B.B.)	A. H. Brewer	2d.
§Bacchanalian Chorus	J. W. Elliott	4d.
Boy, The (Humorous) (T. (or A.) T.T.B.)	A. H. Brewer	3d.
Dirge of Kisses, A	P. E. Fletcher	3d.
Duncan Gray (T.T.B.)	A. M. Richardson	3d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.)	Folk-Song	2d.
Festival Song	Granville Bantock	4d.
Glories of our blood and state, The	Granville Bantock	3d.
He that hath a pleasant face (arranged)	Hatton	2d.
Hymn to Harmony	Laurent de Rillé	4d.
I fear thy kisses (A. (or T.) T.B.B.)	A. H. Brewer	2d.
Laird o' Cockpen	Granville Bantock	4d.
Lament, A (arr. by H. Elliot Button)	German Folk-Song	2d.
Land of the leal, The (arr. by H. Elliot Button)	Scotch Air	2d.
Lass of Richmond Hill, The (A. (or T.) T.B.B.)	A. H. Brewer	3d.
Let the hills resound (arranged)	Brinley Richards	4d.
Little Sandman, The (arr. by John E. West)	German Folk-Song	3d.
Lotus Flower, The (Op. 33, No. 3)	Schumann	2d.
Lucifer in starlight (6 parts)	Granville Bantock	6d.
Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	1½d.
Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	4d.
Marching (Op. 41, No. 4) (Humorous)	Brahms	2d.
Night March, The (Op. 62, No. 1)	Schumann	3d.
Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
Pibroch of Donuil Dhu	Granville Bantock	4d.
Queen of my heart, The	A. H. Brewer	3d.
Riders of the night, The	Laurent de Rillé	4d.
Sailor's return, The	P. E. Fletcher	4d.
Softly fall the shades of evening (arranged)	Hatton	3d.
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There was an old man (Humorous)	A. H. Brewer	3d.
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(Continued from page 702.)

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Dedicated to J. LEIGH TAYLOR, Esq., Penmaenucha, Dolgelly.

LIGHT IN DARKNESS

ANTHEM

COMPOSED BY

D. CYRIL JENKINS.

TREORKY.

Psalm cxii. 4 & 6.
Rev. vii. 13—17.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. SOPRANOS (FULL). *mf* *cres.*

Un - to the up - right . . there a -

Moderato. ♩=84.

L.H.
p Sw. with soft Reed. *Full Sw.*

f *ff*

- ri - seth light . . . . in the dark - - - - ness.

mf *cres.* *f*

SOPRANO. *mf* *cres.*

Sure - ly he shall not be

ALTO. *mf* *cres.*

Sure - ly he shall not be mov - ed for

TENOR. *mf* *cres.*

Sure - ly he shall not be mov - ed, shall not . . be

BASS. *mf* *cres.*

Sure - ly he shall not be mov - ed, shall not . . be mov - ed for

mf Gt. *cres.*

Ped.

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mov - ed, not be mov - ed for ev - er, un - to the up - right . . a - ri - seth

ev - er, not be mov - ed for ev - er, un - to the up - right . . a - ri - seth

mov - ed, not be mov - ed for ev - er, un - to the up - right . . a - ri - seth

ev - er, not be mov - ed for ev - er, un - to the up - right . . a - ri - seth

light . . in the dark - ness.

light . . in the dark - ness.

light . . in the dark - ness.

light . . in the dark - ness.

cres.

Andante. TENOR SOLO. (*ad lib.*)

What are these which are ar - rayed in white robes?

Andante.

p Sw. *p* *pp*

senza Ped.

LIGHT IN DARKNESS.

♩=80.
SOPRANO SOLO.

p

and whence came . . they? . . These . . are

♩=80.

pp *soft 8 & 4 ft.*

they which came out of great trib-u - la - tion, and have wash - ed their

robes, and made . . them white in the blood of the Lamb. . .

QUARTET OR SEMI-CHORUS.

p

These . . are they which came out of great trib-u - la - tion, and have

p

These are . . they which came out of great trib-u - la - tion,

p

These are . . they which came out of great trib-u - la - tion, and have

p

These are they, are they which have

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Allegro moderato e maestoso.

CHORUS. *ff* There-fore are they . . . .

CHORUS. *ff* There-fore are they . . . .

CHORUS. *ff* There-fore are they . . . .

CHORUS. *ff* There-fore are they . . . .

Allegro moderato e maestoso. ♩=96.

Trombe. *Full Org.*

. . be-fore the throne . . of God, are they be-fore the throne of God,

. . be-fore the throne . . of God, are they be-fore the throne of God,

. . be-fore the throne . . of God, are they be-fore the throne of God,

. . be-fore the throne . . of God, are they be-fore the throne of God,

Trombe. *Full Org.* *Trombe.* *Full Org.*

Più mosso.

mf and serve him day and night, day and

mf and serve him day and night, day and

mf and serve Him day and night in His tem - ple, and serve Him day and

mf and serve Him day and night, day and night in His tem - ple, and

Più mosso.

mf

cres.

night in His tem-ple, serve Him day . . and . . night, day and night . . in His

cres.

night in His tem-ple, serve Him day . . and . . night, day and night . . in His

cres.

night in His tem-ple, serve Him day and . . night, day and night in His

cres.

serve Him day and night, serve Him day . . and . . night, day and night . . in His

cres.

ff *rall.*

tem-ple, and serve Him . . day and night . . . in His tem - - -

ff *rall.*

tem-ple, and serve Him . . day and night . . . in His tem - - -

ff *rall.*

tem-ple, and serve Him . . day and night . . . in His tem - - -

ff *rall.*

tem-ple, and serve Him . . day and night . . . in His tem - - -

ff *rall.*

Tempo 1mo. SOLO. FULL.

mf *p*

- ple. Un - to the up - right— A - - - - - -

p

- ple. A - - - - - -

p

- ple. A - - - - -

p

- ple. A -

Tempo 1mo.

mp Sw.

unaccompanied.

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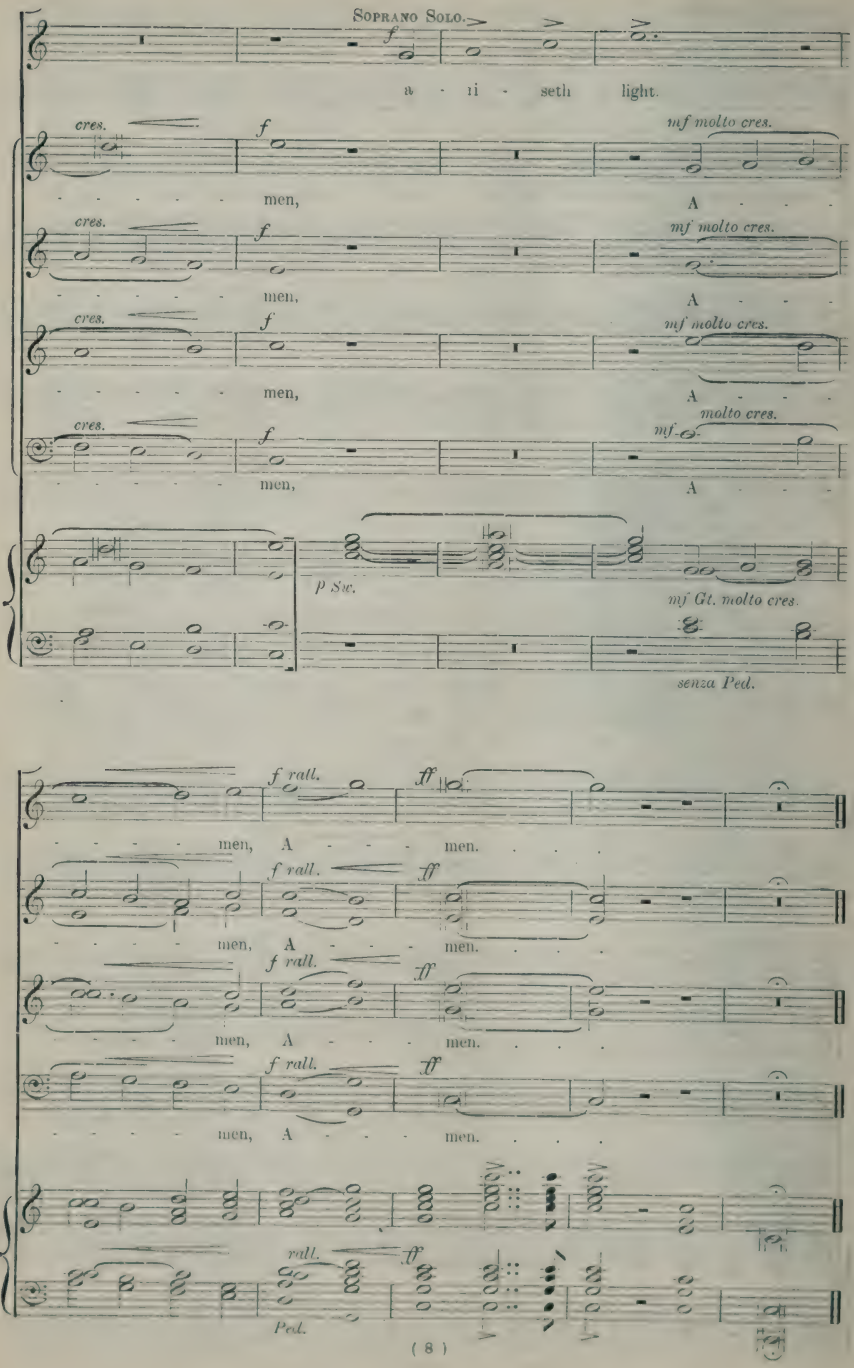
Soprano Solo.
f
a - ri - seth light.
cres.
f
mf molto cres.
men, A - - -
cres.
f
mf molto cres.
men, A - - -
cres.
f
mf molto cres.
men, A - - -
cres.
f
mf
molto cres.
men, A - - -
p Sw.
mf Gt. molto cres.
senza Ped.
f rall.
ff
men, A - - - men.
f rall.
ff
men, A - - - men.
f rall.
ff
men, A - - - men.
f rall.
ff
men, A - - - men.
rall.
ff
Ped.

This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 63.

MARKING SCHEMES AGAIN.

'ALL 'S WELL THAT ENDS WELL.'

In our March issue we gave in full the marking scheme for competitions adopted by some of the best-known Festivals in the country. It had the misfortune to incur the disapproval of the *Daily Telegraph* critic, who attended the Blackpool Festival, on the ground that it did not allow enough for interpretation. But it was pointed out that the idea and application of the scheme had been seriously misapprehended, and that in any case it had been associated for years with the admittedly great progress that had been made. Then came the Midland (Birmingham) Festival, where the same system was adopted, and again the *Telegraph* critic attacked it, saying:

I do not intend to discuss here the unhappy system, referred to on a previous occasion in the *Daily Telegraph*, of awarding eighty out of a hundred marks for technique and twenty for general effect:

and thus showing an extraordinary misunderstanding of the scheme (how in the world can the thirty marks allowed for interpretation be classed as for technique?).

He went on to say:

Anyone who has the slightest appreciation of the difference between a pianola and the achievement of a musician—or between the most careful work of a draughtsman and the free and spontaneous work of an artist, must know the impasse such a system inevitably leads to.

Thus was the carefully considered work of some of the most experienced adjudicators in the country held up to scorn by a critic who, as we have said, had evidently not even taken the trouble to examine the scheme he was denouncing. There was and has been no 'impasse,' except in the imagination of the critic.

Now, again, the *Telegraph*, in discussing the recent competitions held at Olympia in connection with the British Music Trades Exhibition, says of the marking scheme adopted:

The distribution of the marks, always a very moot point, seems to be reasonably good; indeed, in only one point is there room for serious criticism. To allot singers only 10 marks out of 100 for attack, pronunciation, and enunciation is obviously wrong. Enunciation has always been a very weak point with British singers, and this is hardly the way to improve it. It is, no doubt, perfectly true that the words of only too many songs are such unutterable rubbish that to make them as unintelligible as possible is to spare the listener unnecessary pain. Still the words of a song are, or should be, of equal importance with the music, a fact which is not, apparently, recognised by the expert musicians who judge competitions. If it were, they would surely give a singer more than 10 marks per cent. for rendering those words intelligible. Otherwise, however, the marks are, as we have said, reasonably well adjusted.

The odd thing about this is that the system approved (with the exception of one detail) is the very selfsame 'unhappy' system used at Blackpool and Birmingham! It was taken *en bloc* for all classes straight from the Blackpool syllabus.

We are disposed to agree with the author of the latest criticism that enunciation should be more highly valued relatively than it appears to be. In some centres this point has a special prize and is separately assessed.

To save reference we give in brief the scheme which has survived these criticisms:

CHORAL AND VOCAL SOLO CLASSES.	Maximum marks.
Correctness	10
Tone, blend, intonation (soloist's voice-production)	30
Attack, pronunciation, and enunciation	10
Expression, interpretation, and rhythm	30
General effect	20
Total	100

Dr. H. Walford Davies, when he does not follow the above, generally uses the following system:

Accuracy	10
Precision (including neatness of attack and finish)	10
Tone (including evenness, blend, and balance) ...	15
Enunciation	10
Intonation	10
Energy (including rhythmic sense and unanimity)...	10
Expression (including *sostenuto* and delicacy of phrasing)	15
Interpretation (including choice of *tempi* and general effect)	20
Total	100

The following is the system adopted by the Royal Academy of Music in its Metropolitan Examination for

SOLO SINGING.	
Quality	12
Volume	12
Management and control of breath	16
Production (including blending of the registers) ...	16
Correctness of intonation	16
Vocalisation and flexibility (including excellence of scales, arpeggios, shakes, &c.)...	16
Distinctness and correctness of pronunciation ...	16
Phrasing, expression, and variety of tone	16
Rhythm, time, and accent	12
Recitative	12
Posture and facial expression	8
Conception of the general character of the pieces...	16
Reading at sight	12
Examiners' general impression of candidate's capabilities as a performer	20
Total	200

With reference to the comments on 'A Myth' that appeared in our September number, we find at the moment of going to press that the matter was to some extent dealt with in the July issue of the *Choir*. We are sorry this number escaped our attention. Further comment must be postponed until our November issue.

The recently-issued official report of the Midland Musical Competition Festival, which was held on May 20 to 24 in Birmingham, is a formidable and impressive publication. It is printed in newspaper form about the size of the *Daily Telegraph*, and comprises fourteen pages on which are closely printed all the detailed reports of the adjudicators. The front page is adorned (some would say) by portraits of the chief officials and the adjudicators. It is a wonderful record of a great event. It costs 2*d.* (and 1*d.* postage). The secretaries are Messrs. G. J. Bowker and F. W. Stevens, Queen's College, Paradise Street, Birmingham. The next Festival will be held on May 20 to 23, 1914.

EISTEDDFOD 'CUP-HUNTING.'

Under this head (a hardly justifiable one, inasmuch as it is not cups that Welsh choirs compete for) the *Daily Telegraph* of August 27 printed the following reference to statements by Sir Frederic Cowen in *Wales* (a Welsh journal):

'Wales, with everything to inspire her,' he says, 'does not appear to have progressed in art. Such a country—a country rich in legends of the past and with its wealth of romances of centuries—should surely have produced great artists. My own theory is that the retention and use of its language has served to isolate Wales from this great world of Art. Devotion to language does not, as a rule, make for progress.'

Discussing the Eisteddfod, he remarks that all the efforts and energies of the Welsh people are for about a year beforehand concentrated not so much on the merit of their performances, as on the desire to be first, and so wrest the prize from someone else.

'To begin with, that in itself is absolutely fatal to the cause of music. The Welsh choirs spend at least eight months in the year in getting up three or four pieces, two at least of which, to speak candidly, are very trivial and quite unworthy of the efforts of big choirs. The whole of this time is devoted to nothing else. They come to the Eisteddfod, and they sing these things excellently, I grant you, but still in a purely mechanical fashion.

'It must inevitably be mechanical after all that preparation. They have practically no interest in anyone else's work, and they cannot compare their own merits and defects with those of other choirs, because they do not even trouble to listen to them. The result is that the whole thing resolves itself into a kind of betting place, where the only desire is to know who wins and who loses. If they win they are elated; if they lose they declare the adjudicators to be wrong, and consequently there is a good deal of ill-feeling.

'Now what good does that do to the progress of music as an art? It keeps on retarding it year after year. I was at an Eisteddfod twenty years ago, and from that time to this I have seen no progress whatever in the love of music for itself.'

He declares that one of the chief causes of failure to do great things in the past has been the competitive element in the Eisteddfod. 'There ought to be more genuine music and less cup-hunting. If the Eisteddfod authorities would be content with only two days' competitive singing, and would spend a little more money and devote the remainder of the musical scheme to getting a good orchestra, that would be a great advance.

'At present the orchestra is purely local, and oftentimes a very poor one. Why should not the people have a chance of hearing a really excellent one? The expense would certainly be a little heavy at first, and it would take a few years to bring about the change; but in the course of time they would get to love music, not for what cups they could win, but solely for itself. At present the Eisteddfod, it must be said, is not an artistic but a money-making institution.'

On the next day (August 28) the following letter appeared:

Sir,—In your issue to-day you quote from *Wales* an interview with Sir Frederic Cowen, in which he finds grave fault with the musical outcome of Eisteddfodau. With much that he says I regret it is impossible to disagree, but in justice to many Welsh musicians, I think your English readers should know that there is another and brighter side of the picture. Wales is not entirely given up to Eisteddfodau. During only the last few months I have had the satisfaction of recording excellent concert performances of choral and other works at the following places—at Tonyrefail (Schubert's 'Song of the Spirits' was an item), Tredegar, Trebarris, Cardiff (a remarkable performance of Bach's 'St. Matthew' Passion, under Mr. Roderick Williams, whose choir was so eminently successful at the recent Abergavenny Eisteddfod), Tywardreath (Coleridge-Taylor's 'Hiawatha's Wedding-feast'). The South Wales Musical Festival, held in four towns on April 21 to 24—namely, Swansea (Mendelssohn's 'Antigone,' with the Queen's Hall Orchestra and Sir Henry Wood), Neath (Bantock's 'Omar Khayyàm,' Schubert's 'Unfinished' Symphony, and the 'Meistersinger' Overture), Mountain Ash (Elgar's 'King Olaf,' the composer conducting, and Edward German's 'Welsh Rhapsody'), and Newport ('The dream of Gerontius'). At Llanelly, in June, an audience of 2,500 people attended a performance of Elgar's 'King Olaf,' and Rhyl at about the same time gave Coleridge-Taylor's 'A tale of Old Japan.' Then there are the oratorio performances of the Welsh Choral Union at Liverpool, under Mr. Harry Evans, which by general consent are among the best and most complete given in this country. But most notably, as exhibiting the unquestionable love of the Welsh folk for music for its own sake, the Festival held at Harlech Castle on July 3 deserves attention. There were over 2,000 singers, representing a combination of numerous choirs. They sang to and with one another all day long, and finished with a performance of Parts 1 and 2 of 'The Creation,' in which the whole of the choirs combined. There was an immense audience, and the singing was thrilling. The choirs had worked for months on the various works performed. There was no competition, and, therefore, no prospect of monetary reward, and all the singers paid their own expenses.—Yours faithfully,

160, Wardour Street, August 27. W. G. McNaught.

MONEY-PRIZES AT COMPETITIONS.

The following are extracts from a letter written by Mr. Lionel H. Franceys (hon. secretary, Blackpool Festival), which was read at the recent Leeds Conference of the Association of Competition Musical Festivals:

Let me first of all preface my remarks by assuring you that my sympathies have always been, and still are, upon the side of those who advocate no money-prizes, as being an ideal devoutly to be prayed for, but after twelve years' experience among the thousands of competitors and prize-winners who have attended the Blackpool Festival, I can confidently assert that prizes such as those offered at Blackpool do not rouse the cupidity of the winners, nor does the loss of them leave any feeling of regret in the minds of the losers at all commensurate with that left by the consciousness of failure. I could show you many letters that I have received from time to time from the prize-winners and competitors in all classes that would conclusively prove it is not the money they value so much as the certificate, or other permanent evidence of success.

And now what is really at the bottom of this agitation against money-prizes? A little introspection is sometimes good for us. Honestly speaking, I think a good deal of it, if not all, is affectation. Of course, I know that the conjunction of money and art is considered degrading to the latter, and to their everlasting disgrace many examples could be given of those with whom this has been the result, but, as in all such cases, it is the abuse and not the use of money that has produced the downfall of art, and there are a hundred cases to one such case where money has proved the handmaiden of art. Where is the difference between competitors accepting the use of other people's money subscribed for the purpose—we will not speak of charity—to compete at a festival where there are no money-prizes and no entry fees, and competitors who pay their entry fees at a practically self-supporting festival where money-prizes are offered? To my mind the latter is the more conducive to self-respect in the competitor than is the former. It is all very well for those of us who are well supplied with this world's goods to scoff at others who sing for these money-prizes, but if the guinea and a-half, which is the highest prize offered in our solo classes, were

as much to us as it is to those who have their living to earn, and the money to save before they can afford a few cheap lessons and pay for the music and railway fare, we should not be so ready to condemn the desire, subordinate as it most certainly is, to obtain something with the certificate to recoup a portion of the expenditure.

With respect to the larger prizes for orchestras and choirs, these again I consider as fully earned, the money being usually spent before the choirs reach the Festival.

At Blackpool we go very carefully into the question of expenses incurred by competitors, and in all the numerous cases coming under our notice, where competing choirs come from a distance without a radius of twenty-five miles, the first-prize money is entirely inadequate to pay the expenses incurred. In one case a choir that came from the East Coast had to stay over from Saturday until Monday at a cost of upwards of £100, and won a prize of under £10. Another that came from London at a similar cost won £99s.; and I could quote other cases.

It has been said, again, that these choirs should be supported by local interest, not to say charity, but personally I should think that every self-respecting choir would prefer to win the necessary sinews of war from the result of its own efforts rather than by taking round the hat. I know of many such choirs that are entirely self-supporting, and that rely upon a certain amount of prize-money to keep them out of debt. To such choirs it is essential to their very existence, or, at least, continuance, that they should win; they have, so to speak, burnt their boats. Is not a choir bound to sing better under such an impulse? It certainly is a fact that they do. It was in this spirit that our Norman forefathers conquered England, and why should we deprecate the same spirit in the democracy of the present day? It is only a difference in the values of the prizes. I have myself temporarily financed a choir to the extent of £20 to £30 to carry out a raid on such a trophy as the Morecambe Challenge Shield, and considered I was giving no small assistance to the cause by so doing. I may add that my enthusiasm was by no means led astray by the result, and I am still doing my utmost to promote the cause. Finally, my conviction is that there must always be prizes of a monetary description. But keep them always subordinate to the intrinsic value of the success; all my experience goes to prove that this can be done. After being for twelve years in constant and active touch with the movement, I still think it is essential to the success of our enterprise that at least the prize-winners should be immune from loss when competing at our Festivals.

THE NATIONAL BROTHERHOOD FESTIVAL, CRYSTAL PALACE.—August 30.

This organization has a strong social basis. One of its objects is thus stated:

> To encourage the ministry of music in connection with our Brotherhoods and Sisterhoods. It is believed that the band and choir contests will stimulate our Societies to greater efficiency in this respect. Indeed it is already doing so, for male-voice choirs are now being formed with the object of taking part in the Great Choral Festival on the Handel orchestra, and others will no doubt be formed, as well as bands and orchestras after the fête.

In pursuance of this aim a musical Festival took place at the Crystal Palace on the above day. It was hoped that there would be 4,000 men in the large choir, but owing to railway and other difficulties only about 2,000 were gathered. Even as it was, this was probably the largest men's-voice choir that has ever performed in this country. The programme was as follows:

'All hail the power of Jesu's Name' ...	——
'O taste and see'	*John Goss*
'Chorus of the Brotherhood' ...	*W. T. Deane*
'A song of men of old'	*Carey Bonner*
'Soldiers' Chorus, from 'Faust' ...	*...Ch. Gounod*
'See our oars with feathered spray'	*John Stevenson*
'The beleaguered'	*Arthur Sullivan*
'Stars of the summer night' ...	*J. L. Hatton*
'Send out Thy light'...	*...Ch. Gounod*
'The comrades' song of hope' ...	*Adolphe Adam*
'The long day closes'	*Arthur Sullivan*
'The Hallelujah Chorus' (Arranged for men's voices)	

The tone was amazingly good. There were no symptoms of strain in the high notes of the tenor part, the quality was agreeably sweet, and the bass quality was also highly satisfactory. Hatton's part-song was sung quite charmingly, and was encored, as it well deserved to be. Even in the matter of rhythm and attack there was much to praise—a result due, no doubt, to the influence of Mr. G. W. Williams, the veteran conductor, who has often shown his skill in managing large bodies of singers. The programme, notwithstanding its mono-colour, did not tire the ear, except perhaps at the end, when the 'Hallelujah Chorus' rather flagged.

Besides the concert on the Handel orchestra, there were choral and orchestral competitions held during the day. The choral competitions were in three classes, and the entries were satisfactory. We regret that we are unable to give the results just now, because, owing to the numbering of choirs in the programme differing from the order in which they competed, we cannot identify the winners. The idea was that the judge should not know which choir was singing. Dr. McNaught adjudicated.

NEW BRIGHTON.—September 13.

This was the thirteenth annual competition at this centre. The following were the results:

Children's Choirs (under sixteen years of age).

(Thirty to forty voices.)

Test: 'The Viking's song' (Coleridge-Taylor).

Out of ten entries the Primitive Methodist Juvenile Choir, Golden Hill (Mr. Fred J. Bossons), carried off the prize.

Boys' Solo (under sixteen years).

Test: 'Lord, at all times' (Mendelssohn).

1st. Master H. Park Moorhouse.

Solo Singing.

Soprano.

Test: 'So shall the lute and harp awake' ('Judas Maccabæus').

1st. Miss Florrie Harrison.

Contralto.

Test: 'Like to the damask rose' (Elgar).

1st. Miss Amy Jowett.

Tenor.

Test: 'Sound an alarm' ('Judas Maccabæus').

1st. Mr. Willie Rees.

Baritone.

Test: 'The wanderer' (Schubert).

1st. Mr. William Shaw.

Male-Voice Choirs.

(Eleven entries.)

Tests: 'It's oh, to be a wild wind' (Elgar).
'Feasting I watch' (Elgar).

1st. Todmorden Male-Voice Choir (Mr. Harold Lees).
2nd. Nelson Arion Glee Union (Mr. Lawson Berry).
3rd. Southport Vocal Union (Mr. J. C. Clarke).

Mixed-Voice Choirs.

(Eight entries.)

Tests: 'Sweet honey-sucking bees' (Wilbye).
'Come, pretty wag' (Hubert Parry).

1st. Hanley and District Choral Society (Mr. E. C. Redfern).
2nd. The William Woolley Choral Society (Mr. William Woolley).
3rd. Providence Upper Hanley Choir (Mr. E. Rathbone).

Action-Song (for children under twelve years of age).

(Seven entries.)

1st. Rydal Juvenile Action Party.
2nd. Excelsior Action Party.

Adjudicators: Mr. Harry Evans, Dr. Roland Rogers.

BRITISH MUSIC EXHIBITION.

The closing contests at the British Music Exhibition at Olympia took place on September 20. when the Lady Mayoress, who was accompanied by the Lord Mayor, presented the prizes. The principal winners were: Pianoforte playing: Class 1, Miss W. H. Wainwright; Class 2, Mr. A. Hallis; Class 3, Miss D. Fell; Class 4, Miss Ivy Hyman. Sopranos' competition: Miss E. K. Bilsland. Mezzo-sopranos: Miss S. B. Hamlin. Contraltos: Miss E. Gough. Tenors: Mr. G. Ashforde. Baritones: Mr. C. R. Oberst. Basses: Mr. J. A. Barclay. Ladies' duets: The Misses N. Arnoss and N. Innes. Vocal sight-reading: Miss E. M. Harrhy, Mr. R. Bineham. Violin playing: Class 1, Miss O. Harte; Class 2, Miss E. Hart. Organ playing: Class 1, Mr. C. G. Bowden; Class 2, Master J. W. Craft. There were about 400 entries for pianoforte playing, about 300 for solo singing, 50 for violin playing, 11 for violoncello, and 25 for organ playing. The prizes were exceptionally valuable, consisting in several cases of grand pianofortes. The adjudicators were Madame Larkcom, Mr. Sydney Blakiston, Mr. Clifton Cooke, Mr. Frederick Corder, Mr. Alfred Gibson, Dr. H. A. Harding, Dr. A. Eaglefield Hull, Mr. Claude P. Landi, and Dr. E. Markham Lee.

MANCHESTER.—September 19 and 20.

The Manchester and District Nonconformist Choir Union Competitive Vocal and Instrumental Festival, held at the White City on September 19 and 20, proved highly successful, attracting as it did some 200 entries in the fourteen classes with an aggregate of 800 competitors.

The opening day was devoted to the juveniles, when thirty-six aspiring vocalists and thirty budding pianists were heard in four classes, the first prize-winners being:

Girls' Solo.

Test: 'Happy day' (W. Sanderson).
Marjorie Brown.

Boys' Solo.

Test: 'Under the greenwood tree.'
Reginald Wright.

Junior Pianoforte.

Test: 'Larghetto' (Beethoven).
Frank K. Owen.

Senior Pianoforte.

Test: 'Bavarian dances, No. 1' (Elgar).
G. Sydney Ellison.

The principal event on the Saturday was the Open Mixed-Voice Contest, in which the following six choirs competed for the Wagstaff Challenge Shield, and sang Bantock's 'Emer's lament' and J. C. Bridge's setting of 'Come, lasses and lads'.

2nd. Salford Vocal Society (F. W. Blacow).
Matlock Vocal Society (G. S. Wildgoose).
1st. Altrincham Primitive Methodist (J. A. Hill).
Edgeley Wesleyan Sunday School (F. L. Ford).
Failsworth Co-operative Choral Society (J. E. Smith).
Manchester Clarion Vocal Union (Mr. Corlett).

And after a competition which, as the judge observed, reached a very high level, he awarded the first place to Altrincham with 177 marks, and the second to Salford with 169.

Several of the above choirs also appeared in the class for Free Church Choirs, in which nine sang Tchaikovsky's 'Hymn to the Trinity' and Bruce Steane's Magnificat in F, and here again premier honours were awarded to:

1st. Altrincham Primitive Methodist (J. A. Hill).
2nd. Walkden Wesleyan (Bertram Lightbourn).

A new feature this year was a competition for Sunday School Choirs, arranged in conjunction with the Manchester Sunday School Union. Each of the six competing choirs sang two hymns from the annual Whitsuntide hymn selection issued by the Union, with the result that the Longsight Wesleyan Sunday School (T. W. Hodkin) carried off the 'Sir Alexander Porter' Challenge Shield, Central Openshaw United Methodist (G. E. Clarke) being placed second.

The principal prize-winners in the other classes were:

Male-Voice Quartet.

Test: 'When the hues of daylight' (Reissiger).
Matlock Lyric.

Mixed-Voice Quartet.

Test: 'Who is Sylvia?' (Edward German).
Æolian Party, Radcliffe.

Soprano Solo.

Test: 'Serenade (Bantock).
Minnie Barlow, Altrincham.

Contralto Solo.

Test: Aria, 'Thou shalt bring them in' (Handel).
Annie L. Jones, Stretford.

Tenor Solo.

Test: 'Eleanore' (Coleridge-Taylor).
Arthur E. Danby, Atherton.

Bass Solo.

Test: 'The Old Superb' (C. V. Stanford).
Albert G. Dalgleish, Prestwich.

Mr. Harry Evans and Mr. Fred. W. Clay proved a popular pair of adjudicators.

THE BLACKPOOL FESTIVAL.—October 13 to 18.

The interest in this event shows no signs of abatement. In fact the Festival continues to expand, and this year its operations encroach upon another day, as they begin on the Monday instead of, as before, on the Tuesday. On that evening Mr. Cecil Sharp is to superintend a demonstration of folk-dancing, and he will witness the local efforts in that popular art. The choral entries are as follows: Mixed-voice, 20; male-voice, 24: female-voice, 19; church and chapel, 16; children's, 35; total, 114. Besides these there will be between 500 and 600 adult solo singers, and various solo instrumentalists, action-songs, and folk-dance parties. Verily a feast of music for all tastes. The chief choral tests are, as usual, of the highest order. All particulars can be obtained from the hon. secretary, Mr. Lionel H. Franceys, Musical Festival Offices, Blackpool.

DATES OF COMPETITIONS AND NAMES OF SECRETARIES.

1913.

Mexborough.—October 3, 4. Mr. D. Wood, Oriental Chambers, Bank Street, Mexborough.

Blackpool.—October 13 to 18. Mr. L. H. Franceys, Musical Festival Offices, Blackpool.

Nottingham.—October 25 (altered date). Mr. F. Purdy, 1, Claremont Terrace, Francis Street, Nottingham.

Keighley.—October 25 and November 1. Mr. Allan Bradley, 1, Burlington Chambers, North Street.

Barrow-in-Furness (Lancashire).—November 6, 7, 8. Mr. T. J. Symons, 28, Warwick Street.

Southend.—November 8 to 15. Mr. Horace Bayliss, 44, Beedell Avenue, Westcliff-on-Sea.

Swindon and District.—November 15, 17, 18, 19. The Secretaries, 52, Goddard Avenue, Swindon.

Crystal Palace Festival.—November 22. Mr. Granville Humphreys, Crystal Palace, Sydenham, S.E.

St. Cecilia (Working Girls' Clubs, Etc.), Passmore Edwards Settlement, London, W.C.—November 25, 26. Mrs. Lousada, 38, Westbourne Terrace, W.

Yorkshire Festival (Part I.)—November 29. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

Colne.—December 5, 6. Mr. J. Hacking, Princess Street, Colne, Lancs.

Congleton.—December 6. Mr. W. W. Elliot.

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Lectures on the Early History of Music, by Sir A. C. Mackenzie, Mus. D., Wednesdays, November 5, 12, and 19, at 3.30.
Fortnightly Concerts, Saturdays, November 8 and 22, at 8.
The BROUGHTON PACKER BATH SCHOLARSHIP for VIOLONCELLO PLAYING (Males) will be competed for on or about December 12. Last day for entry, November 20.
The GEORGE MENCE SMITH SCHOLARSHIP for MALE candidates (of any voice) will be competed for on or about January 9. Last day for entry, December 10.
The New Session of the Special Training Course for Teachers has now commenced. The Examination in connection therewith will be held at the end of the year's course.
A Course of Lecture-Lessons in preparation for the Voice-Culture Christmas Examination is now being given.
Full particulars on application to
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The HALF TERM will commence on Thursday, November 6. The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will commence on April 20, 1914.
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At the examination in connection with the SPECIAL TRAINING COURSE FOR TEACHERS, held in September—success at which entitles the candidate to the distinction of ASSOCIATESHIP of the R.A.M. (A.R.A.M.)—the following Candidates were SUCCESSFUL in all branches of the examination:—

WILFRID FRANK PAGE and AGNES MARY STERRY.

Examiners:—

PIANOFORTE PLAYING and TEACHING—Messrs. Carlo Albanesi, Oscar Beringer, and Tobias Matthay; Mesdames Spencer Curwen and Scott Gardner.

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METROPOLITAN EXAMINATION, SEPTEMBER, 1913.

The following candidates have passed:

IN SINGING—AS TEACHERS: John H. Baxter and Wilfred Coulson.

AS PERFORMERS: Ruby Edith Carruthers, Rosina Catherine Cherry, Ernest Coster, William Henry Dixon, Elsie May Dunham, Mary Jane Evans, Marjorie Elsie Ford, Bertram Ivor Helliwell, Beryl O. Hinde, Eva Longbottom, Edith Gwladys Naish, Daisy Elizabeth Thorne.

Examiners: Madame Agnes Larkcom, Edward Iles, Charles Phillips, Arthur Thompson.

IN PIANOFORTE—AS PERFORMERS and TEACHERS: Eric Nicholson, Freda Oldreive Owens, Persis Edith Venner, Olive Vinall.

AS TEACHERS: Florence Henrietta Allin, Winifred Jane Anderson, Claude Morey Atwell, William Clarkson Barker, Edith Barnsdall, Grace Helen Barraclough, Margery Leader Bellhouse, Dorothy Amy Russell Bennion, Elisabeth Berry, Elise Grant Black, Edith Katharine Blackburn, Queenie Josephine Bowyer, Cyril Cantrell, Millicent Chapman, Ethel Chawner, Hubert Gordon Christian, Minnie Collins, Dora Emily Corbyn, Dorothy Alice Cousin, Alice Wilhelmina Crofts, Marion Crossland-Hirst, Rosina Daly, Vera Dart Dart, Dorothy Thelma Davies, Ethel Margaret Dobbs, Dorothy Drake, Caroline May Drever, Gladys Mary Dufty, Lillian Daisy Elliott, Mary Minto Esson, Edith Fagg, Cicely Gladys Finch, Martha Fisher, Esther Franklin, Phyllis Velika Goold, Hilda Graham, Jessie M. Gwinnell, Florence Rose Hanby, Mary Bladon Haslam, Mabel Hatcliff, Winifred Mary Henn, Annie Hosie, Katherine Mabel Isaac, Helen Litler Johnson, Eva Marion Knight, Rebecca Kruger, Elvire T. Krause, Hilda Marguerite Legg, Margaret Lewis, Dorothy M. Lindsey, Margaret S. Lock, Grace Elizabeth Lovelock, Elsie Mary Lusty, Katherine A. MacLaren, Mary E. Malling, Florence May, Mabel Adelaide Josephine McBride, Phyllis Mary Mellor, Elsie Winifred Moore, Elizabeth Moore, Elsie Gertrude Morris, Stephen John Mundy, Gladys Gertrude Murray, Grace Evelyn Newman, Monica Ethel Nixon, Dora North, Olive A. Oxley, Gladys Paton, Elsie Mary Kelway Pope, Daisy Emmeline Quick, Muriel Phyllis Sanderson, Agnes Laura Mary Scorey, Marion Smith, Gertrude E. Splane, Olive Jane Starkey, Ellen Clarissa Stokes, Gertrude Mary Summan, Joseph Conri Tait, Margaret Lucy Tame, Alma Mary Crosland Taylor, Mildred Ethel Towers, Gertrude Watkinson, Mabel Williams, Ada Wilson, Dorothy Mary Westlake, Olive Joyce Wood, Norman Charles Woods, Constance Annie Woollatt.

AS PERFORMERS.—Nora A. Bradbury, Annie Mary Eckford, Robert Frank Court Edwards, Sylvia Iris Nazareth, Olwen Pughe-Jones.

Examiners: Carlo Albanesi, Oscar Beringer, Henry R. Evers, Evlyn Howard-Jones, Tobias Matthay, Claude Pollard, Cuthbert Whitemore.

VIOLIN.—AS TEACHERS: James Thomas Barton, J. Mary Hill.

AS PERFORMER: Gwladys Evelyn Lloyd.

Examiners: F. Corder, W. Frye Parker, Hans Wessely, Rowsby Woof.

ROYAL ACADEMY OF MUSIC.

EXAMINATION IN VOICE CULTURE AND CLASS SINGING FOR CHILDREN, SEPTEMBER, 1913.

The following candidates were successful: Alice Maria Bowers, Francis William Canning, William Crawford Davidson (Honours), Doris May Hutchinson, Annie Lawton (Honours).

Examiners: Drs. John E. Borland and Henry W. Richards.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1913.

FREDERICK CORDER.

Frederick Corder was born at Hackney, London, on January 26, 1852. His father was an excellent amateur musician, able to play efficiently several stringed instruments and the organ. His mother, too, had musical gifts, and was a very good pianist. Quartet playing was a prominent feature of the social family life. Thus surrounded by good musical influences, the inherited musical faculty of the boy was nurtured. He had lessons on the pianoforte, but there was no desire on the part of his parents that he should specialise in music. Three years of his youth were spent in France, and whilst there he had only conventional school instruction in pianoforte playing. On his return to London he was placed under the late Henry Gadsby. Up to this period he had shown no particular leaning towards composition, but later, some lessons in harmony, taken from Mr. Claude Couldery, stimulated his mind in this direction, and led him to devote much time to the study of orchestral scores, in some cases lent to him by Mr. Georg Henschel, from whom he received friendly advice. But most of his study was unassisted. At the age of eighteen he was sent to business; a sphere of activity from which he was withdrawn after a few years, fortunately as it happened, owing to changes in the firm with which he was connected. He now succeeded in convincing his parents that he was best fitted for a musical career, and when (in 1873) he was twenty-one years of age, they resolved to send him to the then only head-quarters of the art in this country, the Royal Academy of Music. At that time Sterndale Bennett was the Principal of the Academy, but Corder came very little under his influence. He was placed under George Macfarren, the chief professor of harmony and composition (who soon afterwards succeeded Sterndale Bennett as Principal), under W. G. Cusins for pianoforte, and under Watson for violin, an instrument the study of which he did not afterwards pursue.

It was in Macfarren's class that he found congenial scope for his budding abilities. Macfarren was a man of forceful character, distinguished by intense earnestness of conviction, and in matters musical by an almost passionate conservatism. He had become totally blind, a misfortune which mercifully had some compensation in intensifying the acuteness of his remarkable ear and musical memory. He was an uncompromising advocate of the Day theory of harmony, which he expounded eloquently in six lectures* given at the Royal Institution, and the principles of which he embodied in his well-known 'Rudiments of Harmony,' a luminous and highly practical treatise even if it is admitted that it is founded on an erroneous natural theory.

Corder had imbibed deeply at Wagnerian springs before he came to the Academy, and it was with some disappointment that he found Macfarren unsympathetic in this direction. In fact, Wagner was a *bête noire* to Macfarren, and he was always warning students against the iniquities of the music of the future. But notwithstanding his prejudices, which were shared by many of his contemporaries, his vast knowledge and experience made him a great teacher. The present writer, who was also in Macfarren's class at that time, well remembers incidents that were amazing evidence of his ability. Corder would bring fearsome full scores that struck his fellow students with awe and envy. The orchestration having been played piece-meal, Macfarren would soon show that the whole picture was complete in his mind's eye, and he would proceed to analyse it in detail.

In 1875 Corder competed for and won the Mendelssohn Scholarship, then as now the most important prize of its kind offered in this country. He proceeded to the Conservatoire at Cologne, which was then under Ferdinand Hiller. Here a new world was opened to the young musician. Besides the instruction from Hiller (composition) and Isidor Seiss (pianoforte), there were operas and classical concerts galore to be attended. Altogether this was the most pregnant period of Corder's musical education. Hiller, like Macfarren, was a non-progressive. He stated once to Corder that music had come to an end with Mendelssohn. Schumann he did not care for, and Wagner he did not know except through Corder. He did not approve of the mosaic use of leit-motif, and this form of development was not music to him. When Tchaikovsky's Pianoforte concerto was brought to Seiss by Corder the professor threw the copy off the desk. Corder stayed three years at Cologne, and spent the remaining year of his scholarship in Italy. Here he did not seek systematic instruction, but he heard the little music offered at Milan and elsewhere, and made the acquaintance of Boito and Verdi and other Italian musicians. In 1879 he returned to London, but only to drink a cup of bitterness, for with all his acquirements and culture it soon appeared that the Metropolis had no use for him. His views on the situation and what it led to are best described in his own words:

> The complete narration of my youthful deeds would far outrun the space at my disposal; suffice it to say that I only commenced my serious musical education at the age when most students are finishing it—namely, at the age of twenty-one. After a couple of years at the Royal Academy I obtained—to my own intense astonishment—the Mendelssohn Scholarship, and pursued my studies for the following four years abroad. Honestly, I could have done much better in London, but I had the advantage of foreign travel. A serious drawback was that I was married. Not that the marriage was anything but a blessing, but because no man should take a wife unless he can see some reasonable prospect of keeping the wolf from the door. A few years of hard times is no bad thing for a young man, but the terror of seeing his wife and children menaced by starvation is a hideous trial.

* Six Lectures on Harmony, Longmans, Green & Co.

Behold me when my scholarship was up, like Robinson Crusoe, taking stock of my belongings and prospects. I had had an excellent training in things which were of no practical service to me; I played the pianoforte just not well enough to play in public, and the violin hardly at all. There was, as there is now, no possible opening for a composer, and I was thrust into an organist's appointment, though I had never studied the instrument. On a pound a week we lived in one room and were quite happy, in spite of the gloomy outlook. I 'devilled' for one or two critics, and wrote articles for Grove's 'Dictionary.' I wrote comic musical articles for the papers; even edited a paper for six months during the illness of the chief; arranged music and furnished translations of songs for any publisher who would let me—they were all fairly ready to take this sort of work, but the mere sight of an original MS. made them want to call for the police. At last, through the kindness of Mr. Alfred Littleton, I got a commission to furnish a cantata for a provincial Festival, and this led to another, and to the production of my opera, 'Nordisa.' From the cantatas I gained scarcely anything, but the opera brought me in, first and last, nearly £300. But all this was the labour of eight years, during which I lived from hand to mouth in the most precarious way.

My whole heart being set upon operatic composition, the demise of Carl Rosa was a death-blow to my hopes, and I drifted into the position I now occupy really against my will. Knowing nothing of the art of teaching, I naturally began by loathing it. I shall never forget my first two pianoforte pupils—two fairly average girls whom my former master, Cusins, contrived to put in my way. They both thought they could play, and I took a savage pleasure in undeceiving them, jeering at their poor efforts as if their ignorance were an intentional affront to me. Of course I soon lost them, as I did others. It was long before, comparing my results with those of really great teachers, I discovered how little I really knew about the matter, and, whether in pianoforte or harmony, had to learn my business from the very beginning. And the whole secret of success as a teacher I can tell you in a very few words. Make friends of your pupils and their belongings—interest yourself in their interests. It is not of the faintest use getting circulars with testimonials printed; the recommendation of one pupil who really likes you is sufficient: your connection will increase, perpetually and inevitably. It is weary waiting at first, and one most exasperating worry that besets the young teacher is that whatever district he chooses for his abode, however he may try to live near his work, all his appointments will be in scattered and distant places.

(From the *R. A. M. Club Magazine*, November, 1909, by kind permission of the Editor.)

But it was not very long before hope dawned in the shape of an appointment to direct the music at the Brighton Aquarium, then a place of popular resort. Here the new conductor was provided with a small but thoroughly efficient permanent orchestra of eighteen performers, which for special events was increased to fifty. It is worth while to record that the permanent orchestra included F. James (bassoon), Collins (flute), Jamieson (trombone), Cooper (clarinet), who have since become well-known players, and Kottaun, a very fine cornet player, for whom Corder wrote a Concerto in three movements, which was brilliantly performed. The experience of conducting these resources was a valuable one to Corder, because it enabled him to become closely acquainted with the classical Symphonies and numerous other orchestral works. But, unfortunately, after two years' trial the Aquarium scheme failed, and Corder was again stranded. An engagement to direct the music at the Devonshire Park Theatre, Eastbourne, was a stop-gap which served the useful purpose of forcing him to make the most of very limited resources; a severe school which has trained many excellent orchestral writers. Meantime he began to write the critical articles, chiefly in the *Musical Times*, which made him well-known to a large circle of musicians. Analytical accounts of Wagner's chief operas, which appeared in our 1882 volume, were followed year by year by many miscellaneous contributions. The 1884 volume included a set of articles on Spohr's operas. In 1885 a long and important article on Bishop's operas appeared, and in the same volume the Faust legend and its musical treatment by composers were exhaustively treated in a set of articles spread over six numbers. In 1886 his Cantata, 'The bridal of Triermain,' was published by Messrs. Novello, and produced at the Wolverhampton Festival. This was followed by the acceptance of his romantic opera 'Nordisa' by the Carl Rosa Opera Company. The work was produced with marked success at Liverpool on January 26, 1887, and excited great enthusiasm. After several repetitions at Liverpool, the company took the work on tour, and it was always received with satisfaction. In the quotations from the *R.A.M. Club Magazine* given above, the fact that Mr. Corder had married early in his career (the event took place in 1879) is recorded. How closely his wife had identified herself with his life's work will be seen from the poem which appeared in the printed copy of the opera:

Poor words that from a pen yet new and nerveless,
Creep, infant-like, with form and limbs uncouth!
Poor strains that from the soul are poured reserveless,
Yet turbid with the storm and stress of youth!
Poor soul, sore tempted, yet of purpose swerveless,
Defeated oft, yet striving toward the truth!
Confront the world for judgment must you—shall you,
How can it set you at your rightful value?

But one has known you in your first beginning,
When life seemed marble, grief an iron shroud!
Through stone and steel the way to freedom winning,
She bore the Light that pierces sorrow's cloud!
O may she thus, when my life-days are thinning,
Still soothe defeat and brighten triumph proud!
Beneath that ray my working hand grows steady:
Why dedicate my work? 'Tis hers already.

On May 4, 1887, 'Nordisa' was performed by the Carl Rosa Company, at Drury Lane Theatre, where it had a mixed reception, some critics affecting to believe that because its melodies were cast in a popular and more or less conventional mould the composer was not serious. No doubt it was a mistake to produce the opera in so large an arena. But whatever the cause, it did not succeed in London. It continued, however, to be a welcome feature of the company's repertory in the provinces. Corder had notions of further operatic composition, but the death of Carl Rosa in 1889 led, as stated above, to the abandonment of effort in this direction.

In 1888 Dr. (now Sir) Alexander Mackenzie was appointed Principal of the Royal Academy of Music, and was soon on the look-out for the best lieutenants available. After hearing a performance of Corder's Overture 'Prospero,' in 1889, he invited the composer to become Harmony and Composition

professor at the Academy, and also its Curator, an office which, although invented for the occasion, is far from being a sinecure. These flattering offers were accepted by Corder, and thus after an absence of fourteen years from his *Alma Mater* he entered upon what turned out to be the most influential period of his career. There is more than a dash of cynicism in Corder's character, and the situation in which he now found himself may have afforded some scope for its exercise. As owing to the conditions of things in this country there is little or no market for wares of the description he was able to offer, he would assist sanguine young men to provide more! Is a composer likely to be an ideal teacher? The subject is a debatable one. It may be argued that inasmuch as a composer acquires fixed methods of working and uses idioms derived from his personality and self-expression, he is rather too likely to shape in only one way the plastic material he essays to mould. But however this may be, Corder, by his strong personality and exceptional acquirements, soon drew around him a number of the most gifted students, many of whom have since distinguished themselves more by their independence and originality than by their adherence to convention. Some of the best-known are J. B. McEwen, Granville Bantock, Josef Holbrooke, W. H. Bell, Hubert Bath, Harry Farjeon, B. J. Dale, York Bowen, Montague Phillips, A. von Ahn Carse, Arnold Bax, and his own clever son, Paul Corder.

In 1896 he gave three lectures at the Royal Institution on 'Three emotional composers, Berlioz, Wagner, and Liszt.' In singling out Wagner's 'Tristan,' 'Siegfried,' 'Meistersinger' and 'Parsifal,' he declares that:

It is impossible to say which is the greater work because it is so difficult to compare them. Each stands as a peerless monument to be admired more and more as time goes on; to suffer temporary eclipse, possibly, by some recent rival, but never to sink into oblivion while any art-worshippers exist.

This year (1896), too, saw the first publication of his work on 'The orchestra, and how to write for it.'* It is written with characteristic force and clearness. One feature in the treatise is a notable declaration against

THE TRUMPET.

I desire here to record my emphatic opinion that the trumpet in the orchestra is an almost unmitigated nuisance. In the small orchestra of Haydn and Mozart it obliterates everything else, and dare only be used here and there in the padding; in the modern orchestra it is useless because of its limited scale, while in the music of Bach and Handel it is a source of constant vexation of spirit.

Against this is favourably contrasted

THE CORNET.

In the theatre-band, the cornet is necessarily abused; in the concert-orchestra I maintain that in competent hands it can play not only all existing trumpet-parts more discreetly and bearably than the trumpet itself, but can furnish a far better upper part to the trombone harmony. A good cornet player can do all that a trumpet player can, and do it nearly as brilliantly; while, as to bad players, which is the worst—to play your notes with a vulgar twang, or to crack them and spoil the music?

Another practical manual addressed to students, entitled 'Modern Musical Composition,' was published in 1909.* In the introduction the author remarks:

Composition is as much a constructive art as joinery or architecture, and must therefore be practised consciously until long use and experience enable us to exercise our painfully acquired powers subconsciously. Yet nearly everyone begins with a vague idea that he has only to turn his eyes up to heaven, like a prophet in a picture, to be delivered of a musical work complete in all its parts. I would advise a perusal of Edgar Allan Poë's fine essay on 'The Philosophy of Composition' as the most effectual antidote to this pernicious delusion. It is only possible for the long and highly-trained expert to dispense with the searchlight of ratiocination, and it is very doubtful whether even he gains anything by so doing. But it is in the nature of the person of feeling to want to do everything by unbridled impulse, as it is in the nature of the intellectua- person to love to fill up a form. The real artist—a combinal tion of the two—reasons out his work first; then, having fashioned it in the rough, he re-writes and re-writes until the bare bones are quite hidden. I am aware that cold intelligence and hot enthusiasm are two oddly-ma tched steeds for the chariot of Phœbus Apollo, but they must be taught to go in double harness, neither leading, but side by side and mutually helpful.

Corder was one of the first promoters, and he is now the chairman, of the Society of British Composers, which was established in 1905. He has always been jealous for the interests of the native composer, and through this Society, supported by the Avison fund for the publication of new music, a good work has been accomplished.

The following are some of Corder's *obiter dicta* on

MENDELSSOHN.

In speaking of this composer, 'brilliant' is the adjective that rises first and always to one's thoughts. Favoured by fortune, by nature, by circumstances, his life was happy, his career meteoric, and his fame unclouded as long as his personality endured. I have always thought that he affords, among musicians, a close parallel to the position of Charles Dickens among novelists. Both leapt to instant fame, both had the same power of dazzling their innumerable admirers, and both swept criticism entirely aside until after their deaths. . . .

The student of music will find much food for thought in a comparison of the careers and works of Mendelssohn and Schumann. The latter, with a steadily decaying brain, mediocre gifts, and a wretched technique which declined instead of improving with time—this man's work eclipsed, by sheer force of poetry and artistic intention, the polished and admirable music of his polished and admirable rival. This was no matter of caprice on the part of a fickle public. It were pushing an analogy too far to compare the clumsy Schumann to the able Thackeray, yet in the rivalry of the two composers we have the rivalry of the two novelists very closely pourtrayed. . . .

To conclude by a statement of what musical art owes to Mendelssohn, we may say that he gave a fresh lease of life to oratorio, which in his hands was dignified without being dull, and melodious without a suggestion of triviality, although the 'Song without words' for piano is his speciality, and he carries that type of music everywhere. The picturesque Concert overture, of which the 'Hebrides' and 'Midsummer Night's Dream' are such wonderful specimens, is also an invention of his. Far less happy are his Symphonies; yet to give a national flavour to this kind of work was a new idea. His use of the orchestra was a great technical advance on anything before attempted; but here he was so quickly outshone by Liszt, Wagner, Verdi, and the contemporary French writers, that it seems to us now his weak side instead of his strength. His pianoforte-writing was effective and novel, if open to the charge of meretriciousness, and his knowledge of the powers

* J. Curwen & Sons, Ltd.

of the human voice was certainly unsurpassed by any later composer. All these great merits and failings are indeed summed up in the one epithet bestowed in the first sentence of this article: he was a brilliant creature.—(*From a programme-book, November, 1906.*)

Monographs on Beethoven and Wagner for use in the 'Masterpieces of Music' series are the most recent of Corder's critical contributions.

If the world has lost something by reason of Corder's comparative inactivity as a composer, it has certainly been well compensated by the wide-spread influence of his work as a teacher and critic.

List of Compositions.

1. Evening on the Sea-shore. Idyll for orchestra. 1876.
2. Im Schwarzwald. Suite. 1876.
3. Mort d'Arthur. Grand Opera, 4 Acts. 1877-78.
4. Philomel. Operatic satire, 1 Act. 1880.
5. A storm in a teacup. Operetta. 1880.
6. The Cyclops. Cantata. 1881.
*7. River Songs. Trios for female voices. 1881.
8. Overture. Ossian (written for the Philharmonic Society). 1882.
9. Nocturne for Orchestra. 1882.
10. Dreamland. Ode for chorus and orchestra. 1883.
*11. Roumanian Dances, violin and pianoforte. 1883.
12. The Nabob's Pickle. Operetta. 1883.
13. The Noble Savage. Operetta. 1885.
*14. Prospero. Overture. 1885.
15. Orchestral scenes for 'The Tempest.' 1886.
*16. The Bridal of Triermain. Cantata (Wolverhampton Festival). 1886.
*17. Nordisa. Romantic Opera. 1886.
18. Roumanian Suite for Orchestra. 1887.
*19. The Minstrel's Curse. Ballad for declamation, with orchestral accompaniment. Crystal Palace, March 10, 1888.
*20. Song, 'O sun, that wakenest all' (Tennyson).
21. The Blind Girl of Castel Cuillé. Cantata for female voices. 1888.
*22. The Sword of Argantyr. Cantata (Leeds Festival). 1889.
23. True Thomas. Musical recitation. 1895.
24. Pippa passes. Orchestral Scena drammatica. 1897.
25. Overture, three Entr'actes, and accompaniments to Parker's play 'The Termagant.' 1898.
26. Overture and incidental music to 'The Black Tulip.' 1899.
27. The Witch's Song. Musical recitation. 1902.
28. Elegy for twenty-four violins and organ.
29. Motet in fifty parts for female voices. Performed at the formal opening of the new Royal Academy of Music, in 1912.

* The asterisk indicates the music that is published.

FOLK-SONG IN MODERN MUSIC.

By M.-D. Calvocoressi.

After having succeeded in establishing a distinction between the question of nationality in music and that of the use of folk-tunes in art-music, and in reaching the preliminary negative conclusion that the use of folk-motives (or of motives in the style of folk-tunes) by a composer speaks neither in favour of nor against his creative faculties,* the best way to reach positive conclusions is to study the various manners in which composers use folk-tunes. For this purpose one need not study more than a few typical instances. If one attempted to investigate the matter from the historical point of view, one would soon find out that not merely the influence of folk-tunes, but the deliberate introduction of folk-tune is noticeable in art-music from the earliest periods to the present day; the composers who refrain from the practice or do not to an appreciable extent come under its influence being exceedingly few. So we will wonder how it can have come to pass that the point should have given rise to so much debate; but that will not help us to find replies to the many strange arguments that, on either side, are part and parcel of that debate.

Moreover, the study of the part played by folk-tune in the works of past centuries would teach us nothing that we cannot learn as well from the investigation of modern music. Indeed, the inmost logic of the facts confines our attention, in the present instance, to modern music.

The difference between folk-music and art-music (and especially academic art-music, which has reached the 'pure, abstract' stage and thence the conventional stage) is to be sought, not so much in the melodic patterns, rhythms, and other primary elements, but in the general formal, tonal and modulatory principles. Folk-music, as stated in the foregoing article, did not undergo the gradual changes through which art-music, in the hands of many teachers and of many composers, became the arbour of convention. So that the importance of the problem begins to assert itself only at the time when the influence of folk-music helped to set up a reaction against the abstract methods of conventional formalism; or, roughly, towards the middle of the 19th century (the period when the influences of Chopin, Liszt, and Glinka made themselves felt).

At the beginning, the reaction was hardly apparent; and it would have been impossible then to foresee ulterior developments. Folk-tunes were at first used as mere ornaments, quotations: insets that lent a peculiar charm of picturesqueness to a given passage, or served for some particular, temporary expressive purpose, without in the least affecting the general texture of the works in which they appeared. In some cases, compromises were attempted in order to strike a balance between the strict tonal and rhythmical schemes obtaining in art-music and the freer constitution of the folk-tune; such a practice, however, remaining exceptional, and folk-tunes being in the majority of cases selected so as not to clash too obviously with the reigning conventions.

In proportion, however, as composers felt more keenly the impulse to resort to folk-tunes, the compromise proved not only unsatisfactory in itself, but absolutely inadequate; and it could but paralyse all further progress, maintaining as it did within strict bounds the appliance of folk-motives. A number of Russians, beginning with Glinka, circumvented the difficulty very deftly; for instance, by using only a very small number of simple, though effective and fit, harmonies—a method conducive in the long run to monotony, and that soon sunk into a mere routine; the hypercritical finding, moreover, sufficient reason to aver, as M. Jean Marnold has done in the chapter devoted to Russian music in his book,

* See *Musical Times*, October, 1913, pp. 643-5, 'Programme Music, Folk-tune, and Progress.'

'Musique d'autrefois et d'aujourdhui,' that 'the several constitutive elements of such music lacked fundamental affinities.' Glinka, with his admirable freshness of invention, and Borodin, with his inborn sense of harmony, avoided the pitfall; but of their followers more than one have fallen into it.

For the study of the point at issue stress should be chiefly laid on questions of tonality, harmony, and modulation. Rhythm, in high-class music, never having submitted, even during the most classical periods, to as many and as heavy restrictions, the free rhythm of modern music evolved gradually; whereas freedom of tonality and of harmony could result but from an actual revolution—a revolution whose results are not yet endorsed by the majority of art-judges.

The tonal scheme—and, as a necessary consequence, the structural scheme, founded on the principle of stereotyped tonal harmony and corresponding modulations—began to evolve from the time when folk-tunes supplied the material not merely for decorative or picturesque episodes, but for the main fabric of a work. This constitutes the second stage of evolution, a stage upon which it is necessary to dwell for a moment. There is a fundamental difference between it and the former. Folk-motives, when used as ornaments or quotations—be it even in decidedly modern, unconventional surroundings, like the old French nursery tunes in M. Debussy's 'Jardins sous la pluie,'—may be said not to affect the essence of the music. But the whole tonal scheme of a work and its structure—and this is one of the consequences of the 'laws of properties of material,' whose vital importance is admirably defined in Sir Hubert Parry's book 'Style in musical art'—are subordinate to the quality of its basic elements, the motives. As soon, therefore, as composers began to select as starting-points motives whose texture was not in accordance with the stereotyped standards in major or in minor, the whole tonal scheme began to crumble, exactly as the formal scheme—for other reasons, psychological and not material—had cracked and tottered under the hand of Beethoven.

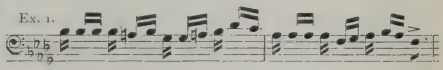
But unwelcome as the idea may be to the upholders of certain systems, facts are ceaselessly showing that in matters of musical progress, material influences are necessary, wholesome, and resistless. Psychological, abstract causes have influenced musical form in several respects, leading to extensions and other alterations, but have hardly affected the substance to the same extent as the two concrete influences of poetic 'programmes' and of folk-song. The similarity of results, in either case, is indeed most striking; and it is for that reason that in the present articles, both problems are assimilated. Whenever a musician, guided by some tonal peculiarity in his motives, does away with certain stereotyped formal sequences in harmony or in modulation, he is acting exactly like the writer of programme music whom his poetic subject leads to overlook some law of formal symmetry in construction.

The whole principle of classical form being founded on the relationship between the fundamental harmonies (tonic, dominant, and subdominant) of a given key, and corresponding relationships between the several tonalities that appear in a piece, it stands to reason that as soon as a motive does not admit of their established functions being ascribed to each of these harmonies, the principle itself fails to work.

The chief motive of M. Vincent d'Indy's 'Symphonie sur un thème montagnard français,' for instance, does not admit of the dominant chord except quite casually, so to speak, in its final cadence. Therefore, although in the main the symphony is constructed on an altogether classical plan, its tonal atmosphere is somewhat peculiar and in many respects unprecedented; and its singularly daring modulations, which but for the peculiar constitution of the motive might at times have appeared out of keeping, sound perfectly natural.

An even more illuminative instance offers in Balakirev's 'Islamey,' whose principal motive:

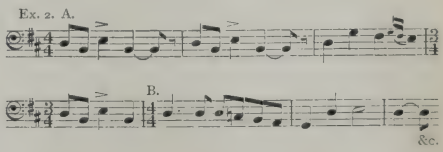
Ex. 1.



of Caucasian origin, affords absolutely no room for a 'dominant' function, not even in a cadence, or in ulterior repetitions and working out. Thus, Balakirev has been able to write the whole piece without once resorting to threadbare, irksome cadences, nor to the sequences from dominants to dominants characterizing the routine that endures in the conventional forms.

A very clever and efficient use of folk-tune as the material of an elaborate composition has been made by Dr. Glazounoff in his tone-poem 'Stenka-Râzeen,' one of his best works. He has resorted to a well-known song of the Volga boatmen:

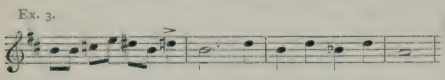
Ex. 2. A.



deriving his principal theme from Section A, using Section B as an episodical motive, and saving up the concluding section (not quoted) for the peroration. The masterful way in which he deals with this material deserves close study; but the question cannot be treated within the scope of the present article, and has little bearing upon the point at issue. If the motive has been quoted at length, it is because it affords another striking instance of a melody in which the leading note is neither given nor understood (the motive from d'Indy's Symphony alluded to, and the motive from 'Islamey' quoted are in the same case), and also with a view to a comparison that will presently be suggested.

The wonderful principal motive of Borodin's second Symphony may similarly be adduced :

Ex. 3.



It is not an actual folk-tune, possibly, but it is absolutely in the character of old Russian epic songs (similar motives appear in Moussorgsky's 'Khovanstchina,' at the entrance of the princes, and in M. Liapounov's 'Chant Epique').

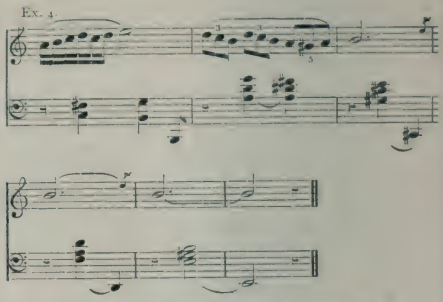
It is superfluous to explain that folk-tunes of that kind and of other kinds, besides excluding hackneyed devices, suggest novel methods of treatment in more ways than one.

Having proceeded thus far, the student will find it impossible to entertain a doubt as to the services rendered by folk-tunes. But he has now to confront an altogether new development, so recent that it is almost impossible just now to get a clear perception of its actual conditions and eventual consequences. Indeed, one would be absolutely at a loss but for the happy chance that history affords us a point of comparison which to all seeming gives us, if not positive help, at least a clue—and a warning.

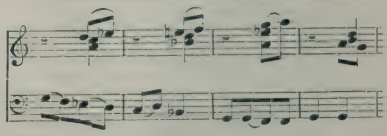
'The evolution of polyphony during the Middle Ages and the Renaissance,' M. de la Laurencie tells us in his book, 'L'Histoire du Goût Musical en France,' 'divides itself into three stages. During the first, composers use as "tenor" or "cantus-firmus" a popular tune, to which the other voices associate. During the second, the "cantus-firmus" breaks up into fragments that are used as motives, for the purpose of working-out; or else, only the rhythmic scheme of the prototype is retained. The last stage is reached when musicians renounce the help of the "cantus-firmus" altogether, and invent their motives and tunes freely.'

It is not very difficult to see that among the many composers of to-day who force the most unexpected and formidable problems upon us, more than one, be it unwittingly or deliberately, has adopted exactly the same methods. But the comparative ease with which the conclusion may be reached is entirely due to the fact that we have at hand a fair amount of circumstantial evidence. Even when one is aware, for instance, that the young Hungarian composers, beginning with M. Bartok and M. Kodaly, use their national folk-tunes extensively and are strongly influenced by them, one cannot help experiencing some difficulty in seeing the connection between Hungarian folk-music as generally known (the difficulty is also increased by the fact that one usually knows not Hungarian, but Gipsy music) and the achievements of these composers. A precious help is afforded by M. Bartok's books of easy pianoforte pieces for children, containing arrangements of actual known Hungarian folk-tunes, and arrangements whose similarity, in style and spirit, to his more elaborate works can be seen at a glance. I shall content myself with adducing two short extracts in which the part played by the folk-tune as a cantus-firmus, a framework for musical invention, is in my opinion particularly obvious :

Ex. 4



Bartok, 'Pro Déti' (Rosznyaï, Budapest), No. 28.



Another remarkable case is afforded by Mr. Cyril Scott's 'Old songs in new guise'—of which a review appeared in the August issue of the *Musical Times*.

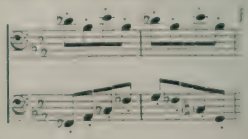
Let it be briefly remarked that the comparison, even if sound in principle, may be of little practical avail except, I repeat it, as a possible clue and an obvious warning to us not to judge rashly. The fact of folk-tunes being used thus makes the music in itself neither worse nor better.

Of course, many will ask whether such methods are legitimate. To which query the only answer is, that all that music can do well it does legitimately—the question whether it does a given thing well being one that time alone solves. And recourse to strange dissonances, strange relationships between parts, is nowadays noticeable, not only in the works of a few composers who make extensive use of folk-tunes, but in those of many artists belonging to different schools and countries.

In M. Igor Stravinsky's 'Sacre du Printemps,' for example, familiarity with the idiom of Russian folk-song helps us to see that we have to deal with something not unlike M. de la Laurencie's second stage of evolution, in which the cantus firmus (here, the folk-tunes) breaks up so as to supply the motives, the syllables of the musical discourse. Here is an example, the upper notes of which should be compared with Ex. No. 2, above :

Bartok, 'A Gyrmekeknek' (*ib.*), No. 39.

Ex. 6



(alone, it may fail to carry conviction; but three score and more could be adduced).

When composers upon whom the influence of folk-tune is absolutely indiscernible, like M. Schönberg and his disciples, have taken to using similar musical effects; when these effects are in daily use among many composers who cannot have reacted upon one another, it is perhaps too late to pretend to shrug one's shoulders at it. With or without the help of folk-song, the new idiom has appeared. Whether we like it or not, whether we incline or not to endorse it on principle, we cannot overlook the fact that it is there. And perhaps the day is not far distant when theorists will present us with its systematic syntax and its code of rules in compressed form. For the present, I can but leave the student on the threshold of his own investigations.

GIUSEPPE VERDI.

BORN OCTOBER 10, 1813.

DIED JANUARY 27, 1901.

In our issue for March, 1901, we printed an article by Joseph Bennett on the life-work of Italy's master-musician, and we gave a portrait of the composer, reproduced from the last photograph that was taken before his death. We need not now again go over the details of Verdi's eventful life, but we are glad, on the occasion of the centenary year of his birth, to be able to give appreciations of the composer contributed by two well-known critics.

THE VERDIAN EVOLUTION.

BY HERMANN KLEIN.

It is a question whether the moment has yet arrived for a conclusive estimate of Verdi's achievements. His life was a full one. It began a hundred years ago last month; it reached its peaceful close a dozen years ago last January. The perspective is lengthy and crowded. It requires yet greater distance for a true appreciation of its detail. Time and posterity alone can decide, once for all, the things concerning which contemporary 'doctors' have agreed to disagree: for example, Verdi's place among the Great Masters, the relative value of his works, the real lasting calibre of operas which are still as popular to-day as when they first leapt into fame.

On one point, however, mere lapse of time will not help us to a more accurate discernment of the truth than we can attain now. That point is the actual nature of the evolution in Verdi's so-called 'styles,' and the influence or influences under which such evolution took place. Here, perhaps, we shall find a better ground for unanimity of idea than many writers were displaying during the closing decade of the composer's lifetime. Strong differences of opinion were then expressed on this important subject. Some would have it that Verdi owed his development solely to his own genius; that it came entirely from within. Others attributed it largely—especially in its later phases—to the influence of Wagner. On the other hand one authority, who has perhaps been vouchsafed undue prominence by the permanent record of his judgment in the pages of Grove's 'Dictionary,' went so far as to declare his complete inability to recognise the three different styles or 'manners' which other people had discovered in Verdi's operas.

I shall not stay to discuss this dictum of the late Giannandrea Mazzucato (whom I knew as a modest and otherwise able writer), beyond expressing surprise that it was not eliminated, together with certain other features which disappeared from his article on Verdi in the revised edition of 'Grove.' Just as well might one deny the evidence of the 'three manners' of Beethoven as refuse to recognise the existence of Verdi's. In the stages from 'Oberto di Bonifacio' to 'La Battaglia di Legnano'; from 'Luisa Miller' to 'Don Carlos'; from 'Aïda' to 'Falstaff,' are comprised three groups of styles, with their intervening transition periods, as plainly distinguishable as the cross upon St. Paul's on a clear day. But Mazzucato was inclined to be myopic.

On Verdi's eighty-seventh birthday (and his last) the whole of his magnificent career was traced with a master hand in the columns of the *Daily Telegraph* by the late Joseph Bennett, who refused to admit that the change to the great Italian's 'third manner' was mainly owing to the influence of Wagner. Nor did he consider the influence to be the outcome of either the study or the unconscious imitation of Wagner's methods. 'No doubt,' he wrote, 'Verdi was affected by the general atmosphere of change, but the results, so far as he himself was concerned, were entirely his own . . . The aged master's latest works are in spirit and character no less Italian than their predecessors, and they are entirely lacking in the features which distinguish the productions of the famous German composer. Even the orchestral music, to which we always look for signs of Wagnerian domination—even that is all Verdi.'

This may have been perfectly true. Nevertheless, it is not to be denied that the 'general atmosphere of change' had been largely created by Wagner himself, and no one else. Bennett argued that the fact of the changes wrought by the Bayreuth master having synchronised with those revealed in the later Verdi development did not necessarily prove that Wagner caused them. True, again; but no one who remembers the impression created by 'Aïda' when it first came out can forget what it suggested to the critics of the period. One of them, Ernest Reyer, a Frenchman, who was also a composer moving with the times, exclaimed: 'Ah! let no one say now "M. Verdi lives in the most perfect isolation, and remains absolutely indifferent to every new work, to every new system. . . ." I am perfectly certain that the works of Richard Wagner are familiar to him, and equally so those of Berlioz. He must also have studied just a little the scores of Meyerbeer, and have made himself acquainted with what Gounod has done, which is not always on the surface.' His studies in these different styles were perhaps only rough sketches

when he wrote "Don Carlos"; at present they are far advanced, if not absolutely complete. And if he persist in his new style, the *maestro* Verdi, although some of his enthusiastic admirers may become cool, will work many conversions and make many disciples, even in those exclusive circles which hitherto have scarcely recognised him.'

Verdi did persist, and with important consequences alike to himself and the art of his country. The 'Manzoni' Requiem, a masterpiece that will live so long as there is music on earth, followed quickly upon 'Aïda.' Sixteen years later came 'Otello,' another great landmark upon the road of advancement; and six years after that 'Falstaff,' a comic opera not unworthy to be ranked in its way with 'Die Meistersinger.' But with the advent of 'Aïda' the so-called conversions anticipated by Reyer had already begun. They started with Arrigo Boito and 'Mefistofele,' with Ponchiello and 'La Gioconda,' who between them laid the foundations of the Young Italy school of to-day, the school of Mascagni, Leoncavallo, Puccini, and Wolff-Ferrari.

All controversy, however, as to the immediate influences that may or may not have affected Verdi in his artistic evolution is of secondary importance compared with the fact itself, and the wonderful internal manifestation of steady growth which his works afford. He learned his best lessons from his early failures, which were pretty evenly distributed among his early successes. Having gained the ear of the public with operas like 'Nabucco,' 'I Lombardi,' and 'Ernani,' he began to perceive that there was something lacking in the form and character of the model upon which he was working. He grew tired of realism, he attached no value to the political meaning which his countrymen read into his settings of certain lines and therewith roused themselves to fine frenzies of delight. He sought to create for himself loftier ideals.

He did not succeed all at once. During the five years that elapsed between 'Ernani' and 'Luisa Miller' he brought out no fewer than eight operas, including the one ('I Masnadieri') founded upon Schiller's 'Räuber,' which he wrote specially for Her Majesty's Theatre and came to London to produce. These were all more or less failures. Then Verdi blossomed forth into his second manner, to which belong, of course, 'Rigoletto,' 'Il Trovatore,' and 'La Traviata.' We smile to-day when the thought of higher ambitions and nobler artistic ideals is associated with these operas, now hackneyed until they have become threadbare. Yet to do so is perchance to forget two things: first, the unquestionable advance that they mark in the development of Verdi's technical resource, together with his capacity for refined and appropriate expression; and, secondly, the possibility that these very operas may still live and retain their popularity as long as any that have issued from the same pen.

At any rate, we can perceive in them the unmistakable traces of the true Verdi—those marks of individuality which he bears with him to the end. They overflow once more in the 'Ballo in Maschera,' 'Les Vêpres Siciliennes' (written for Paris), and 'Don Carlos.' But all these efforts reveal the inward striving after higher things; they are so many stepping-stones to the attainment of that last glorious summit wherein Verdi raised his third temple to the Muse of Opera. That he evolved it from his own design, and built it wholly out of his own material and from his own inspiration I, for one, cannot doubt, any more than I can question that posterity will always regard it as the noblest temple of the three.

VERDI AND POLITICS.

BY F. BONAVIA.

The trouble Verdi had on many occasions with the police censorship the Austrians had established in Italy has given rise to the idea that he was a great patriot. There is no doubt that Verdi sympathised wholeheartedly with the general trend of the political movement of his day in Italy, but at the same time it would be erroneous to suppose that he deliberately set out to defy 'the barbarians.' In any case, as the authorities could only object to the words of the operas, the librettist, rather than the composer, should be held responsible for any display of patriotism. The only proof we have of Verdi's feelings on the subject of the treatment of his operas by the police is his stubborn opposition to any amendment in accordance with their commands. In the end he had to give way often enough, but the mere fact of his having defied the police made him a hero with the patriots. At the same time the situation in Italy was such that unless one was absolutely hand in glove with the foreigner it was hardly possible not to give umbrage to the suspicious authorities. The methods by which the Austrians tried to hold the Italian provinces are now matter of history. Their treatment of Verdi is typical. The dramatists of the time, Ferrari, Giacometti, when they chose a patriotic subject made straight for their goal without attempting to hide their end, and one can well understand why the police forbade the performance of some of their works. But in the case of Verdi the prohibition appears not only unjustifiable but even devoid of common-sense.

Let us consider some of the operas which were barred, and the reasons given for the censoring.

The subject of 'Nabucco' would seem as remote from politics as it well could be, yet a single line, 'Oh my country, so lovely and yet lost,' inspired the police agents with such fear that to this day the performance of the opera is forbidden in the Italian provinces of Austria. 'Ernani,' on which the police ban still rests, is based on the well-known play by Victor Hugo. In this a chorus beginning with the words which, roughly translated, run: 'May the lion of Castile awake again,—we will fight with our arms and our hearts—as of old against the tyrant Moors'—proved the bone of contention. The 'Lion of Castile' evidently could not deceive the Austrians. Lions have ever been

the bugbear of the Slav police. The Lion of St. Mark has been the subject of many jokes not always witty though often bitter. 'Your lion is dead' said the Austrian to the Venetian. 'He is only sleeping after too big a meal,' replied the Venetian, 'you had better clear out before he wakes again, because he will be very hungry.' Only a short time ago a wall in Monfalcone which bore the emblem of the Venetian Republic was pulled down for no apparent reason.

It must be said that the chorus in 'Ernani' to which the police took exception was the culminating point of a conspiracy against Charles V. of Spain, and possibly its presentation on the stage might have been suspected of encouraging the conspiracies then being hatched all over Italy. Even less clear is the case of 'Attila' which, when first performed, created such a furore that the theatre benches were smashed to pieces by the demonstrators, and the opera was accordingly nicknamed 'Attila, the scourge of the benches.'

The subject of 'Attila' is, of course, the historic episode at Chalons when the Roman general, Ætius, succeeded in stemming the advance of the Huns. In the duet between the commanders, Ætius puts his requests very modestly. 'Keep thou the Universe,' he says to Attila, 'Leave Italy to me.'

It is very evident that if the police were extremely suspicious of everybody and everything, the Italians were equally ready to see allusions to their own conditions in the most innocent remarks that were made on the stage. The only possible way of preventing such demonstrations would have been to close all the theatres. Sometimes the prohibition of an opera was withdrawn, thanks to stratagems of childish ingenuity. The Archbishop of Milan, for instance, objected to the opera 'I Lombardi' on the ground of its irreverence. The Archbishop's scruples were overcome, however, by changing 'Ave Maria' to 'Salve Maria.' In 'Rigoletto,' the plot is taken from Victor Hugo's 'Le Roi s'amuse,' and one can easily understand that a story which relates in no ambiguous terms the adventures of a libertine prince would be unacceptable to those in authority, but it is less easy to understand why it should have been allowed to pass after the hero had been changed from Francis the First to a Duke of Mantua. Most people of average culture must have known the book from which the plot was drawn, and the opposition could only induce them to look for allusions where none were intended. It stands to reason that 'Les Vêpres Siciliennes' was scowled upon; an opera representing the massacre of the French invaders at the hands of the Sicilians being tantamount to a glorification of revolution. But why was it necessary in 'Un Ballo in Maschera' to rename the hero (Gustavus III.) Richard, and make him a Governor of Boston?

Considering the state of Italy at the time, it will be seen that Verdi, though unquestionably in warm sympathy with the movement for the unity of Italy, was one of the men who had patriotism thrust upon them. On the other hand, his music —popular in character and fiery—was admirably fitted to serve as a battle song for the masses. Time has shorn the earlier Verdian operas of most of their glory; but this buoyancy, this rude strength, still remains to them, and is the one reason why they are not yet entirely forgotten.

COMPOSITIONS BY VERDI.

Operas, in chronological order.

Rocester—2 Acts (Piazza). Composed about 1836 for Parma. Manuscript lost.

Oberto conte di San Bonifacio—2 Acts (Romani). La Scala, Milan, November 18, 1839.

Un giorno di regno or Il finto Stanislao—2 Acts (Romani). La Scala, Milan, September 5, 1840.

Nabucco—4 Acts (Solera). La Scala, Milan, March 9, 1842.

I Lombardi alla prima crociata—4 Acts (Solera). La Scala, Milan, February 11, 1843.

Ernani—4 Acts (Piave). Théâtre Fenice, Venice, March 9, 1844.

I due Foscari—3 Acts (Piave). Théâtre Argentina, Rome, October 3, 1844.

Giovanna d'Arco—3 Acts (Solera). La Scala, Milan, February 15, 1845.

Alzira—3 Acts (Cammarano). San Carlo, Naples, August 12, 1845.

Attila—3 Acts (Solera). Théâtre Fenice, Venice, March 17, 1846.

Macbeth—4 Acts (Piave). La Pergola, Florence, March 14, 1847.

I Masnadieri—4 Acts (Maffei). Drury Lane, London, July 22, 1847.

Jerusalem—4 Acts (I Lombardi, revised and augmented) (Royer and Vaëz). Académie Royale, Paris, November 26, 1847.

Il Corsaro—4 Acts (Piave). Grand Théâtre, Trieste, October 25, 1848.

La Battaglia di Legnano—3 Acts (Cammarano). Argentina, Rome, January 27, 1849.

Luisa Miller—3 Acts (Cammarano). San Carlo, Naples, December 8, 1849.

Stiffelio—3 Acts (Piave). Grand Théâtre, Trieste, November 16, 1850.

Rigoletto—3 Acts (Piave). Théâtre Fenice, Venice, March 11, 1851.

Il Trovatore—4 Acts (Cammarano). Apollo, Rome, January 19, 1853.

La Traviata—3 Acts (Piave). Théâtre Fenice, Venice, March 6, 1853.

Les Vêpres Siciliennes—5 Acts (Scribe and Duveyrier). Grand Opéra, Paris, June 13, 1855.

Simone Boccanegra—3 Acts (Piave). Théâtre Fenice, Venice, March 12, 1857.

Aroldo—4 Acts (Piave). Nouveau Théâtre, Rimini, August 16, 1857.

Un Ballo in Maschera—4 Acts. Apollo, Rome, February 17, 1859.

La Forza del Destino—4 Acts (Piave). Théâtre Impériale, Petersburg, November 10, 1862.

Macbeth—4 Acts (Piave), revised. Théâtre Lyrique, Paris, April 21, 1865.

Don Carlos—5 Acts (Mery and Du Locle). Grand Opéra, Paris, March 11, 1867.

Aïda—4 Acts (Ghislanzoni and Du Locle). Théâtre Italien, Cairo, December 24, 1871.

Otello—4 Acts (Boito). La Scala, Milan, February 5, 1887.

Falstaff—3 Acts (Boito). La Scala, Milan, February 9, 1893.

VOCAL WORKS.

Messa da Requiem (in memoriam Alessandro Manzoni). Chiesa di San Marco, Milan, May 22, 1874.

Pater Noster, Ave Maria, after Dante, for chorus S.S.A.T.B. La Scala, Milan, April 18, 1880.

Ave Maria, Laudi alla beata Virgine (Dante), Stabat Mater, Te Deum. Quattri zezzi sacri for four voices. Turin, 1899.

Wedding Cantata—composed about 1834.
Inno delle Nazioni. Composed for the London Exhibition and performed at Her Majesty's Theatre, May 24, 1862.
Six romances: Non t'accostare all'urna, More, Elisa, In solitaria stanza, Nell orror di notte oscura, Perduta ho la pace, Deh pietosa.
Album of six songs: Il tramonto, La Zingara, Ad una stella, Lo Spazzacamino, Il mistero, Brindisi.
Il Poveretto. Romanzo.
Tu dici che non m'ami. Stornello.
L'esule, La Seduzione. For bass.
Guarda che bianca luna. Notturno for soprano, tenor, and bass, with flute obbligato.

INSTRUMENTAL WORKS.

String quartet, written at Naples and performed at the composer's house, April 1, 1873.
Symphonies, Overtures, Marches for orchestra and military band, written 1833-36, not published.

Occasional Notes.

We share the universal regret of the nation that the Right Hon. Lord Alverstone, G.C.M.G., has on account of ill-health resigned the exalted position he held as Lord Chief Justice. We also desire to share in the congratulations on the honour that has been paid to His Lordship by His Majesty The King in making him a Viscount. We trust that Viscount Alverstone will long continue to find that satisfaction and recreation in the practice of the Art of Music which he has enjoyed in the past, and that he will still be able to give that valued support to musical movements by which he has on so many occasions earned the gratitude of the musical profession.

One of the best signs of musical grace in Wales is to be found in the ferment that is developing over the proposal to form a Welsh National College of Music. Although various meetings and discussions have been held, nothing very definite has so far emerged, but at least there is evidence of a strong desire on the part of many earnest and influential persons to devise ways and means that may lead to national musical progress.

At present Aberystwyth and Cardiff University Colleges have organized departments of music. At Cardiff diploma and degree courses have been established, and there are choral and orchestral Societies rehearsing weekly under the able direction of Prof. David Evans. Similar work on a smaller scale is being carried on at Aberystwyth under Prof. David Jenkins. Recently a new departure has placed music at Bangor College on a hopeful footing, Mr. Harry Evans, who is one of the forward school, having been placed in authority. But the question is whether at these three centres it is possible to provide the gifted sons and daughters of Wales with that formative musical environment which will enable them to develop all their potentialities. As it is, many young Welsh students come to the Royal Academy and the Royal College of Music. Is it likely that the isolated Welsh University Colleges can offer anything to equal the advantages afforded by these institutions, which, of course, draw their students from the whole Empire? It may be that generous support of the three University Colleges is for the present the most practicable course, but we fear it will not arouse enthusiasm. In the end a purely musical institution, well-equipped, and independent of outside control and of fluctuating opinion, must be regarded as the goal and the only rational solution of the problem. The Welsh nation owes it to itself to make the most of its musical genius.

Early in October the musical world learned with dismay that the Denhof opera tour, of which so much had been heard, was broken off suddenly at Manchester owing to lack of support there and elsewhere. It seemed that this fine company was to be disbanded. But in a few days it was announced that Mr. Beecham, ubiquitous and enterprising as ever, would take the business in hand: and we are glad to record that he has done so with great success. The threat of abandonment has spurred on musical amateurs to show their appreciation of opera.

Apropos the performances of the Denhof (now Beecham) Opera Company, we are informed in a provincial paper that:

> Mr. Schilling-Ziemssen's reading of the Overture was that of Richter intensified. Every demisemiquaver in the score stood clearly alone. Every phrase, every theme was distinct, while the perfection of instrumental blending afforded the fullest measure of delight to the student and the mere lover of opera alike. The conductor inspired his choral and his orchestral forces, and obtained effects of expression and delicacy and thunderous fortissimos with the strength of a commander who knows the skill and resource of his battalions. What is generally a weak department in 'The Flying Dutchman,' the horn part, was treated with such skill as to be among the most enjoyable of the features.

We are glad the opera went so nicely. We trust that the quavers and the dotted crotchets also stood out clearly; but we resent the words 'the mere lover of opera,'—as though *he* did not count!

We remind our readers that on the day when this journal is published Mr. Raymond Roze's opera season commences at Covent Garden. The first opera to be mounted will be Mr. Roze's 'Joan of Arc,' which will be given for the first time on any stage. The particulars available at the time of going to press are as follows: the répertoire contains, besides 'Joan of Arc,' Wagner's 'Tannhäuser,' 'Lohengrin' and 'Tristan und Isolde,' Bizet's 'Carmen' in a new translation by Mr. Hermann Klein, Gounod's 'Faust' in a new translation by Mr. Alfred Kalisch, Humperdinck's 'Hänsel und Gretel' and a ballet 'Narkiss, the Golden Prince.' The conductors and 'Masters of Music' are Mr. Michael Balling, Mr. Hamilton Harty, Mr. Frank Bridge, and Mr. Julius Harrison. It is good to see Englishmen among the responsible workers, and a good proportion of English names among the artists. It will be a large feather in Mr. Roze's cap if he wins success in this venture based on native talent, especially after the recent disaster to England's growing repute as a home of opera. It is announced that during his season Mr. Roze will give Sunday evening Wagner concerts at the Opera House.

The prospectus of the Classical Concert Society's autumn season of ten chamber concerts at Bechstein Hall gives details of some very interesting programmes. Much of the music, as is consistent with the name of the Society, is familiar, but it is the familiarity that is won by greatness, and the names of the artists who are to present it promise that perfection which can never lose its novelty. The first two concerts are dealt with in our London Concerts column, and the third—a Brahms concert, with the Rosé Quartet—will have taken place (October 29) by the time these notes appear. The Rosé Quartet again come forward on November 5. On November 12 Mlle. Jane Bathori-Engel and Mr. Leonard Borwick, and on November 19 Mr. Borwick and the Misses Harrison, will appear. The Klingler Quartet will be heard on November 26, and again, joined by the

London String Quartet for the performance of Mendelssohn's Octet, on December 3. Mr. Gervase Elwes, on December 10, is to sing Dr. R. Vaughan Williams's admirable song-cycle 'On Wenlock Edge,' with the London String Quartet, and Mr. Percy Grainger will also assist. At the last concert, on December 17, M. Maurice Ravel is expected to be present to accompany Miss Rhoda von Glehn in his own songs, and to hear his famous Quartet in F performed by the English String Quartet. It remains to add that the terms of subscription to these concerts have been reduced.

The report of the twenty-seventh season of the South Place Sunday Popular Concerts is again striking evidence of enthusiasm and activity in the cause of music. A district that knows not music on working days gives forth every Sunday, during the autumn and winter season, a chamber concert of the highest class. Only well-known players and singers are engaged there. At the twenty-two concerts of the 1912-13 season the works performed included eight pianoforte trios, four pianoforte quartets, eleven string quartets, ten quintets for various combinations, a sextet, a septet, a double quartet, and an octet (Svendsen's). The programmes of the first few concerts of the present season are the beginnings of a similar record. Admission is free to the unreserved seats and cheap to the reserved seats, so that the organization needs all the support it deserves.

The concert of the Royal Philharmonic Society at the Queen's Hall on the evening of Tuesday, November 4, with which the Royal Philharmonic Society inaugurate their hundred and third season, should prove to be one of the most interesting of the year. The programme includes the first performance in England of Strauss's 'Festliches Praeludium,' composed for the opening of the new Concert Hall of the Gesellschaft der Musikfreunde at Vienna on October 18. In composing it, Strauss aimed at producing something midway between the 'Jubel Overture' of Weber, and the Prelude to 'Die Meistersinger.' For the carrying out of the intentions of the composer it will be necessary to employ an orchestra of 150, of whom a hundred will be string players. Those who have seen the new work speak of its melodiousness and comparative simplicity. The conductor of the concert is Mengelberg, who is specially intimate with Strauss and well acquainted with his intentions. The hundred string players will also be employed in Percy Grainger's 'Mock Morris.' The other orchestral numbers include Wagner's 'Huldigungs-Marsch,' and Beethoven's fifth Symphony. Señor Manen will play Lalo's 'Symphonie Espagnole,' and Madame Kirkby Lunn will be the vocalist of the evening.

Sir Henry J. Wood has resigned the position of conductor of the Sheffield Triennial Festival, which he has held since 1902.

In an article in a contemporary on 'Good vocal attack,' Madame Tetrazzini leads off by saying, 'Do not attack a note at the same time that you are inhaling. That is too soon.' It is. Indeed, until we can have a kind of supplementary shaft added to our present windpipe—an emergency exit, as it were—we are not likely to commit this grievous error.

JOHANN MATTHESON.

By JEFFREY PULVER.

'Old Squabbler, Dandy, Charlatan, Word-Juggler, and many other similar titles of honour are bestowed, in the histories of music, in biographies, and in the writings of celebrated representatives of the modern musical art, upon the man, who, after a closer study of his nature, endeavours, and activities, gave me the courage to attempt to win for him the just appreciation that I conscientiously feel myself compelled to accord him.' These are the words with which Ludwig Meinardus opened his discourse* on Johann Mattheson in 1874, and they are the words that I should have employed unconsciously had I not first read Meinardus's work. That Mattheson has been gracelessly underrated is certain; for I know of no German contemporary of Handel or Bach whose labours more vividly give back the period at which he worked, or whose endeavours towards the improvement of the state of music bore such good and lasting fruit as those of Johann Mattheson. Although his compositions have been ridiculed by more than one popular writer, and his character woefully misread by most, I think it will only be necessary to regard him and his work in the light of his own period, to compare him with his contemporaries, and to examine his motives before condemning his results, and we must come to the inevitable conclusion that in Johann Mattheson we see one of the greatest forces in 18th-century music, one of the pillars upon which a pure musical style could be founded, and one of the pioneers in the war against prejudice, charlatanry, and hide-bound convention. Apostles of progress are never likely to be much beloved of their contemporaries, and when the fashion of public quarrelling in this age of pamphlet wars is added, we can easily see how Mattheson obtained his epithet of 'Old Squabbler.' Was he more quarrelsome than those about him?—I do not think so. In the age that beheld Mattheson the polemical style was the favourite one; we know that the most elementary discussions were developed into wars of great bitterness in open letters, pamphlets, and often in bulky volumes; when Mattheson used these means he was not proving himself to be excessively snappish, but it showed only that he was content to fight his world with the accepted weapons of that world. And when Moritz Hauptmann called the Hamburger an 'alter Disputax' he evidently forgot for the moment that everyone disputed everything in that period of the 'rule of Reason.'

How frequently has Mattheson been accused of pedantry! Did not his detractors know that the age of the *Grand Encyclopédie* was one in which not to be 'learned' was a sure passport to the wall? Which author of that era could afford to go to press without a rich collection of Hebrew, Greek, Latin, French, and English quotations liberally scattered throughout his pages? Was Mattheson an exception? No; but he was also by no means the worst of the rule. To look at the 18th century through the eyes of the 19th and 20th is to obtain a very distorted view. The 'Zopf' was the sign of artificiality, of flattery, of sensitiveness, of affectation, and of hasty passions; but Mattheson's rapier leapt out of its scabbard no faster than did that of the least of his slighted contemporaries. How much has been written and debated upon the famous duel with Handel! Is it worth it? Is it not sufficient to set it down as the result of a hasty quarrel between friends who immediately afterwards 'made it up' again?

* Published in 'Sammlung Musikalischer Vorträge.' B. & H., 1879.

So far I have sought to excuse where others have uncompromisingly blamed; let us now look upon the other side of the canvas. Certain of Mattheson's most biassed critics still show signs of possessing some slight sense of justice where his merits are concerned; 'an untiring and thorough worker' says one, and spoils it by adding 'half-charlatan, half-learned.' The falsehood of the first 'half' is easily laid bare by his intensely fervent defence of the musical art against everyone and everything likely to lower its divinely high standard. In the introduction to his 'Musicalische Patriot' he says: 'Music is the science and the art of putting harmonic intervals so skilfully together, and of reproducing them so pleasingly, that it should, by varied sounds and movements, occasion a euphony that can raise the human heart to virtue and to the praise of the Most High, after God's own will, grace, and command.' Does this sound like the affected prating or the bombastic advertisement of a charlatan? And that he was more than 'half-learned' will be seen later when we arrive at pure biography. But while on the topic of music in its relation to religion, I should like to refute another favourite statement of Mattheson's calumniators. This is the charge that his religion was a pose, and that his daily reading of some chapters of the Scriptures a self-swindling artifice. It would require turpitude even greater than is human to keep up such a pretence throughout so long a life as was Mattheson's. 'Music is a possession of the Church, and is only for God-fearing and virtuous people: let each one give to God that which is God's,' says he; and it is in music that he seeks true happiness. He writes: 'Many have gorged themselves to death; and I add also drunk themselves into the grave; debauchery is mourning for the heart . . . Quelle est la vie d'un homme, vaincu par le vin? Nothing; *these things have nothing to do with our happiness.*' Is all this to be construed into proof of aught but a noble character? Many have said that he was dishonest in his dealings because he was dishonest with himself. In all his work I find signs of the contrary. Ever introspective, he knew that the only way of convincing others of the soundness of his precepts was to live them first—as motto to his 'Plus Ultra' he uses Milton's line: 'The best ingredient of a good writer is that of being an honest man.' Nevertheless, it will not be possible to deny that there were traces of vanity in his constitution; but it is also possible to find excuse for it. Mattheson's higher education was self-acquired. High honours were heaped upon him, and if some self-appreciation on their account must pass by the names of egoism and vanity, let it pass as such; but let us not forget to honour him for his having made of himself the man of learning he undoubtedly was. And Cyril von Wich, whose table companion he was for many years at the English Embassy, described him as the most modest of men. Even in his writings his findings are always either based upon the then accepted authorities, chapter and verse being invariably quoted, or else he substantiates his own decisions with evidence that is generally entirely conclusive. Egoism finds little space in his work—rather the contrary—for in some of his cleverest publications he intimates that his intention was merely to strike the key-note and leave the working-out to 'other and better men.'

What has gone before may give some idea of the character of the man whose life-story follows. The reader of much that has hitherto been written of Mattheson must lose by the jaundiced views generally expressed; even Chrysander sinned in this respect, and allowed his avowed hero-worship of his deity Handel to permit prejudice against the Hamburger musician and reformer to take deep root. It is worse than folly in us to allow a slander that is surely old enough to die to overshadow the good work done by a man who, unfortunately for himself, had the moral courage to say what he thought and fling it in the teeth of those who made up the petty circle of cavillers and carpers about him.

Born at Hamburg on September 28, 1681, Johann Mattheson enjoyed advantages that did not fall to the lot of every prospective musician. The son of a revenue official in comfortable circumstances, he never knew the struggles against poverty of a Leopold Mozart; possessing an iron constitution, further strengthened by every athletic pursuit, he combated illness and withstood the strain of overwork with remarkable ease. The home-life of Johann was pure, simple, and happy; his childhood was spent in an atmosphere of religion not marred by bigotry. Doted upon by his parents and friends, he ran a grave risk of becoming a spoiled child, a circumstance that gave most of his later slanderers the excuse for accusing him of conceit; for, they argued, a spoiled child could grow up into nought but a vain man. Showing signs of musical talent in his seventh year, he was warmly encouraged in the study by his parents (although his father had at first destined him for the law), and he was given every advantage of tuition. For each of five instruments—organ, clavier, flute, oboe, and viola da gamba—for composition, and in singing, he had a special teacher, and it seems that his early general education was rather neglected on that account. He certainly did attend the Johanneum, but most of the higher education he enjoyed—his profound knowledge of statecraft and diplomacy, of foreign languages and histories, of the classic authors of Judæa, Greece, and Rome—was all self-acquired. Later on, to preserve his mental and physical balance, he indulged in all kinds of exercises and sports, and while his mind was being stocked with a most heterogeneous collection of subjects, his body was also being trained in riding, dancing, and fencing.

Little Johann was but nine years old when his father made a last attempt to interest him in the study of law. To this end the boy was sent to a couple of lectures in jurisprudence. The effect of such discourses on a child may be imagined. The looked-for interest did not come, and although he later studied the subject very deeply, he was from that moment allowed to pursue music to his heart's content. Although still a schoolboy, some compositions of his were performed with much success at concerts and church, and, indeed, he seemed unusually precocious; his voice was described as a 'pure and beautiful treble,' and besides his skill in writing, he could play the harpsichord very well. On his return home from school it was his wont to instruct pupils of his own age, and we see his love for uninterrupted work evident thus early. His voice soon gained him admission into the chorus of the Hamburg Opera, which was then in a most flourishing state, and when the company played at Kiel he was promoted to sing name-rôles in female character in opera, which the good Hamburgers still called by its old-fashioned name of *Singspiel:* this was in 1696 and 1697. He was only nineteen years of age when he wrote and produced his first opera, 'Die Pleiaden.' By this time his voice had broken to become a *Heldentenor*, and in his first production he sustained the chief rôle himself, adding to this duty the then not unusual ones of conductor and harpsichordist. Thence onward many other operas followed until his diplomatic duties prevented his appearance on the stage. Even then he continued to write in this form for his own pleasure, for many of his later works he did not even attempt to have produced.

His fame had by this time travelled, and offers of positions as organist came from Lübeck (1703) and Haarlem (1704), only to be declined, in spite of the large salaries attached to them. His reasons for refusing these offers are not clear, but he may have had some inkling of the regard in which he was held by Johann von Wich, the representative in the British interest in that part of Germany, and father of one of his pupils. If he was speculating upon an ultimate appointment at this Embassy his hopes were speedily fulfilled, for his alert brain and knowledge of languages and of international law caused von Wich to draw Mattheson closer to the service. With this end in view the diplomat engaged him—first as tutor to his son (1705), and later as secretary in the secret service department. Now began Mattheson's busiest times. Occupied with his pupils, his secretaryship, and the numerous and important missions upon which he was sent, he still found time to play, compose, and write treatises on various musical subjects; and more than his talent must be admired his amazing industry and versatility.

Being now in a settled position, he married, in 1709, Catherine Jennings, the daughter of an English clergyman. His matrimonial life, according to the writings of his contemporaries, was very happy, but no heir to Mattheson's talents and fortune blessed the union.

The death of Johann von Wich shifted the responsibilities of the ambassadorial post on to Mattheson's shoulders until what time his quondam pupil, Cyril von Wich, was of an age to assist him; so, as time went on, we see signs of always greater industry and activity. The enormous amount of diplomatic writing that he had to get through did not, however, prevent him from composing a Serenade to honour the accession of George I. to the throne of England.

But new work was soon added. In 1715 he was invested in the Directorate of the Hamburg Cathedral, and in other honours of a similar nature. They were not sinecures: a huge number of compositions for the organ and chorus, oratorios, and other sacred works, testify how seriously he took his posts; and when in 1719 the Duke of Holstein offered him the Capellmeistership of the Ducal Band, Mattheson accepted it together with the large salary attached, and found time for that work also. But the only physical defect from which he ever suffered—an ear affection—now began to grow worse, and in 1728 he was compelled to relinquish his many musical pursuits and content himself with writing on the subjects he loved so well. Zedler, writing in 1739, says: 'He is still living, right merry, and industrious in State affairs and music.' From the moment of his retirement from the field of practical music he set himself the task of issuing books on almost every branch of the art. These must be left for treatment on another occasion. He died, very wealthy, in 1764.

When we review Mattheson's work—both musical and literary—the first thing that strikes us is not so much the genius it proves (for Mattheson undoubtedly possessed both genius and talent, in spite of the disparaging remarks contained in Grove, and others who copied)—not so much its apparent genius, I say, as its revolutionary tendency. Mattheson thought the worship of the Italian *Maestro di Cappella* and the aping of the music of Versailles had gone on long enough, and he was determined to give the newly-awakened German talent some material untainted by foreign influence to work upon. And if foreign influence was his most mobile enemy, the 'dry bony hands' of the ultra 'learned' and of the academics raised forts against which he thundered volume upon volume. As one of the greatest forces that assured the progress of music in 18th-century Germany, Johann Mattheson is a man worthy of the most serious study;—and we, who read our Jahn, our Spitta, and our Chrysander, and take a vicarious pride in the achievements of the great ones, should feel a deep sensation of shame that we neglect him who undoubtedly removed many obstacles from, and combated many of the evils that beset, the path which led towards musical advancement.

MR. WILLIAM LUDWIG'S BENEFIT PERFORMANCE.

Sir Herbert Tree has generously granted the use of His Majesty's Theatre, on December 8, for the benefit of Mr. William Ludwig, formerly principal baritone of the Carl Rosa Company. Mr. W. Ludwig was well known as a fine artist whose impersonations of 'The Flying Dutchman' and other prominent rôles were famous in London and the provinces. The programme of the matinée is yet in the making, but it is known that — among others — Miss Violet Vanbrugh, Miss Marie Tempest, Sir Herbert Tree, Mr. Arthur Bourchier, Mr. George Grossmith, Miss Florence Smithson, Mr. Barclay Gammon, and Mr. Maurice Farkoa, have kindly given their services. On the part of the musical profession, Miss Evangeline Florence, Miss Margaret Cooper, and Mr. Ben Davies have already consented to appear. A full list of artists will be given in our next issue. Meanwhile we hope that this benevolent scheme in favour of a distinguished singer will be whole-heartedly supported.

Church and Organ Music.

THE COMPLEAT ORGANIST.

By HARVEY GRACE.

(*Continued from October number, page 657.*)

II. OF ENGLISH ORGAN MUSIC.

The compleat organist will be ever ready to deal a stout blow on behalf of his art, even if the recoil should inflict a nasty bruise on his popularity. This is a commonplace, and therefore can hardly be repeated too often. The striking of stout blows is usually an interesting affair; in this case it will be a comparatively dull one. It will mean frequent sacrifice of popular success, and the hero will not even have the consoling pleasure of feeling that he is cutting an heroic figure. So far from that, indeed, he may sometimes find a discerning public calling him a dull dog for his pains.

In what department of his work will an organist find most frequent opportunities for showing his mettle? There will, of course, be many in his work as choirmaster; but here, with the best intentions in the world, he will not be able to avoid occasional compromise. Many considerations, practical and local, will hamper him in his choice of choir music. The financial resources at his disposal, the kind of vocal material available, type of service, local traditions, —these and many other matters may compel him to retain music below the standard he would desire to set up. This being so, as choirmaster he must go slowly to work, making the best of a bad job, and bowing down in the house of Rimmon as little as may be. In the matter of organ music, however, he has a free hand. The powers-that-be may protest, the man in the pew may make damning comparisons between the music played by the compleat organist and that to be heard from the reedy instrument at the local picture palace, where his sentimental soul may be ravished by the

'Simple Aveu,' the 'Cavatina,' and the rest of that threadbare ilk. The organist who does his duty holds on his course. He will not adopt offensive or superior airs. He will merely say in effect, 'As an organist I owe a duty to my art, and have no use for any but good organ music. If I give you the best, and you cannot enjoy it, the loss is yours. It is no part of my business to give you what you want, but what you need. You *need* the best, but, your musical intelligence being in a state of arrested development, you *want* the worst. If you will keep your mouth closed and your ears open for a space, you will very soon come to want what you need.' Thus the player who puts art before convenience.

Now, while the artist, so far as his art is concerned, is a cosmopolitan, ever ready to hail the best from whatever source, it is a pardonable weakness—perhaps even a duty—to cast a specially favouring eye on the work of his fellow-countrymen. How does the average English organist stand in this respect? One can form some opinion only from a study of published recital programmes, and such evidence as may be gathered from this source is but a poor compliment to English organ music. Our organists appear to choose their music on much the same lines as public singers. If serious high-class work is desired, a foreign composer is drawn on; for the less worthy items an Englishman suffices.

In order to back up this assertion, I have just taken up at random the programmes of twenty recitals, some given by players of repute. Looking through them, I find the English school represented by Hollins's Variations and Fugue in E, Ireland's 'Capriccio,' Luard-Selby's 'Improvisation,' Lemare's 'Romance,' and a couple of Elgar transcriptions. The rest of the English music is headed by Scotson Clark's 'Chorus of Angels,' and is in few cases of any higher artistic merit than that work: having said which, and having some regard for a whole skin, I do not propose to give the composers' names. I am anxious not to spoil my case by over-statement or anything like a suspicion of unfairness, so, finding that the programmes I have just examined are about a year old, I have taken up a batch of as recent a date as the past month or two. In about the same number of programmes I find the only English music of really serious aim to be Parry's Preludes on 'Melcombe' and 'St. Ann's,' Best's 'March for a Church Festival,' Smart's 'Grand March,' and Elgar's Sonata (first movement). There is plenty of Bach, Mendelssohn, Rheinberger, Widor, Karg-Elert, and Guilmant—which is as it should be. But is there no modern English organ-music other than the light recital variety? There is, in abundance, and it is not played so much as it should be because of the lack of enterprise which too often distinguishes the musician who has left his student-days more than a very few years behind him. It saves a lot of trouble to adopt a 'follow-my-leader' attitude in choice of music. So, seeing that such and such well-known recital players are falling over each other in their haste to play some ear-tickling morsel, compounded after a now familiar recipe dealing with *Voix celeste*, *Voix Seraphique*, *Vox angelica*, *Vox humana* (usually like no voice that ever was on sea or land, save, perhaps, that of a stifled goat), tremulant, and various libels on orchestral instruments,—works in which the interest and effects are due, nine-tenths to the organ-builder, and the remainder to the composer (a ha'porth of bread to an intolerable deal of sack)—seeing this, he must needs add the morsel to his répertoire.

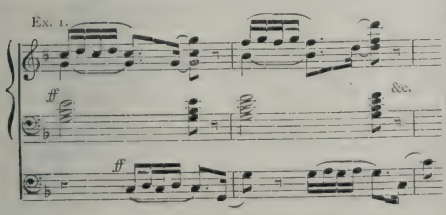
There is somewhat to be said in defence of the recitalist. Like the professional singer, he depends for his engagements upon his power of attracting the crowd. Then, too, much of his work consists in 'showing off' new instruments. A recitalist may be scholarly and refined, but a builder anxious for the repute of his latest box of cunning devices naturally turns a cold eye on such qualities. Wherefore, while the recitalist might perhaps improve the quality of his programmes without loss of attractiveness, we will not overlook his point of view. But for the church organist, who rarely plays away from his own organ, and who has a regular audience at hand waiting to be educated, there is no excuse. It is sheer lack of enterprise. He sees that Mr. Nemo is playing some attractively-named piece, and forthwith orders a copy. Even so in the ballad world, tens of thousands of amateur singers will buy the veriest drivel, if on the title-page appear the magic words 'Sung by ——.' Church organists, however, ought to show an independence and judgment superior to that of the amateur singer. We must take into account, too, the still-lingering prejudice in favour of foreign names. It seems incredible at this stage of our musical history, but it is a fact none the less. Does anyone suppose that the splendid Sonata of Reubke would have had a tenth part of its vogue if it had been the work of plain William Brown or Thomas Smith? To begin with, the composer would have found great difficulty in getting it published. This once achieved, it is pretty safe to say that it would have languished on the shelf. Brown or Smith may, a year or two later, have delivered himself of another Sonata, equally fine. This time, with stacks of unsold copies of number one in the balance against him, he would find no publisher at all. And who shall blame the publisher? The fault is with the organists, who will cheerfully spend hours working up a transcription of a complicated orchestral score (which even on the best equipped of organs is a shadow of its real self, and on others a mere travesty), but grudge a half of the time for learning serious English music. For high-class organ works they draw on the well-worn classics they learned in their pupilage, supplemented by an occasional new foreign work. The battle for English orchestral composers is being fought, with varying fortunes, it is true, but still it goes on. That for English organ composers can hardly be said to have begun. It will never be in full swing until the English organist realises his duty and takes his place in the firing line. Powder and shot? There is plenty of good music by native composers waiting to be used. Let us overhaul some of it.

First, it may be well to point out that I base my opinion as to the neglect of most of the following works on the fact of their rarely appearing in recital programmes. They may be well known and frequently used as voluntaries. Let us hope so. But a straw shows which way the wind blows, and the results (given above) of an analysis of some forty programmes is a very substantial straw, and plainly shows a breeze—nay more, half a gale—*not* favourable to any but the very lightest of English organ music. Further, as tastes differ, I do not expect that all the pieces will be so attractive to the reader as they are to me. I can only guarantee that the works named will be found musicianly, earnest, free from vulgarity, and suitable for the instrument for which they are composed. This does not mean that no works of lighter kind will be included. But there is light music *and* light music, and it is just as possible and necessary for music to be light without triviality, as for a humorist to be funny without being vulgar. Let me mention a few light pieces first. H. Sandiford Turner's Scherzo in F minor is an excellent specimen of music, which, while light and attractive to the hearer, is full of interest to the player. It has many musicianly touches. Mr. Turner's name is unknown to me, save in connection with this one work, but I fear no contradiction

when I say that any English organ composer might have signed this Scherzo without loss of prestige. In E. H. Lemare's 'Arcadian Idyll,' a suite of three movements, we have the well-known recitalist-composer at his best. The Suite consists of a Serenade, a Musette, and a little piece called 'Solitude,' this last a really beautiful melody which seems to call for the 'cello to do it justice. In the Serenade, the delightful imitative treatment of the theme on page 3 will please groundling and pedant alike, as also will the shifting harmonies in the Musette over the pedal point in lines 2 and 3 on page 6. These little pieces are quite easy to play, and are not too long to be used as one item in a programme, while each is of sufficient importance to be played alone. Other attractive items for recital use are Wolstenholme's Scherzo in B flat and 'Three Sketches,' Stuart Archer's 'Theme and Variations,' and Faulkes's Fantasia in A minor. In fact, it is hopeless to attempt a list, so abundant is the supply of works of this kind, light, and at the same time so good musically that no organist need adopt an apologetic attitude when playing them.

Coming to more serious work, there is again a good supply. Want of space will not permit of more than bare mention in most cases, but as that should be sufficient to start the reader investigating for himself, it will serve.

In these days, when so many composers sitting down to write organ music do so with the orchestra at the back of their mind, we must be grateful to any who can produce music which, while modern, is yet expressed in the idiom suitable to the keyed instrument. Such an one is John E. West, whose Fantasia in F and 'Song of Triumph' deserve to be well-known. Both are planned on a big scale, and need a good player and organ of ample resources to do them justice. The Fantasia opens with a short motto-like theme, delivered with full organ. The triplet from this subject is made use of extensively, and a similar rhythmic figure forms a part of the second subject. There is some admirable contrapuntal work in connection with this, especially on page 6, where the pedal and manual discuss it imitatively. A restatement of the opening matter, now in A flat, leads to a section marked Allegretto Scherzando, with fugal treatment of a new subject in F minor. This gives us four pages of neat work in two- and three-part harmony for manuals alone. The Scherzando theme appears in F major, combined with the second subject, over a dominant pedal, on page 14. The bass remains on the dominant for a couple of pages, and when it moves it does so to good purpose, indulging, after some vigorous leaps, in an animated dialogue with the manuals on a figure derived from the Scherzando, commencing thus:



The Reprise to which this leads is followed by a final statement of the second subject in which the double pedal is used with splendid effect, and a short Coda based on the opening figure.

The 'Song of Triumph' is cast, like the Fantasia, on big lines, filling twenty-one pages. There are other points of similarity. Both works are in F, both have a quicker, lighter section in the tonic minor, while the Andante con moto commencing on page 5 of the 'Song of Triumph' is clearly a near relative of the Andante con moto on page 3 of the Fantasia. But let that pass. What is of more moment is the fact that in the latter work we have all the excellent workmanship and abounding vigour of the first. Attention may be drawn to the texture of page 3, to the fine pedal statement of the second subject which follows, to the treatment of the minor version of the opening theme on page 12, and the resounding final cadence. Apropos this close, the composer leaves the tonic (F) for G flat at the end of page 19, and has no more dealings with it until it is brought on in the last three bars. This is perhaps a risky proceeding. One feels that the tonic has been absent for so long that it has become disestablished, and its belated entry gives one the impression of a casual visitor who has just dropped in rather than a tenant who has just come back. On the other hand the emergence of the tonic from such a remote key may be regarded as possessing dramatic significance in connection with the title—a final struggling triumphant breaking through. There are other works of Mr. West's that call for mention, but want of space compels me to restrict my remarks to these two only. As examples of good, strong, well-written music, admirably laid out and developed, they ought to be widely used. Possibly the composer gives us too generous a measure, but when the quality is so good, it were churlish to complain overmuch of this.

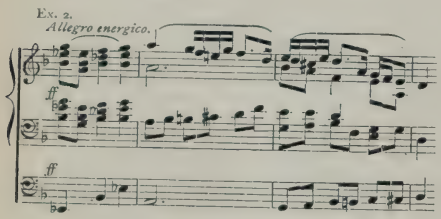
Charles Macpherson's 'Fantasy Prelude' having been recently included in the syllabus of the R.C.O. is by way of being well known. But the organist who has long since done with the violent delights of the examination room may have passed it over. To such an one it may be commended as an excellent specimen of modern English organ music. It may be effectively played on an organ of moderate dimensions, and the interest lies in the music itself rather than in what the organ-builder can do for it. This, however, is not to say that there is no scope for good registration. The composer, with all his feeling for modern harmony, does not forget that after all nothing wears better than good, interesting part-writing, and in this piece not the least enjoyable feature is the treatment of the Con moto theme on pages 3 to 7. The final presentment of this theme, Calmato, on the last page, is delicious. This work was written fourteen years ago, and some more organ music from the same pen is surely overdue.

It is to be hoped that the sub-title 'Study' will not give a wrong impression of Dr. Lloyd's 'Elegy.' A useful study in many ways it certainly is, but that is a side-issue. Its main value lies in its being a piece of singular charm and moderate difficulty. A feature of pages 3 and 4 is the long-sustained note for the right foot, while the left plays a detached bass. This passage may be recommended as a study in leaving the swell-pedal severely alone,—a much neglected branch of organ-playing.

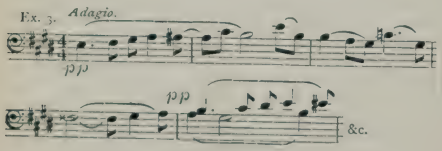
Edouard Silas made his home among us for so long that he may be regarded as an English composer. Mention may therefore be made of one of his organ works that seems to be overlooked, and deserves a much better fate,—his 'Fantasia on St. Ann's Tune.' Now that music based on our old psalm-tunes is so widely played, this piece is worth revival. It is moderately difficult, and the whole of the Allegro section brilliantly effective. Two pieces by John Ireland, published together, show the not very common

ability to be simple and original. The 'Sursum Corda' is a devotional little piece, very easy to play, while the 'Alla Marcia' contains in its modest dimensions an astonishing amount of energy and musical interest. Many a grand march we wot of has less of both.

Healey Willan is a composer who has given us organ music of so excellent a quality that much might be expected of him. The little Fantasia on 'Ad cœnam Agni providi,' is perhaps his best-known work. His Preludes and Fugues in B minor and C minor show originality and real power. Perhaps the length of the C minor Fugue is against its chance of popularity, yet considering the lengthy works of slender musical interest that lack neither players or listeners, it should not be so. The Prelude is a fine, craggy piece of work, with some striking harmony. These qualities are present also in his Epilogue in D. This piece, of moderate length and difficulty, ought to be very popular, though it is strong meat, and some of the progressions need acquaintance to be appreciated. The middle section consists of a theme showing the influence of plain-song, an influence apparent in other places, both in turns of melody and suggestions of modal harmony. Here is a good example of the rugged vigour of the piece:



The effect of the bare A after the chords of B flat minor and E flat, is startling. A massive treatment of the second subject brings a bold and original work to an end. Of three short pieces by Frank Bridge (published separately) the second and third—Allegro con Spirito in Bflat, and Adagio in E—are especially worthy of note. The Allegro is a capital piece in postlude style, while the Adagio is a gem. A beautiful, yearning theme:



is treated fugally, though with no suspicion of dryness or loss of its emotional appeal. There is a fine climax, and the piece ends in the subdued manner of its beginning. It needs no great technical skill to play, but only a musician can do it justice, and only the musical among its hearers will fully appreciate it. There can be no higher praise than this, but, oddly enough, it will be a doubtful recommendation to many organists.

Three other works by young English composers deserving of mention are a 'Rhapsody by Harold E Darke, an Idyll, 'The Sea, by Herbert Arnold Smith, and a delightful 'Fantasy Prelude by Ernest Bristow Farrar. Here, with many more pieces of good music craving mention I must stop, realising the hopelessness of attempting anything like a list. Let me conclude by repeating that the battle for the native organ composer must be fought by the native organ player. Publishers and public have their place on the field, of course, but the man behind the gun, first, last, and all the time, must be the organist.

(To be continued.)

NOTES ON SOME INTERESTING ORGANS AT MAGDEBURG.

By Ernest E. Adcock.

It would be exceedingly easy—even on the spur of the moment—to name several German towns in which are to be found organs of great antiquarian and musical interest, and amongst them Magdeburg would most assuredly find a high place. Situated on the river Elbe, to the south-west of Berlin, it occupies a position almost at the centre of the German Empire, and, with its suburbs of Buckau and Neustadt, boasts a population of nearly 240,000. There is a fine Gothic Cathedral, and among its chief churches are those dedicated to St. John, St. James, the Holy Ghost, and to St. Katherine. It is to the organs in these sanctuaries that our remarks will mainly be confined.

It will be as well, perhaps, to explain that Magdeburg was the scene of some of the operations in the Thirty Years' War, and in 1631 it was practically demolished by Count Tilly, the generalissimo of the Catholic army. Readers will therefore easily understand that not much in the way of organs emerged from that time of storm and strife, and will comprehend what is meant when the date 1631 is referred to.

The demolition of the town, the writer thinks, also accounts for the almost entire absence of direct records of the early organs which existed at Magdeburg, for it is highly probable that the documents perished with the churches.

For specifications and historical facts relating to organs given in these notes, reliance is placed upon a series of articles by the late Herr R. Palme (organist at the Church of the Holy Ghost at the time of his death), which appeared in the *Zeitschrift für Instrumentenbau* a few years ago.

I.—The Cathedral.

This building dates from 1180-1250, but the earliest organ seems to have been contemporaneous with, and similar to, the famous one built for Halberstadt Cathedral in 1361, which instrument is described by Praetorius in his 'Syntagma' (1618). It was typical of several organs in Germany at that time, and readers who wish for a detailed account of it (*i.e.*, the Halberstadt* organ) should consult 'The Story of the Organ,' by C. F. Abdy-Williams.

That there was an organ in Magdeburg Cathedral in 1377 is certain, for on the occasion of a visit of the Kaiser Karl IV. a Te Deum was sung, 'accompanied by the organ.'

The worn-out organ of 1361 was replaced in 1603-05 by a new one from the workshop of Compenius, an organ-builder living at Halle. This artist took the precaution of preserving the specification of the instrument as he found it, and it is evident that it must have been repaired, augmented, and improved from time to time, for it possessed three manuals and twenty-one stops. Compenius's organ, which was a costly one,

* See also 'Geschichte der Kirchenorgeln in Halberstadt,' by Paul Stöbe. Published by Paul de Wit, Leipsic. Price ·75M. Illustrated.

had forty-five speaking stops and four accessories, and possessed some remarkable features considering its date. Its case, after the style of the period, was sumptuous, and was decorated with angels blowing golden trumpets, cherubs, &c.

In 1631 the case and pipe-work of this instrument suffered much damage, but both the Cathedral and organ appear to have escaped the total demolition which overtook the other churches. No record of any reparation of the instrument is to be found until 1666, so it was either silent for thirty-five years, or the organist had to make the best of the resources left to him. This 1666 restoration was entrusted to Decker, of Quedlinburg.

No further mention is made of the organ until 1830, but it is pretty safe to surmise that repairs of some sort or other were necessary during the intervening period of over 160 years. At the date mentioned the Gothic revival claimed the Cathedral authorities as its victims, and the imposing Baroque case was swept away to make room for an erection in the 'prickly Gothic' style. This 1830 case cost a good deal of money, and there is a profusion of carving about it, but it cannot be compared with the fine one it displaced, nor with the beautiful examples to be found in the churches of St. John and St. James, which happily escaped the hands of the Gothic revivalists.

A new organ, built by Reubke of Hausneindorf, near Quedlinburg, was placed within the case just mentioned in 1856-61. It possessed four manuals, pedals and eighty-eight speaking stops, and was one of the most important instruments in Germany.

By the beginning of the 20th century, however, Reubke's organ, which required something like the strength of a horse to play upon, was in urgent need of a thorough and complete rebuilding. The work was appropriately enough entrusted to Herr Ernst Rover, the successor to Reubke at Hausneindorf, and 1906 saw the completion of an up-to-date instrument of 100 speaking stops. The wind is supplied by an electric motor of four horse-power, and the pressures vary from 120 m.m. (about 4¾ ins.) to 350 m.m. (about 14 ins.). As is usual in modern German organs, the console is fitted with free combinations quite different from anything used in this country, and which are very well described in a letter which appeared in the August issue of the *Musical Times*. The action is tubular pneumatic on a system of Rover's own devising, and the compass of the manuals is fifty-six notes, while that of the pedal is thirty notes. The specification is subjoined:

MANUAL I.—(27 stops).

	Feet.		Feet.
Prinzipal	16	Trompete	8
Flauto major	16	Corno	8
Bordun	16	Spitzquinte	5⅓
Gamba	16	Oktave	4
Trompete	16	Gambetta	4
Prinzipal	8	Hohlflöte	4
Primflöte	8	Flachflöte	4
Gamba	8	Gemshorn	4
Hohlflöte	8	Quinte	2⅔
Hornflöte	8	Oktave	2
Bordun	8	Rauschquinte, 2 ranks.	
Gemshorn	8	Kornett	4
Zartgedackt	8	Mixtur	4
Dolce	8		

MANUAL II.—(24 stops).

	Feet.		Feet.
Prinzipal	16	Flauto traverso	8
Bordun	16	Zartflöte	8
Basson	16	Violine	8
Prinzipal	8	Trompete	8
Offenflöte	8	Klarinette	8
Doppelflöte	8	Oktav	4
Rohrflöte	8	Rohrflöte	4
Spitzflöte	8	Salicet	4
Salicional	8	Quinte	2⅔
Fugara	8	Oktave	2
Quintatön	8	Kornett, 4 ranks.	
Gedackt	8	Mixtur, 3 ranks.	

MANUAL III.—(24 stops).
(SWELL ORGAN.)

	Feet.		Feet.
Geigenprinzipal	16	*Tuba mirabilis	8
Gedackt	16	Trompete	8
Geigenprinzipal	8	Oboe	8
Bordun	8	Harmonium	8
Viola	8	Oktave	4
Schweizerflöte	8	Fugara	4
Offenflöte	8	Flöte	4
Partunalflöte	8	Violine	4
Flauto amabile	8	Spitzquinte	2⅔
Lieblich gedackt	8	Pikkolo	2
Aeoline	8	Cornettino	2
Voix celeste	8	Mixtur, 3 ranks.	

* Outside Swell box.

PEDAL—(25 stops).

	Feet.		Feet
Prinzipal	32	Prinzipal	8
Untersatz	32	Offenbass	8
Bombarde	32	Cello	8
Majorbass	16	Flötenbass	8
Prinzipal	16	Salicetbass	8
Offenbass	16	Trompete	8
Violon	16	Quinte	5⅓
Sub-bass	16	Oktavbass	4
Gedackt	16	Clairon	4
Harmonikabass	16	Weitpfeife	2
Posaune	16	Kornett, 5 ranks.	
Fagott	16	Mixtur, 3 ranks.	
Quinte	10⅔		

COUPLERS—(9).

Man. II. to I.	Suboktave III.
,, III. to II.	Man. I. to Ped.
,, III. to I.	,, II. to ,,
Suboktave II. to I.	,, III. to ,,
,, III. to II.	

ACCESSORIES.

† Two Free Combinations.
Six Pistons for manuals, which also supply suitable basses.
Four Composition Pedals.
Handregistrierung.
Swell Pedal bringing on or shutting off stop by stop.

Mention is made in the records in 1535, 1707, and 1807 of a smaller organ which was placed somewhere near the Bishop's throne. The instrument of 1807 was built by Hamann and had fifteen speaking stops on two manuals and pedal. The main organ is of course at the west end of the Cathedral.

2.—ST. JOHN'S CHURCH.

This is the oldest of the parish churches of Magdeburg, and occupies a foremost place in the affections of the writer on account of the beauty of its organ case. The German-speaking portion of Europe (and in this are included both High and Low Germany) is peculiarly rich in organ-cases in the Baroque style, and that in St. John's is one of the very best because there is not such a profusion of angels, cherubs, &c., as are to be found in some examples. Of course it cannot be placed upon the same high level as the charming earlier Renaissance cases to be found in Minden Cathedral, St. Giles's at Lubeck, St. John's at Luneburg, St. Anne's at Augsburg, and St. Peter's at Lubeck, but nevertheless it is a splendid case and well worth going a long way to see.

The earlier churches which stood upon the site were all destroyed by fire, and the present fabric is the fourth to occupy the position. Its predecessor was destroyed in the disaster of 1631.

Praetorius gives an account of the organ in the church thus demolished. It possessed fourteen stops on the Ober manual, six on the Brust, and twelve on the Rück-Positiv. There were no pedals.

In 1690, an organ built by the famous Arp Schnitger,‡ of Hamburg, was placed in the new church which had arisen from the ashes of the old one, and the organ-case dates from this time.

† These are two *series* of combination buttons, and the nearest parallel to them in this country the writer can think of are those in the Hereford Cathedral organ.

‡ Spelt 'Schnittker' in Hopkins & Rimbault, where he is wrongly referred to as an 'Abbé.'

Space forbids giving the entire list of stops, so it must suffice to say that there were seventeen speaking stops on Manual I., seventeen on Manual II., thirteen on Manual III., and thirteen on the Pedal. The instrument was particularly well supplied with Mixtures even for a German organ, for it could boast of no less than thirty-six ranks. Another peculiar feature was that there was a 32-ft. reed on the Pedal organ, but no flue stop of that pitch. Such a thing would be unique in this country, but one occasionally comes across it in German organs.

No accounts exist to show that the organ was repaired until 1829, so that Schnitger must have done his work well for it to stand over 180 years before needing serious reparation. The name of the builder on this occasion is unfortunately not given.

Wilhelm Sauer, of Frankfort-on-Oder, received the commission to construct a new organ of sixty-three stops on four manuals and pedals in 1870, and in 1903 he added eleven stops and brought the action, &c., thoroughly up to date. The following is the specification of the instrument as it now stands:

Manual I.—(20 stops).

	Feet.		Feet.
Prinzipal	16	Oktave	4
Bourdon	16	Oktavflöte	4
Prinzipal	8	Gedackt	4
Geigenprinzipal	8	Quinte	2⅔
Gambe	8	Oktave	2
Fugara	8	Kornett, 3 ranks.	
Gemshorn	8	Mixtur, 4 ranks.	
Doppelflöte	8	Scharf, 5 ranks.	
Bourdon	8	Trompete	16
Flöte	8	Trompete	8

Manual II.—(14 stops).

	Feet.		Feet.
Prinzipal	16	Oktave	4
Prinzipal	8	Salizional	4
Salizional	8	Rohrflöte	4
Rohrflöte	8	Oktave	2
Hohlflöte	8	Mixtur, 4 ranks.	
Spitzflöte	8	Fagott	16
Flöte	8	Fagott	8

Manual III.—(15 stops).

Swell Organ.

	Feet.		Feet.
Bourdon	16	Oktave	4
Prinzipal	8	Traversflöte	4
Gambe	8	Viola d'amour	4
Gedackt	8	Sesquialter, 2 ranks.	
Quintatön	8	Progressiv, 2 to 4 ranks.	
Traversflöte	8	Schalmey	8
Viola d'amour	8	Oboe	8
Voix céleste	8		

Manual IV.—(6 stops).

Solo Organ (in a swell box).

	Feet.		Feet.
Spitzflöte	8	Vox humana	8
Rohrflöte	8	Klarinette	8
Unda maris	8	Tremulant to Vox humana.	
Soloflöte	4		

Pedal—(19 stops).

	Feet.		Feet.
Violon	32	Oktave	4
Prinzipal	16	Gedackt	4
Sub-bass	16	Oktave	2
Violon	16	Kornett, 4 ranks.	
Kontrabass	16	Bombarde	32
Oktavbass	8	Posaune	16
Cello	8	Trompete	16
Bassflöte	8	Trompete	8
Quinte	10⅔	Dulcian	8
Quinte	5⅓		

Couplers.

Manual II. to I.	Manual I. to Pedal.
" III. to II.	" II. "
" III. to I.	" III. "

Accessories.

Handregistratur.
Three Free Combinations.
Five Composition Pedals, *o, p, f, ff, tutti.*
Rollschweller (*i.e.*, pedal for bringing stops on one after another and *vice versâ*).
Reeds on and off Manual II. to Pedal.
" " " III. "
" " " IV. "
Blown by an electric motor of 5 h.p.

(To be continued.)

The annual meeting of the Cathedral Choirs of Chichester, Salisbury, and Winchester took place at Winchester Cathedral on September 25. The Magnificat and Nunc dimittis were sung to Dr. G. B. Arnold's setting in F, and the following anthems were included in the service: 'Cry aloud and shout' (Croft), 'Cast me not away' (S. S. Wesley), 'The Lord hath done great things' (Smart), and 'We have heard with our ears' (Sullivan). In commemoration of the Henry Smart centenary all the voluntaries were chosen from that composer's works.

A musical service was given by the Chichester Cathedral Oratorio Society on October 9. The programme consisted of Handel's 'Dettingen Te Deum,' Elgar's 48th Psalm, for which an orchestral accompaniment had been specially prepared by the composer, and Schubert's 'Unfinished' Symphony. Mr. F. J. W. Crowe, organist of the Cathedral, conducted, and Mr. E. Stephenson, of Birmingham Cathedral, was at the organ.

The following programme played by Mr. H. Matthias Turton at the dedication of the new organ of Trinity Presbyterian Church at Leeds, deserves quotation for its excellence of choice and design:

Introduction and Passacaglia	*Max Reger*
Chant de Printemps	*Joseph Bonnet*
Romance sans paroles	*Joseph Bonnet*
Etude de Concert	*Joseph Bonnet*
Fugue in E flat	*Bach*
Cortège and Minuet	*Debussy*
Fantasia in F minor	*Mozart*
Idyll, Pastorale	*MacDowell*
Romance and Légende	*MacDowell*
Etude Symphonique	*Enrico Bossi*

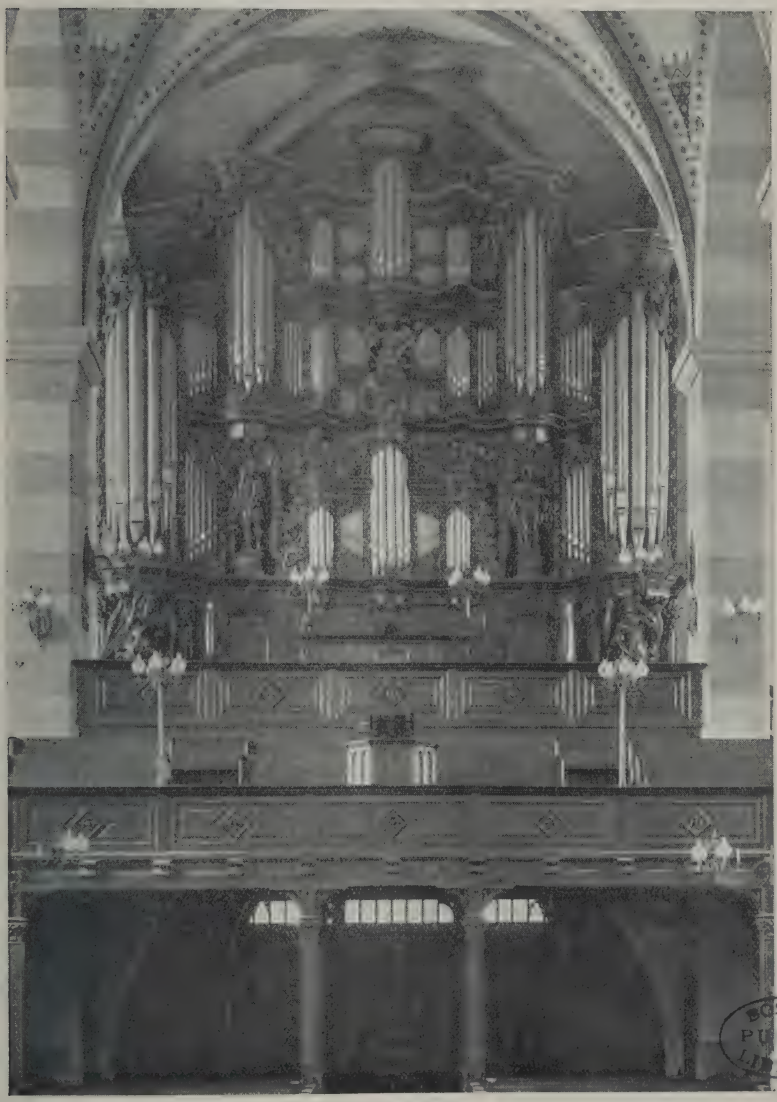
The Annual Convention of the Canadian Guild of Organists was held on September 10 and 11 at St. James's Cathedral Parish House, Toronto. The proceedings were highly successful. They included lectures and a service in the Church of the Redeemer, at which voluntaries were played by Mr. F. G. Killmaster and Mr. G. Holt. An 'At home' was given by Dr. and Mrs. Albert Ham, at the residence of Dr. Albert Ham, president of the Guild.

A dedication Festival was held at Tewkesbury Abbey from September 28 to October 5. On September 30 choirs from the chief neighbouring churches assisted that of the Abbey in a choral Festival and sang King Hall's Service in E flat, Brahms's 'How lovely is Thy dwelling place,' and Handel's 'Worthy is the Lamb,' under the direction of Mr. Percy Baker, organist and choirmaster of the Abbey. On the same day Mr. Baker gave an organ recital.

The Glasgow Society of Organists met for the first time this season on October 4, when a good muster of members attended a lecture by Mr. T. H. Collinson on 'Choir-training and the vocal method.' The membership of the Society is now 114.

A Harvest Thanksgiving service was held at Portsmouth Parish Church on October 5, under the direction of the organist and choirmaster, Mr. R. H. Turner. The service music included Barnby's 'I will give thanks,' Goss's 'O praise the Lord,' some solo works and, as voluntaries, Otto Diesel's 'Festival Praeludium' and Grison's 'Grand Marche Triomphale.'

The fifth annual dinner of the Free Church Musicians Union was held in the Hotel Great Central, London, on October 11, the president, Mr. George Dodds, of Newcastle-on-Tyne, being in the chair. Selections of music were given by the Finchley Presbyterian Church Choir, conducted by Mr. A. G. Heard Norrish, and by soloists. It was announced that the Annual Conference would be held in London in April next, under the presidency of Sir John McClure.



BOSTON PUBLIC LIBRARY

THE ORGAN OF ST. JOHN'S CHURCH, MAGDEBURG.
(From a photograph by Wilhelm Müller, Magdeburg.)

On September 24, at St. John's Church, Buckhurst Hill, a large selection of 'The Messiah' was given by the Church Festival Choir, Prout's edition being used. Under Mr. Otley Marshall's direction an admirable and impressive performance was given. The solos were sung by Miss Stella Farmer, Miss Linda Forrest, and Mr. Humphrey Bishop. Mr. Ernest J. Woods played the Overture and accompaniments.

Mr. C. W. Godson, organist of St. Peter's Church, Cleethorpes, is retiring after twenty-six years of service. His farewell recital, noticed in the column below, took place on October 5.

ORGAN RECITALS.

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Fantasie and Fugue, Op. 103, *Stanford.*
Mr. F. E. Wilson, St. Michael and All Angels', Manor Park—Toccata and Fugue in D minor, *Bach.*
Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Festal Prelude, *Dethier.*
Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Sonatina in A minor, *Karg-Elert.*
Mr. Charles Stott, Wesleyan Church, Cleckheaton—Sonatina in A minor, *Karg-Elert.* (Opening of the new organ.)
Mr. F. Heddon Bond, Doddridge Church, Castle Hill, Northampton—Fantasia and Fugue in E minor, *Silas.* (Dedication of the new organ.)
Mr. W. J. Lightman, Twickenham Congregational Church—St. Ann's Fugue, *Bach.*
Mr. E. V. Creak, Christ Church, Simla—Fifth Concerto, *Handel.*
Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Chorale Prelude, 'St. Ann,' *Parry.*
Mr. Philip Thornley, Dysart Parish Church—Fantasia in F minor, *Mozart.*
Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Choral Song and Fugue, *Wesley.*
Mr. F. Gostelow, Selfridge's—Toccata and Fugue in minor, *Bach.*
Mr. W. Brennand Smith, St. Mewan Parish Church—Grand Chœur in D, *Guilmant.*
Mr. E. Stanley Jones, Ecclesall Church, Sheffield—Sixth Sonata, *Mendelssohn.*
Mr. Alex. Reid, Canterbury Cathedral—Choral Song and Fugue, *S. S. Wesley.*
Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Prelude and Fugue in B minor, *Bach.*
Mr. Arthur S. James, St. Peter's Church, Rickmansworth—Choral Prelude on 'Now thank we all our God,' *Karg-Elert.*
Mr. Harry Bedwell, St. Edward's Church—Pastorale, Op. 51, *MacDowell.*
Dr. G. H. Smith, Sculcoates Parish Church of all Saints, Hull, Sonata No. 1, in F minor, *Mendelssohn.*
Mr. Albert Orton, Walton Parish Church, Liverpool—Clair de Lune, *Karg-Elert.*
Mr. J. Hurst Bannister, Palm Court, Selfridge's—Concert Overture in C minor, *Hollins.*
Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—First Sonata, *Guilmant.*
Dr. Hutchinson, Darlington Parish Church—Fugue in D minor ('The Giant,') *Bach.*
Dr. Caradog Roberts, Bethel Chapel, Penclawdd—Harmonies du Soir, *Karg-Elert.*
Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Fugue in E flat, *Bach.*
Mr. E. Cuthbert Nunn, St. Mary Abchurch—Overture alla Marcia, *Markham Lee.*
Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—Toccata in C minor, *E. Halsey.*
Mr. Frank Proudman, Town Hall, Durban, S.A.—Concert Overture in C minor, *Hollins.*
Mr. George H. Rees, S. George's, Bloomsbury—Harmonies du Soir, *Karg-Elert.*
Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Choral Prelude on 'St. Ann's,' *Parry.*
Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Lament, *Harvey Grace.*
Dr. T. H. Collinson, St. Mary's Cathedral, Edinburgh—First Sonata, *Mendelssohn.*
Mr. Hanforth, Sheffield Parish Church—Sonata in D minor, *J. G. Töpfer.*
Mr. Paul Rochard, Hinckley Parish Church—Prelude to 'The Dream of Gerontius,' *Elgar.*
Mr. Arthur Shirley, St. Saviour's Church, Riga, Russia—Choral Song and Fugue in C, *S. S. Wesley.* (Opening of new organ.)
Mr. C. W. Godson, St. Peter's Church, Cleethorpes—Variations on Hymn tune 'Hanover,' *C. W. Godson.*

APPOINTMENTS.

Mr. W. Farrington, organist and choirmaster, St. Peter's, Ightham.
Mr. C. W. Lyne, organist and choirmaster, St. Mark's, Victoria Park, N.E.
Mr. Walter Wild, organist and choirmaster, West U. F. Church, Alloa, N.B.
Miss L. Wilks, organist and choir-trainer, All Saints' Church, San Remo.

Reviews.

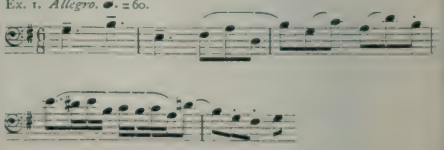
ORGAN MUSIC.

Fantasia and Fugue. By C. H. H. Parry.
Suite ancienne. By F. W. Holloway.
Intermezzo. By J. Stuart Archer.
(Original compositions for the organ (New Series), Nos. 21, 22, and 26.)
Marche triomphale. By Walter G. Alcock.

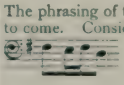
[Novello & Co., Ltd.]

When a fine set of Chorale Preludes appeared last year as Sir Hubert Parry's first organ composition, a hope was expressed that it would not be his last. Our leading composers, as a rule, so completely succumb to the glamour of the orchestra, and to the attractions of contriving complexities worthy the attention of the new choralism, that the provision of new organ music is left too much to men of lesser mark. These have their place in the scheme of things, but it should not be as dominant factor in a branch of composition requiring more than most the qualities of dignity and scholarship. Wherefore a new work from such a source as 'the English Bach' may be welcomed as a help to redressing the balance. Both Fantasia and Fugue are laid out on a large scale. The former follows the plan of organ Fantasias from time immemorial,—a contrasting of solid, weighty masses of sound, rapid passage work for the manuals, changing harmonies over a fixed bass, and florid pedal passages. These materials are here used with splendid effect. Specially striking are the fifth page, with the triplet figure in the pedal and the demisemiquaver passages and big chords on the manual, and the fine pedal passage on the seventh page, with the grinding discords of the suspensions above. The Fugue, by way of relief, begins with four pages of beautifully flowing treatment of this subject:

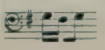
Ex. 1. *Allegro.* ♩. = 60.



The phrasing of the third bar gives a hint of cross rhythms to come. Considerable episodical use is made of the figures

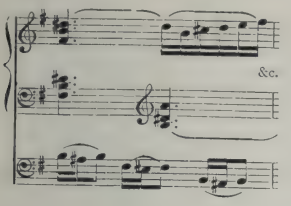


(with which the counter-subject opens), and

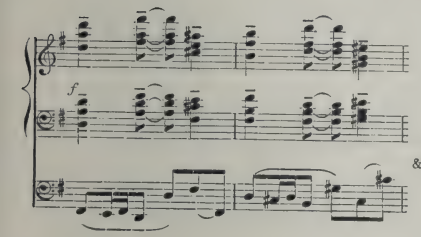


—always a useful servant, ever since Bach

turned it to such wonderful account in his third 'Brandenburg Concerto.' Among the many points of rhythmic interest may be mentioned the combination of $\frac{3}{4}$ and $\frac{6}{8}$ in such passages as:



and



—this last a particularly striking episode, compounded of the three opening notes of the subject in $\frac{3}{4}$ time, with the little counter-subject figure in the bass. The figure of our third quotation is subsequently used with a different rhythmical effect, entering one quaver later in the bar. It is further developed into a triple shake, and finally, in the last page, into a quadruple one. As to the general texture of the work, there is no need to say anything more than that it is of the quality we expect from such a polyphonist as the composer. It demands careful study, for, as with all music of this type, many of its merits do not lie on the surface. It is somewhat difficult to play, and good phrasing is needed to do justice to its many interesting rhythms. As to length, the Fantasia fills seven pages, and the Fugue twelve. The work is in all respects a notable and weighty addition to English organ music.

Mr. Holloway's Suite consists of four movements—Prelude-Chorale, Courante en forme de Canon, Duo and Finale alla Fuga. The Prelude-Chorale is a broad, hymn-like theme delivered first by left hand and pedals, and later in big chords with moving pedal. The Courante is a tuneful movement, the Canon being very fluently and naturally managed. The Duo derives an antique flavour from the staccato bass, and gives opportunities for effective 'thumbing' of the lower of the duet parts on the Great. The Finale is a straightforward Allegro molto, which does not concern itself overmuch with fugal treatment of its theme. A Coda, consisting of the opening chorale, with the subject of the Finale as bass, concludes an effective work of no great degree of difficulty.

The 'Intermezzo' of J. Stuart Archer is to the work just mentioned as the savoury is to the joint. The complete meal has room for both, and we only require that such dietetic luxuries shall be good as well as light. This may be said of the 'Intermezzo,' an uncommonly attractive recital piece, and quite easy to play.

There is nothing in Dr. Alcock's march, which was specially written for the wedding of the Duke of Connaught and the Duchess of Fife, to suggest the *pièce d'occasion*. It does not attempt the compromise, usually unsatisfactory to both sides, between the popular taste and the taste of musicians, but appeals solely to the latter. The chief tune is a good one, but it is not over-stated. The main interest of the piece lies in its texture, of which the characteristic is arresting harmonies contrapuntally obtained. The march conveys a sense of jubilation tempered with dignity.

First Album of Songs. By Henry G. Ley.
[Sydney Acott & Co., Oxford.]

The organist of Christ Church enters somewhat timidly upon the thorny path of composition; he has to lean at times upon the staff of convention, and once here, in casting it aside, he plunges into inappropriateness. His setting of Shelley's well-known lines 'As the moon's soft splendour' is too much underlined. It is good music, but made to a preconceived form—a quiet section, modulation and turbulence, a climax, a pause, the first section again, with a high note—that does not grow out of the words. In 'Music when soft voices die,' the first song in the Album, and in the 'Cradle song,' which comes third, the support of convention is much in evidence. For the three remaining songs we have nothing but praise—except for an allusion we must make to the composer's over-fondness for the 'suspension' and 'accented grace-note' type of harmony. 'Christ in a garden buried lay' has an old-world feeling, with well and consistently worked ideas. 'A Litany' ('Drop, drop, slow tears,' by Phineas Fletcher) is 'atmospheric,' and suggestive by the simplest possible means. The success with which Mr. Ley conceives and carries this through would suggest a natural bent for this manner of music. He gets far away from the drawing-room sentiment of his first song. The final number, 'The call,' is built on fine, uprising strains and adds buoyancy to buoyant words. It requires a quick-eyed accompanist. In this volume there is enough of originality and creative musicianship to earn warm encouragement. Some shackles have yet to be cast off, and some deeper insight into the poetic adaptation of music to words yet to be gained. But the gift for song writing is apparent.

'*As the hart panteth.*' By B. Marcello. Chorister series of Church Music.
[Novello & Co., Ltd.]

Marcello's setting for two treble voices of verses 1 and 15 of Psalm xlii. has been added to the useful 'Chorister series of Church music,'—a series designed for use in 'quires and places' where services are at times sung by boys only. Marcello's pleasant strains are admirably adapted for boys' voices. The music is of the same degree of difficulty as Handel's 'O Lovely Peace' and 'Hail! smiling Liberty,'—with which type of work it has much in common. The anthem formed a very acceptable test for boys' choirs at the recent Blackpool competitive Festival.

Twenty Preludes and Postludes. (Choral studies.) By Sigfrid Karg-Elert. Op. 78.
[Carl Simon: Berlin.]

Herr Karg-Elert is at his happiest in dealing with the hymn-tunes of his country. Organists who appreciate his 'Sixty-five choral improvisations' will find this collection every whit as enjoyable. The pieces are mainly small in size, and will serve admirably for voluntaries. Being for the most part only moderately difficult, they will also provide enjoyable work for students. It is not easy to resist the temptation to quote, and almost as difficult to select any numbers for special praise when all are so good. But we may venture to draw attention to the vigorous treatment of 'Allein Gott in der Höh' (No. 1), to the exquisite harmonization of 'Machs mit mir, Gott' (No. 13), and to the naive simplicity of the little piece on 'Liebster Jesu'—simplicity of the kind that only a gifted composer is capable of. The set concludes with a version of 'Vom Himmel Hoch' for organ, voice, and violin.

Study in E♭ minor. By Chopin. *Study in C♯ minor.* By Chopin. Transcribed and paraphrased for the organ by Edwin H. Lemare.
[Novello & Co., Ltd.]

At first sight Chopin would appear to be a composer whose works would ill bear transference to the organ. As a matter of fact, however, some of his pianoforte works as consisting mainly of a melody and accompaniment can be quite

effectively transcribed. A certain loss in expressive power is compensated for by the gain in *sostenuto*, while, thanks to the Pedal organ, one is able to obtain a clearness in passages of changing harmony over a fixed bass impossible on the pianoforte. These two studies have been adapted by Mr. Lemare in such a manner that they can be effectively played on small organs. They require only an expressive solo stop, and a suitable accompaniment. They are only moderately difficult in their new guise, and should be welcome additions to the organist's repertory.

Diana and two Symphonies. A Novel. By Geoffrey Toye. [William Heinemann.]

When the average writer of fiction plunges into music he usually flounders and raises the smile of pity. Mr. Toye, being not only a musical critic but a clever writer and a musician, keeps us genuinely amused and interested. Half of his book is nimble satire on English musical life, with personalities ostensibly avoided. Here and there the cap seems to fit, although not perhaps by the author's design. The story of Diana and her love troubles, with which a musical journal is less concerned, will appeal to those who enjoy what is best in modern fiction.

Days with the Great Composers. Vol. iii. Mozart, Schumann, Tchaikovsky. [Hodder & Stoughton.]

This little work sets out with the intention of giving a description of a representative day in the life of a great composer. Such an undertaking is necessarily to a large extent imaginary, though enough that is authentic in the way of incident and quotation is added to make the book of some value to the more youthful readers. Perhaps it would have been better had a simpler style been adopted. The child of to-day is a sophisticated being, who has as little liking for the 'high-falutin'' as his elder, perhaps even less. He could spare such passages as 'a dull fire smouldered in his languid, absent-minded eyes.' We know that 'dull fire,' a favourite ingredient of the novelette writer. In the section devoted to Mozart, much is of course made of the tragic commission of 'The Requiem,' undertaken at the request of a 'a tall lean stranger, clad in ghostly grey,' who 'suddenly appeared before him,' when the composer was at work on 'Die Zauberflöte,' which immortal work Mozart was composing at his pianoforte, if we are to believe the accompanying illustration—one of many in colours, mostly excellent, with which the book is plentifully supplied.

Two hundred ear-tests. For A.R.C.O. candidates. By Katharine S. Jones, F.R.C.O. [Vincent Music Co.]

These tests have been written in conformity with the regulations, and should be useful to candidates in preparing for this now important part of the examination.

BOOKS RECEIVED.

A Manual of Music for use in Training Colleges and Secondary Schools. By T. Keighley. Pp. 75. Price: Sewn, 1*s.*; cloth, 2*s.* 6*d.* (London: Longmans, Green & Co.)

How to study the pianoforte works of the great composers. By H. Westerby. Pp. vii. + 302. Price 5*s.* (London: William Reeves.)

Advice to Violin Students. By Wallace Ritchie. Pp. 110 + 48. Price 2*s.* 6*d.* net. (London: William Reeves.)

The Art of Vocal Expression. By the Rev. Charles Gib. Pp. x. + 81 + 48. Price 2*s.* net. (London: William Reeves.)

Considerable success has attended M. Johannes Wolff's tour of farewell concerts at Huddersfield, Keighley, West Hartlepool, Southport, and Chorley. He was assisted by Miss Alys Bateman, Miss Ella Caspers, Mr. Harold Wilde, Mr. George Baker (vocalists), and M. Parlovitz (pianist).

Correspondence.

CHARLES YOUNG AND FAMILY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—Quite recently I came across another error respecting the 'Young' family. On page 40 of the 'Origin and progress of the meeting of the three choirs of Gloucester, Worcester, and Hereford, commenced by the Rev. Daniel Lysons and continued down to the present time by John Amott, organist of Gloucester Cathedral' (1864), the following statements are made: 'At the Gloucester meeting in 1763: a second female singer was engaged this year, the Hon. Mrs. Scott, formerly Isabella Young, daughter of the organist of Catherine Cree Church, a *mezzo-soprano* voice.' This is supplemented by a printed note, supplied by Dr. E. Rimbault, which is brimful of error: 'Anthony Young, organist of St. Clement Danes, and afterwards of All Hallows', Barking, and St. Catherine Cree, had three daughters—Cecilia, afterwards Mrs. Arne; Esther, afterwards Mrs. Jones; and Isabella, afterwards Mrs. Lampe. After the death of Lampe, the composer, in 1751, his widow married the Hon. Mr. Scott.'

My article in September last (page 586) shows that Mrs. Lampe remained a widow until her death in 1795. The Hon. Mrs. Scott was her niece, a daughter of Charles Young, and was born in 1739. Christened Isabella, she married, in 1757, the Hon. John Scott, son of the third Earl of Delamore, and died in 1791. Her husband predeceased her in 1788. They had one son, John Scott, a midshipman, who was killed in action on board the 'Tartar' frigate, 1777, aged nineteen.

The Hon. Mrs. Scott appeared again at the Worcester Festival in 1764.—Yours truly,

W. H. Cummings.

BRITISH *v.* FOREIGN PIANOS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Dear Sir,—Now that the British Music Exhibition is well over, we can look back and calculate the net results.

In the first place this great Show at Olympia was undoubtedly the direct outcome of the notice taken by the Press last year of the wholesale introduction of foreign pianofortes into the Guildhall School of Music. As a result of that agitation, the British Manufacturers' Association arranged a Music Exhibition on such a scale as has never been promoted before, either in this or any other country.

The result has been that many thousands of music-lovers have attended and endorsed what was stated last year, and what was so admirably expressed by the Lord Mayor himself, when he said at Olympia that 'British manufacturers of musical instruments had laboured successfully to prove that, for splendid workmanship, artistic merit, and brilliancy of tone, their instruments could not be excelled by any of the world's manufacture.' After such words as these falling from our Lord Mayor in the presence of his Sheriffs and members of the Court, I take it that there will be no question of renewing this autumn contracts with foreign houses when those that caused such a scandal last year expire.—Yours faithfully,

Hy. Billinghurst,
Managing Director, John Brinsmead & Sons, Ltd.

CONVEYANCE OF VIOLONCELLOS BY RAIL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—All violoncello players who read my letter which appeared in the July number may by this time be wondering if any advance has been made to move the railway companies to alleviate the unfair charge now made on those who take their instruments with them as hand luggage. I have recently called on the Secretary of the Orchestral Association at their headquarters in Archer Street, Soho, London, W., and have sent him a copy of a petition to the Railway Clearing House with a few signatures of violoncellists I have been able to obtain. Signatures of all musicians, whether 'cellists or not, will be welcomed, and it is hoped that

a sufficiently large number may be received, so that the case may be ready for consideration at the next quarterly meeting of Railway Managers, to be held in January.

Yours faithfully,

Clarence House, FREDERICK FELLOWES.
Connaught Road, Reading.

THE COMPLEAT ORGANIST.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Apropos Mr. Harvey Grace's article on 'Voluntaries' in your September issue, may I supplement his list of short pieces by Rheinberger and others, by pointing out that the preludes to Bach's cantatas make admirable—and devotional—opening voluntaries. They are quite short, and only take from two to four minutes in performance. Two of these I have in mind as I write: The introduction to 'My spirit was in heaviness' and that to 'God's time is the best.' The latter piece, by-the-by, is called a 'Sonatina' not 'Introduction.' I heard it played by Dr. Walford Davies some time ago, and the impression it left on my mind will never fade. In spite of its brevity, it is most beautiful.—Yours truly,

W. J. C. HEWISON.

P.S.—With reference to the prelude to 'God's time is the best,' the following incident may amuse your readers. I played the piece in question before service, some few weeks ago. Afterwards, I was addressed as follows by a member of the congregation:—'That was a charming thing you played this morning. So different from that stodgy music by Bach you so often give us.'

VOCAL EXERCISES BY PORPORA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In his book, 'Philosophy of Voice,' by C. Lunn, beginners are recommended to use a sheet of exercises which are said to be the identical ones given by the old Italian school of Porpora.

I shall be pleased if any of your readers could tell me if these exercises are still obtainable. I have tried the publishers of the work, but they cannot recommend me where to look for it.—Yours truly,

B. HUDSON.

64, Westgate, Dewsbury.

Obituary.

We regret to have to record the death of:

LOUIS FERDINAND H. RIES, violinist, in London, on October 3. The deceased came of a musical family. His father, Hubert (1802-86) was a son of Franz Ries (1755-1846), and his uncle, Ferdinand (1784-1838) was a pupil of Beethoven. Louis was born at Berlin on January 30, 1830. He received his first lessons from his father at Berlin, and when he was twenty-two years of age he went to Paris and studied under Vieuxtemps, with whom he came to London. Here he became a member of the Musical Union Quartet formed under Mr. Ella. In 1858 he joined the famous Monday Popular Quartet in which Joachim, Norman Neruda (Lady Hallé), Piatti, and other eminent string players were concerned. He retired in 1897, when he had reached the age of sixty-seven. He was fortunate in that he carried into private life good health, while his mastery of his instrument was still at its height. After a few years at Hampstead he took a beautiful country house in Hertfordshire, where he resided till five years ago. There he led the life of a country gentleman, and surprised his friends by his firm, elastic tread as he would sally forth in the morning with his gun and his little terrier—a constant companion—to try his luck with the rabbits. After luncheon he would gather his sons and one or two friends together for a quartet or a quintet, for he retained to the last his love of his art and his keen interest in everything musical. To join Ries in a String quartet by Beethoven, Haydn, or Brahms was to conjure up visions of bygone days when Joachim, Ludwig Straus, and Piatti were his colleagues. Many a time the tears would come into the old man's eyes as he played one of the beautiful movements of the great masters. After playing three big works, with only a brief interval for tea, he would be ready to enjoy a game of billiards. He was a true, trusted friend to any who won his regard, and he never failed to give a helping hand to a colleague, or kindly encouragement to all who played with him. Those who knew him best came to love him most, for his mind never harboured a thought that was not pure and worthy.

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So loyal a spirit is all too rare, and those most with him in his last years will not readily fill the gap which remains now Louis Ries has gone to his well-earned rest. All will unite in sympathy with his devoted companion through fifty years. The many friends of Mrs. Ries will hope that for years to come they may still be privileged to enjoy her ready kindliness.

LEEDS TRIENNIAL FESTIVAL.

If it were attempted to decide which is our leading permanent musical Festival, the discussion would probably be narrowed to the claims of Birmingham, Leeds, and Sheffield. The three stand out similarly in bulk and character of programme, in scale of presentation, and in their endeavour to discard the heavy cloak of tradition. All have served as rallying-points of controversy as to the utility of Festivals. It has been cogently argued that a Festival has the effect of storing up for itself and then quickly exhausting the musical appetite of the neighbourhood, that musical life would thrive better on meals taken in smaller quantity and greater frequency. Be that as it may, there is much to plead in defence of Festivals, and tangible results can be opposed to hypothesis. The dislocation, if any, is local: the benefit is national. New works of importance need an introduction that commands attention from the whole body of musicians in the country. With orchestral music this can be achieved at the leading concerts of London and Manchester, but a modern choral work, such as Mr. Hamilton Harty's 'The Mystic Trumpeter,' requires for its launching such a combination of choir, soloists, and orchestra—all of the front rank—as is only attainable under Festival conditions. The ordinary work of many Choral Societies, especially in the

north, is habitually on the level with, or perhaps superior to, the Festival choral standard, but it does not provide for such all-round excellence as that which made the performance of Verdi's 'Requiem' at Leeds memorable. Festivals serve a national purpose in bringing responsible experts from the chief centres in the country to focus their attention upon what is new, and to reconsider what is old. New standards, summarized at these gatherings, are helped to spread their influence over the country. Would that opera, in England, had the same chances that are granted to other forms of music!

Whatever may be said of Festivals in general, no one could deny that the Leeds Festival of 1913 was worth while. New music, a new *personnel*, and a new spirit combined to make it eventful and important. There were for the first time three conductors, Sir Edward Elgar, Dr. H. P. Allen, and Herr Arthur Nikisch, a change which enlivened the interest and made for the best by the division of labour. No one conductor could have given us Strauss's 'Ein Heldenleben' and Bach's 'Jesu, priceless Treasure,' as these were given under Herr Nikisch and Dr. Allen respectively. There was, moreover, special interest in the personality of the soloists; and the Festival provided many artistic triumphs, both for the individual and for the mass.

There was likewise food for amusement. On the Thursday evening, after some three hours of music, it was announced from the platform that owing to the lateness of the hour Mozart's G minor Symphony would not be performed. On the next evening the committee, wise between the events, excised Berlioz's 'Benvenuto Cellini' Overture from the beginning of the programme. Such evidence of human fallibility among the selectors earned pardon for the inclusion of such music as Boito's Prologue to 'Mefistofele.' To the Londoner who chanced to arrive late at a concert there was humour in the spectacle of a dozen or so of Leeds policemen minutely directing the progress of one motor car through empty streets to the Town Hall.

The programme was designed to meet many tastes—the traditional, the conventional, the intellectual, the sensuous, the studious, the curious, the voracious, the eclectic, the national, the Continental, the Wagnerian, the Oxonian, the satirical, and—with Bach's choral music—the fundamental. The most interesting of modern schools (the French) was passed over; and people for whom musical history begins with Scriabine were not invited.

The choir, thanks to the admirable work of Mr. Fricker, the choirmaster, attained the lofty standard essential to the Leeds Festival. Its training was admirable, it had unity in part and in whole, its tone was of gorgeous colour and fine gradation, and these qualities were made good with an ease that opened the path to expressiveness. It was not conspicuously the best Festival choir we have heard, nor could we name one that was superior. What chiefly stamped the choral singing with excellence was the enlightened use to which the properties of the choir were put. The technique, exceptional as it was, was made subordinate. There was no trickery, manufactured brilliance, over-sentimentalising, exaggeration, or over-restraint.

The powers of the choral body were put to their first test at the morning concert of October 1, when, under Sir Edward Elgar, the following programme was given:

Overture, 'Leonore' No. 3	*Beethoven*
'The dream of Gerontius'	*Elgar*
'Ode to Music'	*Parry*
'Rhapsody' for contralto solo and male-voice choir	*Brahms*
Symphony No. 3 in F major, Op. 90.	*Brahms*

With the composer of 'The dream of Gerontius' before them, and demanding from them all that his sensitive and deep-seated nature expressed in the music, the choralists could give nothing less than their best and sincerest work. The performance was worthy of the occasion in its vitality and expressive range. Little more need be said, as the important novelties of the Festival demand space for consideration. Of the soloists, it is sufficient to mention that they were Miss Muriel Foster, Mr. John Coates, and Mr. Robert Radford. The same artists were joined by Miss Carrie Tubb in Sir Hubert Parry's 'Ode to music,' produced at the Leeds Festival of 1895. On that occasion it was written in these columns that the work was one of 'considerable beauty and charm,' and that it was 'thoughtful, manly, deeply expressive, and moving.' Eighteen years of rapid progress have not affected the truth of this judgment. The Overture and the Symphony proved the mettle of the London Symphony Orchestra, and the performance of the 'Rhapsody' was worthy of its classic beauty.

In the evening, Herr Nikisch was conductor-in-chief, and the programme was as follows:

Overture, 'Oberon'	*Weber*
Scena from 'Oberon'	*Weber*
Miss EDYTH WALKER.	
Pianoforte concerto in B flat minor ..	*Tchaikovsky*
Madame CARREÑO.	
Choral scherzo, 'Song on May morning' (First performance.)	*Basil Harwood*
Symphony No. 5, in E minor..	*Tchaikovsky*

Apart from the new choral work both the music of this programme and the manner of its presentation were familiar to those who live in the world of music. Herr Nikisch made his Leeds débût in music admirably chosen for the purpose. He and his fellow artists lived up to repute.

'SONG ON MAY MORNING.'

Dr. Harwood has found an individual treatment of Milton's lines: 'Now the bright morning star, day's harbinger, comes dancing from the east, . . .' It is nearly all dance music, elegant, refined, and melodically ornate. The words are set contemplatively, with many repetitions, rather than descriptively. The opening and final choral sections are separated by two orchestral dances. The 'Dance of the morning star' has a delicate, stately measure that suggests classical draperies and much poising; the 'Dance of the May' which follows, is built on pretty musical ideas, elaborately decorated, and conveys a sense of quicker bodily movement. The choir then re-enters, accompanied, as in the opening of the work, by the music of the 'Dance of the Morning Star.' The words 'Thus we salute thee with our early song, and welcome thee and wish thee long' are fugally treated, with a well-built jubilant climax. It need hardly be said that the choral writing is polished and delicately effective, and that the fanciful detail of the orchestral music, though elaborate, is of high musical quality. There is no deceiving of the ear with masses of sound. From beginning to end the music is pellucidly clear. The characteristic qualities of the work are its originality of treatment and its reticence.

At the morning concert of October 2 the following works were given under Herr Nikisch:

'Manzoni Requiem'	*Verdi*
Rhapsody, 'A Shropshire lad'	*Butterworth*
Motet, 'Jesu, Priceless Treasure'	*Bach*
Symphony No. 7, in A	*Beethoven*

The performance of Verdi's now popular 'Requiem' has already been referred to as of outstanding excellence. Herr Nikisch interpreted all its warmth and dignity, and secured orchestral accompaniment of surpassing beauty and brilliance. The choral singing was of unflagging vitality and charm. It was a pleasure to hear two such singers in the soprano and contralto solo parts as Madame Noordewier-Reddingius and Madame P. de Haan-Manifarges. Both are gifted with beautiful voices and mastery of style, and they achieved the perfection of unity in their duets. The unaccompanied passage for the two voices in octaves at the opening of the 'Angus Dei' was quite remarkably sung. It was interesting to observe the striking personality of Herr Van Rooy's art, so long identified amongst us with Wotan, Kurwenal and so forth, occupied for once in the by-path of Italian devotion. Needless to say, his singing was tremendously sincere and sonorous. The tenor music was admirably sung by Mr. John Coates.

'A Shropshire lad,' based on a song entitled 'The cherry tree,' from Mr. Butterworth's setting of A. E. Housman's cycle, 'A Shropshire lad' represents the meditations of an exile. It is short and simple, but what little it sets out to convey it expresses with depth and refined feeling. The composer handles the orchestra with a quiet strength and perfect fitness and consistency. The work is not rich in invention, but it forms a distinct picture, and the audience's warm approval was well earned.

In 'Jesu, Priceless Treasure' Dr. Allen made his débût. It is not long since his performance of the same motet with the Bach Choir in London earned special commendation from all who were judges of Bach choral singing. His experience and knowledge not only of this work but of

(*Continued on page 744.*)

This is the Month, and this the Happy Morn.

ANTHEM FOR CHRISTMAS.

Words from MILTON'S "Morning of Christ's Nativity."

Composed by E. W. NAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato.

SOPRANOS.

poco marcato. *mf*

This is the month, and

Moderato. ♩=92 *or* 𝅗𝅥=46.

p *mp*

senza Ped.

this the hap - py morn, Where - in the Son of heaven's E - ter - nal King,

mp *p*

più forte. *f*

Of wed - ded maid, and Vir - gin mo - ther born, Our great re - demp - tion from a -

mp *f*

Ped.

dim.

- bove . . did bring;

BASSES.

f

For so the ho - ly sa - ges once did sing,

mp

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p

And with His

mp *p*

That He our dead-ly for-feit should re-lease, And with His Fa - ther

p *p*

(*soft Reed*, 16 *ft. ad lib.*) (*Reed off.*)

p

Fa - ther work us a per-pet - u-al, per - pet - u-al peace.

p

work us peace, per - - pet - u - al peace.

p

work us a per - pet-u-al, per - pet - u-al peace.

p

work us per - pet - u-al, per - pet - u - al peace.

pp *Voices alone.* *p* *Tromba.* *f*

ff

That glo - rious form. . . . that light un - suf - fer - a - ble,

ff

That glo - rious form, . . . that light un - suf - fer - a - ble,

Tromba. *Gt.* *Tromba.* *Gt.* *Tromba.*

f *Gt.*

ff

Ho - ly, Ho - ly,

ben sostenuto e con forza.

Ho - ly, Ho - ly,

And that far-beam-ing blaze of ma - jes - ty, Wherewith He wont . . .

ben sostenuto e con forza.

And that far-beaming blaze of ma - jes - ty, Wherewith He wont . . .

Gt. *mf* *ff molto.* *Tromba.*

Poco largamente. *dim.*

Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts.

dim.

Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts.

at heaven's high coun - cil - ta - ble To sit the midst of Tri - nal U - ni - ty,

at heaven's high coun - cil - ta - ble To sit the midst of Tri - nal U - ni - ty,

Gt. *Tromba.* *Poco largamente.* *Gt.* *mf* *dim.*

pp *Tranquillo.*

He laid a - side; and here with us to

pp

He laid a - side; and here with

pp *pp*

He laid a - side; and here with us to

pp *pp*

He laid a - side; and here with us to

pp *pp* *Sw.* *Voices alone.*

Man. *Ped.*

cres. *dim.* *poco cres.*

be, For - sook the courts of ev - er - last - ing day, And chose with us . .

cres. *dim.* *poco cres.*

us to be, . . . For - sook the courts . . . . of day, . . And chose . .

cres. *dim.* *poco cres.*

be, For-sook the courts of . . ev - er - last - ing day, . . And chose . .

cres. *dim.* *poco cres.*

be, For-sook the courts of ev - er - last - ing day, And chose . . with

cres. *dim.* *poco cres.*

rall. e cres. *f* *Adagio.* *pp* *ten.*

. . a darksome house . . of mor - tal clay, mor - tal clay.

rall. e cres. *f* *pp* *ten.*

. . a dark - some house . . of mor - tal clay, mor - tal clay.

rall. e cres. *f* *pp* *ten.*

. . with us a darksome house of mor - tal clay, mor - tal clay.

rall. e cres. *f* *pp* *ten.*

us . . . a darksome house of mor - tal clay, mor - tal clay.

Adagio.

rall. e cres. *f* *f* *p* *pp* *ten.*

poco Adagio. *subito Allegro ma non troppo.* SOPRANOS. *Marcato e maestoso.* *f**

♩=109. See how from far up -

poco Adagio. *subito Allegro ma non troppo.* *Marcato e maestoso.* L.H.

p Sw. *mp* *mf* *Ped.*

* The Lutheran Christmas Hymn, "From Heaven so high I come to you."

- on the east - ern road The star led wi - zards haste-

R.H. *Solo.*

. . . with o - dours sweet: O run, pre - vent them

ALTO.

O run, pre - vent them

Gt. *Solo*

Gt. *Sw.*

with thy hum - ble ode, And lay it low - ly

p

with thy hum - ble ode, And . . . lay it . . . low - ly

p

TENOR.

And . . . lay it . . . low - ly

p

BASS.

And lay it low - ly at . .

p

Solo.

dim. *p*

Voices alone.

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at His bless - ed feet;

at His bless - ed feet;

at His bless - ed feet; *f* Have thou the

. . . His bless - ed feet; *f* Have thou the

Ch., Sw. coupled. *Gt. 16, 8, 4 ft.*

mf *cres.* *f*

Ped., Gt. coupd.

f And join thy

f And join thy

hon - our first thy Lord to greet, *tenuto.* *f* And join thy

hon - our first thy Lord to greet, *tenuto.* *f* And join thy

Tromba non legato.

R.H.

voice un - to . . the an - gel choir, *tenuto.* *f* From out His

voice un - to . . the an - gel choir, *tenuto.* *f* From out His

voice un - to . . the an - gel choir, *tenuto.* *f* From out His

voice un - to . . the an - gel choir, *tenuto.* *f* From out His

cres. *più forte.*

Gt. and Full Sw.

poco riten. *ff*

al - tar touch'd with hal - lowed fire, from out His se - cret

poco riten. *ff*

al - tar touch'd with hal-lowed fire, from out His se - cret

poco riten. *ff*

al - tar touch'd with hal-lowed fire, from out His se - cret

poco riten. *ff*

al - tar touch'd with hal-lowed fire, from out His se - cret

ff *poco riten.*

Adagio. *tutta forza.*

al - tar touch'd with hal - lowed fire. A - men, A - - men.

tutta forza.

al - tar touch'd with hal-lowed fire. A - men, A - - men.

tutta forza.

al - tar touch'd with hal-lowed fire. A - men, A - - men.

tutta forza.

al - tar touch'd with hal - lowed fire. A - men, A - - men.

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Adagio.

ff

Ped. fff

Also published in Novello's Tonic Sol-fa Series, No. 2145, price 1½*d.*

(Continued from page 736.)

Bach's music in general were expended on splendid material at Leeds, and the performance was one of well-nigh perfect beauty. There was the combination of vitality, restraint, and the art of the phrase that are the necessary basis for the interpretation of such music.

The programme on the Thursday evening was as below. Sir Edward Elgar conducted:

Symphonic-poem, 'Dante and Beatrice' ..	*Bantock*
Prologue to 'Mefistofele'	*Boito*
Song, 'O don fatale'	*Verdi*
Miss MURIEL FOSTER.	
'Falstaff' (first performance)	*Elgar*
'The Mystic Trumpeter' (first performance)	*Hamilton Harty*
'The Storm Wind' } unaccompanied }	*Cornelius*
'Love, I give myself to thee' } part-songs }	
(Symphony in G minor	*Mozart*)

Sir Edward Elgar was hard-worked on this evening. He conducted 'Dante and Beatrice' with full knowledge of its scope and meaning, made some effect with the unnecessary Boito excerpt, and guided the accompaniment to Miss Foster's splendid singing—all as a preliminary to conducting the first performance of one of his most difficult and complex works.

ELGAR'S 'FALSTAFF.'

It will readily be understood that the production of Sir Edward Elgar's new Symphonic-Study for full orchestra, 'Falstaff,' aroused keen expectation and attention. The work was to show Elgar in a new vein, and this has always meant a masterpiece. 'Falstaff' proved no different. As a piece of psychological description it is of striking truth and force, and the material of which it is made shows the working of a lively and powerful invention. The purpose, programme, and themes of the work were described by the composer himself in our issue for September. The frequently made suggestion that 'Falstaff' has kinship with Strauss's 'Don Quixote' has only outward justification. In each case the music follows an un-heroic hero through his vicissitudes and puts him to rest with pathos on the violoncello. Beyond this the comparison breaks down. Elgar, with a phraseology that springs from the past and finds ever-fresh sources in the known ways of harmony and melody, achieves as telling a description of a man's mind and surroundings as Strauss with his new ways. His picture of Falstaff worthily represents the man who lives and dies in the historical plays. The two chief themes of the hero are very aptly evolved, although the mistake has been made of judging them as tunes and finding them unelegant. They show a farcical, unlovely, boaster, with the remnants of good feeling in him. Harry's themes, too, are significant, and they make fine, soaring music. The Gadshill scene is thoroughly enjoyable. It 'acts' as well on the concert platform as on the stage. Thematic metamorphosis plays its part here. Harry's melody is broken up into jerks of suppressed, excited laughter, and Falstaff's boastful crotchets are scattered to the winds in coward quavers. The composer dwells lovingly on the conviviality that follows the return of the robbers, and the Hostess and Doll Tearsheet are much in evidence. At the first hearing it was not clear where the need lay for so much re-statement here. Perhaps its motive will reveal itself later. Soon, as the mists gather in Falstaff's brain, and he sinks into sonorous slumber, the composer's inspiration is at its highest. The transition from semi-conscious drunkenness to the sweet dream of a far-off youth is one of the cleverest passages in a clever work; and the dream itself is a delicious little episode recalling not, as has been said, the Elgar of the Symphonies, but the Elgar of 'The wand of youth.'

When the king's summons to war (a fine musical effect) breaks up the revelry, the composer pours out all his 'Cockaigne' and 'Pomp and Circumstance' humour—more cunningly devised now—upon Falstaff's martial occupation. Here the second episode—Falstaff leading the simple life at Justice Shallow's—again throws a picture of gentleness and peace across the turbulent scene. After this the music goes from strength to strength. Henry the King, not forgetful (the orchestra tells us) of Harry the scapegrace, comes through London with new splendour and a new theme. Falstaff's view of the situation is declared by an enriching of Harry's old theme. The music shows the challenge and repudiation with the utmost vividness, and Falstaff's first blaze of anger flashes with terrific effect across the score. Twice more, as the old knight, for whom Elgar makes one truly sorry, pleads and almost whimpers, the orchestra gives him curt dismissal. The pathos of the end is remarkable. We all know in what manner Falstaff died. When he 'babbles of green fields' the composer sends a vision of Gloucestershire and Shallow's orchard through his mind. His last breath catches on the memory of King Henry's cruelty. Listening to this music, with the words of the Hostess in mind, one's imagination is deeply stirred.

In 'Falstaff' Elgar's individual style reaches its furthest development. The themes have life, and the listener is kept continually on the *qui vive* by their quick, subtle treatment, by the amazing vitality and fluency of the harmonies, and by the still more amazing orchestration. It may be safely said that the work is unsurpassed in modern music for variety, effectiveness, and sureness of orchestral writing. In recording one's impressions of a first hearing of the work it is easier to declare admiration of its deeper and wider qualities than to give a comparative estimate of them. It is enough to say that the music is sheer Elgar.

'THE MYSTIC TRUMPETER.'

Mr. Hamilton Harty is not the first British musician to make a setting of Walt Whitman's 'The Mystic Trumpeter.' The suggestion of music runs throughout the poem in contrasted phases, and the poet's diction is clear and dignified. With these, and other qualities, the poem naturally wields a strong attraction for the modern composer. It demands pictorial treatment, and here Mr. Harty has succeeded well. His music to each section is strongly typical. The opening, where the muted trumpet 'vibrates capricious tunes,' is a clever piece of tone-painting. The first stanza, set for baritone solo, and the second, set for chorus, are allied to thoughtful music. At the third stanza, a warmer colour enters, and conveys the ecstasy of a freed spirit 'floating and basking upon Heaven's lake.' Next follow the most effective sections of the work—that in which a mediæval pageant passes before the speaker, to an exhilarating dance rhythm and spirited passages growing out of it, and that in which the baritone solo voice sings of love, 'the enclosing theme of all, the solvent and the setting.' The composer does not wax sentimental over this. His music glows less with passion than with poetry, of the type of the 'Preislied.' It is a fine, rich page of music. The ecstatic mood yields to one of despair as, to the measure of a funeral march, all the world's wickedness and sorrow pass across the screen. Here we are given some powerfully effective music. The final section, a prophetic vision of the 'rank earth purged—nothing but joy left,' is set to straightforward, buoyant music, that makes a good 'curtain.' The whole work is effective, and holds the attention. There is no groping for the imagined hidden treasures of music. The composer pursues his path in the open, and appeals to choralists, choral-trainers, and audiences who have a taste for open-air music. Mr. Harty's experience enables him to write with knowledge and fluency for both choir and orchestra.

The performance was carried along to great popular success by the enthusiasm of the choir and the whole-hearted and expressive singing of Mr. Thorpe Bates. The composer, who conducted, was heartily acclaimed.

The two works of Cornelius, more fit for the isolated attention of a smaller and less busy choir, were more than creditably performed under Mr. Fricker's direction. It was then a quarter to eleven o'clock, and the Symphony was abandoned. There was probably not much waste of rehearsal time.

The Friday morning programme consisted of Bach's Mass in B minor. It placed the highest test upon the choir's powers of singing and Dr. Allen's powers of conducting, and found them fit to cope with its tremendous exactions. The execution of the music was of a quality that is seldom excelled, and the style of expression adopted steered between dulness and theatricality. It was always interesting, and usually of considerable beauty and majesty. Madame Noordewier-Reddingius and Madame de Haan-Manifarges again showed a great sense of style, and Messrs. Elwes and Radford were excellent as usual. M. Mischa Elman played the violin obbligato. It is to be regretted that lack of space forbids adequate consideration of this notable concert, and admits of only brief reference to those that followed.

On the Friday evening the programme, after the initial curtailment already referred to, was as follows:

Irish Rhapsody .. .. *Stanford*
Violin Concerto .. .. *Beethoven*
Soloist, MISCHA ELMAN.
Choral ballad, 'Taillefer,' Op. 52 .. *Richard Strauss*
Tone-poem, 'Ein Heldenleben,' Op. 40 *Richard Strauss*
Excerpts from 'Götterdämmerung' .. .. .. *Wagner*

The first number provided a worthy tribute to the late conductor of the Festival. Elman's admirable interpretation of the Beethoven Concerto is, happily, no novelty. Strauss's Ballad gave choir, orchestra, and two soloists—Messrs. John Coates and Thorpe Bates—some minutes of strenuous life; it is fluent, valiant music, but it comes from the brain and not from the heart. Its effect was entirely eclipsed by that of 'Ein Heldenleben,' into which Herr Nikisch threw his whole strength and brilliance. The orchestra, well versed in the work by their frequent performances under Mengelberg and others, played with splendid enthusiasm and grip. The selection from Götterdämmerung consisted of the duet of Brunnhilde and Siegfried in the first Act (with Miss Edyth Walker and Mr. John Coates as soloists), the 'Trauermarsch,' and the Closing Scene, unfortunately and unwisely shorn of its climax.

Saturday morning's music was entirely by Wagner. It consisted of the 'Faust' Overture; the Prelude and Closing Scene from Act 1 of 'Parsifal,' with Herr Van Rooy as Amfortas and Mr. Robert Radford as Titurel; and the Prelude and selections from Act 3 of 'Die Meistersinger,' with Mr. John Coates as Walther and Herr Van Rooy as Sachs. It was all excellently done. At the final concert of the Festival 'Elijah' was given under Dr. Allen with Miss Carrie Tubb, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Robert Radford as principal soloists.

THE BACH FESTIVAL AT EISENACH.

By H. DAVEY.

Besides the biennial movable Festivals given by the Neue Bachgesellschaft, smaller Festivals are now given, in the intervening years, at Eisenach. The second of these took place on September 27 and 28.

Eisenach was Bach's birthplace, but shows little pride in the fact. The town is dominated by Luther, who sang through the streets as a choirboy, just as Bach did two centuries after. In 1521 Luther was hidden in the Wartburg. Some three centuries earlier still than Luther, in 1207 to be exact, the same famous castle witnessed the Tournament of Song between Tannhäuser, Wolfram, Biterolf, and the other Minnesingers. And the great green panorama of wooded hills seen on every side is broken on the east by one little white peak, marking the barren rock of the Hörselburg, cursed as the retreat of the demon Venus, who allured Tannhäuser. All these matters are part of popular German knowledge; but Luther eclipses the other figures.

The house in which Bach was born is now a museum. Eisenach has little active musical life. At the previous Festival a choir was brought from Salzungen, besides the Madrigalchor (picked double-quartet) from Berlin; on this occasion Duisburg, justly proud of its success in 1910, sent its *a cappella* Choral Society, under Josephson. The soloists mostly came from Berlin; but Amsterdam sent Dr. Vogel, for the viola d'amore; Dobereiner from Munich and Albini from Rome played the viol-da-gamba; Leipsic, Weimar, and the distant Kattowitz contributed violin soloists. Local talent was represented only by Musikdirektor Camillo Schumann, who opened the Festival with the big organ Fugue in E minor (called the 'Night Watchman' fugue in Germany, the 'Scissors' or 'Wedge' in England).

A large proportion of the items were not by Bach, but by older composers, reprinted in the 'Denkmaler der deutschen Tonkunst.' The sacred concert (in the Georgenkirche) included a singular Biblical Scene by Schutz, 'The Boy Jesus in the Temple.' After the dialogue (Luke ii. vv. 48-9) the Holy Family, with the choir, join in an exquisite setting of 'How lovely is Thy dwelling-place.' The Duisburg Choir sang two most impressive motets, 'Der Gerechte, ob er gleich stirbt,' by J. Christoph Bach (organist of the Georgenkirche, 1665-1703, and probably the composer of 'I wrestle and pray'), and a weirdly thrilling 'Mirabile mysterium,' by Gallus (Handl, of Carniola). At the secular concerts, held in the Fürstenhof, the Madrigalchor from Berlin sang several delightful madrigals by Schein and Hassler; one was very suggestive of our own Morley, whose works had been several times reprinted in Germany, and were doubtless known to Schein. The word 'Rundadinella' occurred repeatedly, as a kind of jubilation or 'Fa la la.' Some songs and dialogues by H. Albert, who holds a place in German music analogous to Henry Lawes in ours; and instrumental works by Buxtehude, Corelli, Dall' Abaco (at Munich in Bach's time), and C. Stamitz, were heard with the greatest interest. Kuhnau's 'David and Goliath' Sonata, played on the harpsichord by Madame Landowska, sounds, I think, better on the pianoforte until the 'Flight of the Philistines,' which has a much lighter and highly realistic effect on the harpsichord. Two familiar airs from 'Jephtha,' though sung with tasteless cadenzas, reminded us that Handel knew some things which Bach himself did not.

The Church Cantatas No. 57 (dialogue) and No. 54 (alto solo), a part of a complimentary serenade, 'Durchlaucht'ster Leopold,' and two sacred part-songs were the vocal numbers from Bach's own works. Fräulein Lessmann, Frau Werner-Jensen, and Herr Weissenborn were the soloists. It was delightful to hear the sixth 'Brandenburg Concerto' performed as a real sextet without doubled parts, Dr. Seiffert filling in the figured bass. The difficult Violin fugue in C major (wonderfully given by Herr Klingler), the second Duet-sonata with flute, No. 3 of the Duet-sonatas with violin, and the Violin concerto in A minor, were also included. The conclusion was a double performance of Vivaldi's Concerto for four violins, played as originally written, then in Bach's arrangement for four claviers. Dr. Kretzschmar, who conducted, had a well-deserved ovation at the end.

Last year one of Bach's lost cantatas, 'Mein Herze schwimmt in Blut,' was discovered at Copenhagen. It has just been published by the Neue Bachgesellschaft, both in score according to the autograph and with pianoforte arrangement for practical use. It is written for soprano solo, with accompaniment of strings, oboe, bassoon, and continuo; and was composed in Bach's Weimar time, about 1715. The discoverer, C. A. Martienssen, has edited the publication.

THE INCORPORATED SOCIETY OF MUSICIANS.

The annual conference of this Society opens at the Hotel Cecil, London, on December 29.

The following are the chief features of the programme:

December 29.—Reception.

December 30.—Special service at St. Stephen's, Walbrook. Opening meeting at the Mansion House (chairman, Dr. Cummings). Chamber concert by the London String Quartet, with the following provisional programme:

Phantasy for String Quartet .. .. *Waldo Warner*
Miniature Suite .. .. *Hubert Bath*
Pianoforte Quartet .. .. *Wolstenholme*
New Songs .. .. *Landon Ronald*
Miss CARRIE TUBB.

December 31.—Paper on 'Incidental music,' by Mr. Norman O'Neill, with illustrations by the Haymarket Theatre Orchestra. Orchestral concert at Queen's Hall, conducted by Sir Frederic Cowen. Programme:

Orchestral work .. .. *O'Neill*
Conducted by the COMPOSER.
Ballad for baritone and orchestra, 'The outlaw' *William Wallace*
Conducted by the COMPOSER.
Elegie and Rondo for violin and orchestra .. *Emil Sauret*
Soloist—The COMPOSER.
'A phantasy of life and love' .. .. .. *Cowen*
Pianoforte concerto .. .. *Esposito*
Soloist—The COMPOSER.
'The legend beautiful' .. .. .. *James Lyon*
Conducted by the COMPOSER.

January 1.—Papers by Mr. F. Roscoe and Mr. A. Kalisch. Chamber concert of music for harps, strings and wind instruments, &c. Harpist, Miss Miriam Timothy.

January 2.—Annual general meeting. Annual banquet.

A Musical Society has been formed at Attleborough, Norfolk, under the presidency of the Earl of Albemarle. Mr. Herbert Hill is conductor. Stainer's 'Daughter of Jairus' has been chosen for the Society's first public performance.

FOLK-SONG AND DANCE.

Mr. Cecil Sharp does not have much respite between his heavy duties connected with the Summer School of Folk-Song and Dance, at Stratford-on-Avon, the recommencement of his lectures, and the ordinary work for the English Folk-Dance Society.

Classes for Folk Dancing started at the beginning of October, in various districts of London, and such is the growing demand for tuition that the Society's teachers have been engaged to take charge of large classes held weekly at Ashford, Braxted, Brighton, Enfield, Hounslow, Millwall, and Uxbridge, all in addition to the classes organized by the secretaries of the many branches of the Society all over the country. Early in October Mr. Sharp held a meeting at Cirencester; and at Gloucester, where he lectured, the movement has taken strong root. At the Blackpool Festival, which opened on October 13, Mr. Sharp gave a display of dances with a few of his helpers, which delighted a huge audience. On October 25, Mr. Sharp was announced to lecture at Bath and Bristol, with the assistance of a full team of picked men and women dancers, and in November he is to give similar demonstrated lectures at Nottingham, Leicester, and Market Harboro'.

Mr. Sharp is also booked to conduct meetings at Watford, Cambridge, Lincoln, Holloway College, and other places.

On December 27, the Christmas Vacation School re-opens for a week, at Stratford-on-Avon.

THE NATIONAL BRASS BAND FESTIVAL.

This popular annual event took place at the Crystal Palace on September 27, with even more than its wonted success. Two hundred bands competed, with a total membership of about six thousand, and there was the customary huge attendance of keen listeners. A new departure, welcome probably to competitors and certainly to audiences, was the dropping of the dreary operatic fantasia as championship test-piece in favour of a specially written work. This was a tone-poem by Percy E. Fletcher, entitled 'Labour and Love,' in which we have a musical picture of a purposeless discontented man changed by love of his wife and children into a strenuous, happy worker. The subject was dealt with by the composer in a direct manner, welcome in these days of super-subtleties, and the result was a thoroughly enjoyable work. It was admirably played by most of the bands, the neat attack, strong rhythmic feeling and well-graded nuances being as usual the outstanding merits. The occasional tendency to over-emphasis was perhaps inevitable in the case of players who are bent on scoring marks. A more serious fault was the quickening of the tempi in bars where nothing more exciting than a sustained note was to be played. The result was an occasional loss of weight, and a feeling that the players were looking ahead to the next purple patch rather than conscientiously dealing with the business at hand. The winners in the championship section (twenty-three entries) were Irwell Springs, with St. Hilda Colliery, Black Dike Mills, Crosfield's Soap Works, Brighouse and Rastrick, Kettering Town, and Shaw next in order of merit. The Grand Shield was won by Irwell Old. The usual massed band concert, under the direction of Mr. Henry J. Iles, took place in the evening. The delegates from Australia, New Zealand, and the United States who attended with a view of studying British methods in such contests were no doubt impressed by the remarkably fine playing. Also they may have asked the not unnatural question 'Where are the London brass bands?' They may continue to ask.

THE PROMENADE CONCERTS.

Mr. Arnold Bax's output of music is not extensive, but it is always of good quality. The two works heard on September 23 for the first time, again revealed the thoughtfulness and sensitiveness characteristic of his music. 'Pensive twilight,' whether or no it effectively conjured up visions of evening calm, was a delightful piece of tone-painting. The 'Dance of the wild Irravel' was highly suggestive if less significant as music. In both works the ear was attracted by the delicate use of an individual orchestral technique.

Ravel's tricky 'Valses nobles et sentimentales' were heard here for the first time on the orchestra on September 25. It was easier to admire their ingenuity and to tire of their rhythm than to discover their nobility or sentimentality. Some valuable talent as a composer was shown on September 30 by Mr. Georges Dorlay, a member of the orchestra, whose 'Concerto Passioné' for violoncello and orchestra was played by Mr. C. Warwick-Evans, the leader of the violoncellists. His music shows a melodic and decorative instinct, a sound technical gift, and imagination that should lead to good things. On October 2, after a performance of Stravinsky's Suite, 'L'oiseau de feu,' a selection from Mr. G. H. Clutsam's opera, 'King Harlequin,' recently produced at Berlin, was submitted to English judgment for the first time. If the bulk is according to sample, German critics should have a heightened opinion of the possibilities of English music. The Introduction to Act 3 was full of vivacity both of idea and manner, and the dance which followed had originality and an insinuating charm. Mr. Havergal Brian's Overture, 'Dr. Merryheart,' one of the successes of the Conference of the Incorporated Society of Musicians at Birmingham in January, was given on October 7, and again appealed with its innate strength.

No more pleasing work has been introduced this season than Herr Dohnànyi's 'Suite' for orchestra in F sharp, heard for the first time on October 9. The opening number, a set of Variations, did not promise all that the later pages revealed, although it was never dull. The second—a slow movement—had instantaneous charm; it is fancy-free music, well shaped and well scored. The exuberant Finale made great effect with its freshness and vitality, which flowed without interruption from beginning to end. The work was repeated by general desire on October 22. The programme on October 9 included Mr. Ernest Austin's excellent Variations for string orchestra on 'The Vicar of Bray.'

On October 14, an 'Idyll' by Mr. Eric Coates was heard for the first time, and gave evident pleasure to the large audience. In this, as in the other works already heard, the composer shows himself able to write music which is light, yet refined and musicianly. While one generally knows what is coming next, it is so pleasant on arrival that one does not complain. The effect of the full orchestra for the climax left one with the impression that Mr. Coates had given them all something to do merely because they were on the spot. The music is not such as to demand such resources.

The most interesting feature of the concert on October 16 was not the novelty, Richard Mandl's 'Hymn to the rising sun,' which was just pleasant hearing, but Delius's admirable Pianoforte concerto in C minor, as played by M. Theodor Szanto. Mr. Harry Keyser's Preludes to Acts 4 and 5 of 'Othello,' heard on the same evening, exercised considerable charm.

Mr. Percy Pitt's 'Aria for strings,' heard on October 21, is an es ay in sober, almost sombre, simplicity and, as such, is a well-conceived piece of music. On this evening the programme included Strauss's 'Don Quixote,' which was performed with exceptional clearness and significance. Mr. C. Warwick-Evans interpreted the violoncello solo admirably.

MR. CHARLES FRY'S RECITAL.

Mr. Charles Fry, the well-known elocutionist, gave a recital of exceptional interest at Steinway Hall on October 21. The programme consisted of recitations with musical accompaniment, and was prefaced by a few remarks on the association of music with speech. Mr. Fry and his musical helpers certainly showed a thorough command of the art of combining the two. There was none of the annoyance of divided attention. Among the various numbers in the programme Poë's 'The Bells,' with Mr. Stanley Hawley's music; Poë's 'The Raven,' with music by Mr. Arthur Bergh; and Longfellow's 'King Robert of Sicily,' with music by Mr. John E. West, deserve special mention. The music was provided by Madame Blanche Newcombe (vocalist), Miss Maude Dixon (pianoforte), Miss Gladys Plater (violin), Miss Mary Bridson (violoncello), and Mr. F. W. Belchamber (organ).

THE COMING SEASON IN LONDON.

CHORAL CONCERTS (SUPPLEMENTARY LIST).

Purley Choral Union (Mr. Harold Macpherson)—A tale of Old Japan; Elijah.

St. Anne's (Soho) Choral Society (Mr. H. Bromley Derry)—Hiawatha, I. and II.; Merrie England (German).

Tunbridge Wells Vocal Association (Mr. W. W. Starmer)—Golden Legend; From the Bavarian Highlands; part-songs (Starmer).

West Norwood Choral and Orchestral Society—The Messiah.

The Teachers' Musical and Dramatic Society (Surbiton), (Mr. Phil Macdonald)—Merrie England (German).

Bromley Choral Society (Mr. Frederic Fertel)—Hiawatha; The Messiah.

Mansfield House Choral Society (Canning Town), (Mr. C. E. Coward)—13th Psalm (Mendelssohn); The Messiah.

London Concerts.

QUEEN'S HALL ORCHESTRA.

The opening concert of the 1913-14 series of Symphony concerts took place on October 18. The orchestra was increased for the occasion to 110, six of the newcomers being ladies. There was a large audience, and the programme was of exceptional interest. It included Scriabin's Symphony No. 3, in C major (Op. 43), 'The divine poem'—this being its first performance in England. It is a pity that our acquaintance with the composer's music began at the wrong end, his 'Prometheus,' which caused a sensation last season, having been written more recently than 'The divine poem.' Those of the audience who anticipated a discordant assault on their ears were disappointed, as the work is mostly quite attractive. Played without a break—its three movements are joined together—it takes some fifty minutes in performance, and gives one the impression of suffering somewhat from over-repetition. The themes are unexpectedly tuneful and the scoring brilliant enough in places, without giving us anything startling. The elaborate philosophical basis of the work need not be taken into account. The Symphony stands or falls as music, and judged as such it may be set down as an enjoyable work which would please even more if slightly shorter. It was well received, though there was no wild enthusiasm. The rest of the programme consisted of Dvorák's B minor Violoncello concerto, beautifully played by Señor Casals, Rimsky-Korsakov's Overture to 'Ivan the Terrible,' and Sir Henry Wood's Orchestral transcription of Bach's Organ Toccata in F.

The Alexandra Palace Choral and Orchestral Society opened their season on October 4 with a double triumph. The Lord Mayor of London attended in state, and the performance of 'Elijah' given under Mr. Allen Gill was as great as any in the history of the Society. The unity of this huge choir, both in expression and execution, was remarkably demonstrated, and in consequence every effect went home, and the appeal to ear and mind was deep. Good solo work was done by Miss Laura Evans, Miss Helen Blair, Mr. Harold Wilde, and Mr. Stewart Gardner, and good service by Mr. G. D. Cunningham at the organ.

Miss Gwynne Kimpton opened her fourth series of Orchestral Concerts for Young People at Æolian Hall on October 11 with an instructive programme, and a large audience ready to be instructed. Mr. Stewart Macpherson gave a preliminary lecture on the music, which included a Symphony in G major by Haydn, Mozart's G major Pianoforte concerto (played by Miss Fanny Davies), Mendelssohn's 'Midsummer night's dream' Overture, and part of German's 'Gipsy Suite.' Songs were given by Miss Dorothea Crompton. The next concert will take place on November 8.

The season of the Classical Concert Society opened at Bechstein Hall on October 15, in the presence of a large audience. Señor Pablo Casals, with his unequalled execution of Bach's music for unaccompanied violoncello, was the chief among many attractions. Miss Johanne Stockmarr (pianist) and Mr. Charles Draper (clarinettist) assisted in supplying an interesting programme.

The second programme of the series was mainly classical, the instrumental works being Mozart's Pianoforte trio in G, Schumann's in D minor and Beethoven's Pianoforte sonata in E, Op. 109. The players were Miss Adila von Aranyi (violinist), Miss May Mukle (violoncellist) and Miss Fanny Davies (pianist). Songs were given by Dr. Henschel. Where everything was of the highest, the audience naturally expressed ready approval.

RECITALS.

The London Concert season proper opened at Queen's Hall on September 27, with a violin recital by M. Mischa Elman. Little can be said of his playing that has not often been said before. It yields to none of the dangers that beset its development, for it shows no leaning to virtuosity, the coldly classic manner, or sentimentality. Its expression was pure and strong in Beethoven's G minor Sonata, Max Bruch's D minor Concerto, and Ernst's 'Othello' Fantasia. Mr. Percy Kahn was his accompanist.

On October 4 a recital was given at Queen's Hall by Herr Kreisler, who again astonished and captivated all by the exhilaration and purity of his style. According to his frequent custom, his programme favoured the older style of violin music, in which he stands most clearly pre-eminent as executant and interpreter. It included Bach's Suite in E major, Wieniawski's second Concerto, and works by Corelli, Leclair, Porpora, and Tartini. Mr. Haddon Squire accompanied.

The third recital of the season was worthy to be compared with its predecessors, for it was given by Mr. Harold Bauer, who appeared at Bechstein Hall on October 6. The breadth and depth of his style were best shown in classical works of Bach, Mozart, and Beethoven; he created a fine sense of poetry in Chopin, and his eclecticism and adaptability were shown in his playing of music by Ravel and Debussy. On October 13 Mr. Bauer joined Mr. Jacques Thibaud in an admirable joint-recital at Bechstein Hall. They are accustomed to playing together, and their performances of Brahms's D minor Sonata and Beethoven's 'Kreutzer' Sonata left nothing wanting. Mr. Bauer leaves shortly for a tour in America and Australia.

The recital given by Madame Carreño at Queen's Hall, on October 8, was also an occasion of farewell, for she is about to depart on a two years' tour. What the British public will miss in that period was shown by her magnificent performances of Beethoven's 'Appassionata' Sonata, Brahms's 'Variations on a theme of Handel,' and by her exquisite interpretation of Chopin.

The growing prodigy, Florizel von Reuter, showed growing powers at Queen's Hall on October 9, when he gave a concert with the assistance of the Queen's Hall Orchestra, under Sir Henry Wood.

More than average ability was displayed by two pianists who gave their first recitals here at Bechstein Hall on October 20—Miss Doris Barnett, of Australia, and Mr. John Thompson, of Pennsylvania. Miss Guy Handcock, a violinist who appeared at Bechstein Hall on the following day, showed promising powers.

Interesting recitals have taken place at the Crystal Palace recently, well-known artists being engaged to appear on Saturday afternoons. On October 11 Melsa, and on October 18 Mischa Elman, provided the chief attractions.

Recitals were given by Miss Lena Sykes (pianist) at Bechstein Hall on October 8, Mr. Paul Draper (vocalist) at Bechstein Hall on October 9 and 16, Mr. Leonard Rayner (a proficient pianist) at Bechstein Hall on October 11, Mr. Archy Rosenthal (pianist) at Æolian Hall on October 13 and 20, Miss Geertruida Vogel (vocalist) at Æolian Hall on October 15, Mr. Pachmann (pianist) at Queen's Hall on October 15, and Mr. Arthur Alexander (pianist) at Æolian Hall, October 22.

A chamber concert of Miss Margaret Meredith's works took place at Queen's Hall on October 20, the programme including a Quintet in E flat minor for pianoforte, violin, flute, clarinet, and violoncello, and a scene from Act 2 of

the opera 'The pilgrim's way.' There were also songs and violin music. The refinement, simplicity, and placidity of Mrs. Meredith's style are familiar, and in this selection they were once more exemplified to good effect. The artists were Miss Ada Forrest, Miss Phyllis Lett, Mr. Charles Mott (vocalists), Miss May Mukle (violoncellist), Miss Edith Penville (flautist), Mr. Charles Draper (clarinettist), and M. Jacques Thibaud (violinist).

MUSIC IN PARIS.

(BY OUR OWN CORRESPONDENT.)

The brothers Isola and M. P. B. Gheusi have been jointly appointed managers of the Opéra-Comique, with the eminent conductor, M. Paul Vidal, as musical manager, M. Albert Carré taking charge of the Comédie-Française. The successor to MM. Isola at the Gaîté-Lyrique is not yet known.——The succession of MM. Messager and Broussan at the Grand-Opéra is open. Among the candidates are the former manager, M. Gailhard, and M. Jacques Rouché.——The programme of the Opéra for the coming season comprises works by MM. Philippe Gaubert, Alfred Bachelet, and Gabriel Dupont; at the Opéra-Comique the first novelty is to be M. Trépard's 'Céleste'; M. Alfred Bruneau's new lyric-drama, 'Les Quatre Journées,' will be produced during the season.——An Overture written by Saint-Saëns in 1854, and 'published without any change except that the trumpets and French horn parts have been transposed in accordance with modern practice,' formed on October 19 an attractive item at the Concerts Colonne.——Saint-Saëns is to appear as pianist and as organist at a charity concert on November 6.——'Parsifal' is to be produced almost simultaneously at the Opéra and at the Théâtre des Champs Elysées. The first performance at the former theatre is to take place on Thursday, January 1, the latter following suit on January 12.——Rumours have circulated here that the famous author of 'Le Sacre du Printemps' had suddenly become insane and has been shut up in a Petersburg asylum. M. Stravinsky, who is peacefully finishing his new opera-score at Clarens (Switzerland), has telegraphed to MM. Calvocoressi and Vuillermoz to put an end to the mystification.——M. André Pirro's course at the Sorbonne will be devoted this year to the Bach family.——M. Maurice Ravel is writing a work on Basque folk-tunes, for pianoforte and orchestra.——The library of the Opéra has recently been enriched by the following autograph scores: Saint-Saëns's 'Henri VIII.,' D'Indy's 'Fervaal,' Chabrier's 'Briséis,' Hillemacher's 'Orsola,' Hue's 'Le Miracle,' Le Borne's 'La Catalane.'——Debussy has just completed the score of a miniature ballet entitled 'La Boîte a Joujoux,' the subject of which is by M. A. Hellé.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

Before the beginning of their regular season the Philharmonic Society gave two extra concerts on October 10 and 11, for the purpose of raising funds to discharge a small debt which had accumulated. The work chosen was the ever-fresh 'Elijah,' and two overflowing audiences proved the public interest in the work and the Society. The cast of artists was an excellent one, with Madame Carrie Tubb and Mr. Herbert Brown as soprano and bass respectively. Lord Shaftesbury, the president of the Society, most kindly undertook the tenor part, which he sang with artistic finish and devotional feeling. The alto part was entrusted to a débutante, Miss Norah Scott, the daughter of a member of the Society's choir, who has been studying under Mr. Visetti. She possesses a fine voice, and sang with much taste and finish. Mr. J. Godfrey Brown, the conductor, took infinite pains in training the very large choir, to many of whom the work was new, and the entirely local band. The result was in all respects excellent, and the general verdict of audience and Press was that the performance of the work was the finest ever given at Belfast.

BIRMINGHAM.

Although the public was blind to the fact, the Denhof operatic season at Birmingham was artistically an unqualified success, especially as regards the orchestra, which was the finest combination yet heard in opera in this city. The novelties, 'Elektra,' 'Pelleas and Melisande,' and 'Rosenkavalier,' did not draw the expected audiences, and the splendid revival of Mozart's 'Magic Flute' had but few supporters. Of special interest to local opera-goers was the first appearance of our tenor Mr. Frank Mullings in the part of Tristan, for he achieved a veritable triumph both histrionically and vocally; indeed he is likely to hold in the near future a high position as a Wagnerian tenor on the English operatic stage.

The local musical season has started well, and first in the field were the Birmingham Choral Union, who gave a popular performance of Sullivan's 'Golden Legend' in the Town Hall on October 4, under Mr. Richard Wassell's excellent conductorship. The admirable singing of the choral numbers strongly testified to the care bestowed on their preparation, the choir realising an evenly balanced tone and sense of rhythm and expression: indeed a finer performance has rarely been heard from our local amateur choral Societies. The orchestra, so great a factor in this work, was specially excellent in the strings, the whole of the orchestral score being executed with much skill, giving to the performance a distinct cachet of its own. Miss Eva Rich, Miss Nellie Chisholm, Mr. John Hinde, and Mr. John Ridding ably filled their respective rôles in the Cantata. Mr. C. W. Perkins was of course a reliable and painstaking organist.

The song recital given by Mr. Rutland Boughton in the Temperance Hall on September 30 was of more than ordinary interest, inasmuch as Mr. Boughton had provided a somewhat exceptional programme in which he had the lion's share, for he sang and accompanied almost throughout the evening. He certainly imparted to his singing a declamatory style of great attractiveness, his diction being a feature of his art. The programme contained a number of Irish and Hebridean folk-songs, as well as compositions of his own, and songs by Hubert Parry, Ethel Smyth, Gustav von Holst, Loewe, Purcell, Edgar Bainton, and Roger Quilter. He was assisted by Miss Muriel Boughton and Mr. Arthur Jordan, both artists being gifted with excellent voices.

The first of five chamber concerts organized for the current season was given by the Birmingham Chamber Concerts Society at Queen's College on October 8, the executants being the Arthur Catterall String Quartet, one of the finest combinations of the kind in this country. Their programme contained Richard Strauss's early String quartet, Op. 2, in A major; and Beethoven's String quartet, Op. 59, No. 1, in F major—the first of the three dedicated to Count Rasoumoffsky. Perfect unanimity, beauty of tone, and artistic phrasing characterized their performance, and no one could have wished to hear more evenly-balanced interpretations.

The first Harrison Concert of the season was given in the Town Hall on October 6, the chief attraction being Madame Tetrazzini, who on this occasion made her fifth appearance at these concerts. For the first time she essayed songs by Grieg and Brahms, sung to Italian words with strange effect. Of course she was best in 'Ah fors e lui,' given with her customary brilliance, her voice reaching E flat in alt with perfect ease and beauty of timbre. With her were associated Madame Paola St. Clair, Mr. Arthur Brooke, and Mr. Felix Fleischer. M. Jean Gerardy was solo violoncellist, and Madame Ruby Holland solo pianist, the accompanist being Mr. R. J. Forbes.

The Birmingham Festival Choral Society's first concert of the season took place at the Town Hall on October 9, the programme submitted comprising Schubert's 'Unfinished' Symphony and Elgar's oratorio 'The dream of Gerontius.' An impressive performance was given of the Symphony, a work that always meets with the approval of local audiences. Dr. Sinclair has interpreted 'The dream of Gerontius' many times since his appointment as conductor to this Society, on the death of Dr. Swinnerton Heap, but one cannot call to mind a more expressive and deeply-felt all round performance than he gave on this occasion. Indeed Dr. Sinclair seemed in his best mood, and the executants were on their mettle, for rarely has one heard such expressive singing from our

premier choristers; the orchestra, too, shared the enthusiasm, and no fault could be found with their graphic interpretation of the wonderful orchestral score. Miss Phyllis Lett's beautiful voice was eminently suited for the pathetic strains allotted to the Angel, to which she did complete justice. There is hardly any need to point out what Mr. John Coates can do with the title part. He was in excellent voice, and has rarely sung better. Mr. Herbert Brown in the dual part of the Priest and Angel of the Agony created an excellent impression not only by his sonorous and telling voice, but also by his expressive style of vocalism. To Mr. C. W. Perkins fell again the important part assigned to the organist.

A vocal recital was given at Queen's College on October 13 by Madame Marie Ravault, who sang with excellent diction songs by Bach, Pergolesi, Schumann, Wagner, Dvorák, Hugo Wolf, Godard, &c. She also appeared as pianist, and joined Mr. T. Henry Smith in a fine performance of César Franck's Sonata in A for pianoforte and violin. Mr. Clarence Raybould accompanied with consummate art.

BOURNEMOUTH.

So much of importance attaches to the opening of the new season that only brief reference can be made to the concluding fixtures of the old. But space must be found to record the visit of Melsa and party, whose interesting recital was somewhat marred by the rather uneventful quality of the programme; the brilliant and spirited performance by Miss Adela Verne of Tchaikovsky's B flat minor Pianoforte concerto, a composition which surely needs a long rest; the playing by Kreisler of the Beethoven Violin concerto, the excellences of which were not quite so prominent as usual, partly by reason of a faulty E string; and lastly, the weekly Symphony Concerts, whose high standard was fully maintained by creditable performances of Dvorák's 'Carneval' Overture and Slavonic Dances, Mozart's 'Jupiter' Symphony and 'Magic Flute' Overture, Beethoven's 'Eroica' Symphony and Rondino for wood-wind and horns, Elgar's 'Wand of youth' Suite (No. 2), Brahms's C minor Symphony, and Debussy's 'L'après-midi d'un Faune'—to mention the principal items; while songs by Mr. J. H. Scotland and instrumental solos by Mr. F. King-Hall and Mr. Montague Birch, respectively the leader of the Orchestra and the Winter Gardens accompanist, accommodated those hearers who have a *penchant* for the individualistic side of music.

A violin recital on October 4 by Mischa Elman (assisted by Miss Alice Lakin and Mr. Percy B. Kahn) marked the beginning of the autumn season proper. Allusion has been made above to the comparative weakness of design of Melsa's programme, and it must be regretfully admitted that Elman's was equally undistinguished. It is truly pitiable that a performer of such great gifts should waste them on such twaddle as a Rossini-Ernst transcription and its like, while innumerable fine sonatas that were written for the great players are passed over.

October 15 was a red-letter day for Bournemouth, Mr. John Coates, assisted by Miss May Mukle, giving one of the most delightful recitals of recent years. The audience, alas! was lamentably sparse. A really artistic singer is a *rara avis* so far as this town is concerned, and few musical centres are so ignorant of the great examples in song.

The nineteenth series of Symphony Concerts made a highly auspicious commencement on October 9, when first performances at these concerts of Elgar's first Symphony and Liszt's 'Todtentanz,' for pianoforte and orchestra (most dexterously played by Mr. Arthur Cooke), were given, along with an old favourite in Weber's 'Der Freischütz' Overture. The week following, Brahms's magnificent E minor Symphony, Rimsky-Korsakoff's georgeous 'Scheherazade' Suite—also a first performance at the Symphony Concerts—and Lalo's 'Symphonie Espagnole,' for violin and orchestra, charmingly played by Mr. Albert Sammons, filled the bill. Excellent performances of all these works were forthcoming, that of the complex Elgar Symphony being a distinct feat. We would add that our admirable conductor, Mr. Dan Godfrey, is once more at the helm—indeed, one can hardly conceive the Bournemouth Symphony Concerts without him—and that the personnel of the Orchestra is almost unchanged from last year. The analytical programme notes are now being supplied by Mr. Hamilton Law (co-director with Mrs. Farnell-Watson of the Bournemouth School of Music) in succession to Mr. Allan Biggs.

Equally as inviting, in their own individual way, as the Symphony Concerts, are the Monday 'Pops,' a series which makes a very varied appeal. The first was devoted to Wagner, the programme consisting of the 'Kaisermarsch'; the 'Flying Dutchman' Overture; the Prelude and Liebestod from 'Tristan und Isolde'; the Preislied ('Die Meistersinger'), arranged for violin and orchestra, and capitally played by Mr. Algernon Holland, probably the most expressive player in the string section of the Municipal Orchestra; the Introduction to Act 3, 'Lohengrin'; 'Siegfried Idyll'; the Introduction to Act 3, 'Dance of the Apprentices,' and 'Homage to Hans Sachs' ('Die Meistersinger'); and the 'Ride of the Valkyries.' A 'Saint-Saëns' programme was presented at the second concert, of which the principal items were the symphonic-poem 'Le Rouet d'Omphale' and the aria 'Mon cœur s'ouvre à ta voix,' sung with hardly sufficient dramatic emphasis by Miss Verena Fancourt.

BRISTOL.

On September 29, the Bristol Royal Orpheus Glee Society opened their season under the direction of Mr. George Riseley. They took in hand pieces for a concert which they had promised to give at Gloucester for the benefit of the Commercial Travellers' Association, similar to a performance by the Bristol Choir in 1910. Among the productions in the scheme are some by Dr. A. H. Brewer and Mr. C. Lee Williams, who will conduct them. At this meeting of the Society a resolution of congratulation to Mr. Fred Painter was directed to be sent by the secretary (Mr. J. F. W. Tratman). Mr. Painter, a native of Bristol, was a former member of the Society, but some time since removed to London, and has now taken office as one of the Sheriffs for the City of London.

A concert was given on October 1, at the schoolroom of Cotham Wesleyan Church, by the Earl Street Choir, under Mr. C. E. Leonard. The cantata 'Jonah,' by A. J. Jamouneau, was performed, the soloists being Miss Elsie White, Miss N. Peacock, Mr. W. Cunnington, and Mr. A. S. Prideaux, and the accompaniments were played by Miss Irene Orton (pianoforte) and Mr. C. R. Leonard (organ). The performance afforded gratification to a large audience.

On October 14, Miss Maud Wingate, who has attained a local reputation as violinist, pianist, and composer, gave a concert at the New Church, Cranbrook Road. She had the assistance of Miss Maudie Stephens (violin), Miss Joan Dalrymple, Miss I. Shergold, and Miss Peggie Andrews (vocalists). Some songs composed by Miss Wingate were pleasingly interpreted.

The Rayman Quintet—consisting of Miss Avice Sealy, Miss Hilda Barr (violin), Miss Gladys Home (viola), Miss Evelyn Pullen (violoncello), and Miss May Thomas (pianoforte)—gave a concert on October 16, at the Victoria Rooms, with a programme that included Mr. Frank Bridge's 'Three Idylls,' Mozart's Quartet in D major, and Brahms's Trio in C major, Op. 87.

DEVON AND CORNWALL.

THE THREE TOWNS.

The newly-formed Three Towns Madrigal Society, with Dr. Harold Lake as conductor, has made a start, and is in full swing of training. Its objective is the cultivation of unaccompanied singing, and while the best of old madrigals will receive first attention, modern works and glees will also be studied. For the third season of their Musical Matinées, the Misses Smith have shown by their wide catering that they anticipate a larger success even than they have hitherto attained. Dr. Georg Henschel has promised to sing once more at these concerts, before starting his farewell tour in Holland. The English String Quartet—Mr. Percy Grainger, Miss May Mukle, and the Misses Florence and Lily Smith—will be the instrumentalists, and Mrs. Elsie Swinton and Madame Amy Dewhurst the vocalists.

A private club, evolved out of meetings at a private house, has been formed at Mutley for the cultivation of chamber music. It will be known as 'The Extempore Chamber Music Club,' and the funds derived from membership will be exclusively devoted to the purchase of music. The playing members will continue to be Messrs. R. Ball, A. Coombe, J. L. Fouracre, C. G. Pike, and Dr. H. Lake.

On September 24, Mr. Reginald Waddy gave his farewell organ recital in Emmanuel Church. The Cecilian Male Choir gave a concert at Devonport on October 1, Mr. T. Downing conducting. On the first Saturday in October the Plymouth Corporation concerts entered on a new series under the organization of Mr. H. Moreton, borough organist. The Mayor and Corporation attended, the programme being provided by Miss Amy Simpson, Mr. Sydney Heywood, Miss Edna Vaughan Sparkes (violin), and the organist. Under the same auspices the orchestral combination of the Royal Garrison Artillery, whose conductor is Mr. R. G. Evans, gave a finely-performed programme, including the B minor Symphony of Schubert, on October 18.

A choir of sixty voices sang Maunder's 'A song of thanksgiving' in Ebrington Street United Methodist Church on October 5. Mr. W. Quilter conducted, with Mr. Leonard Biscombe at the organ. The 'ladies' night' (a new departure) given by the Plymouth Orpheus Male Choir on October 10, proved very enjoyable. The choir sang in very finished and expressive style, under Mr. David Parkes. The performance of the cantata 'City of gold,' by the Crownhill (Holy Trinity) Church choir on October 8 was an ambitious attempt which they fully justified. Outside friends assisted, and Mr. W. Biggs conducted.

Under the auspices of Mr. Percy Harrison, working through Messrs. Moon & Sons, Madame Tetrazzini and M. Jean Gerardy and party gave a concert at Plymouth on September 30 to a crowded audience.

A fortnight's opera season has probably been unknown at Plymouth until this year, but crowded houses have been the rule for every performance which the Royal Carl Rosa Opera Company have given from October 6—18. The outstanding features of the programme have been two performances in English of 'The Jewels of the Madonna,' two of 'The magic flute,' and one of 'Mignon.' 'Carmen,' 'Faust,' 'Lohengrin,' 'Tannhäuser,' and two ballad operas have completed the scheme, which has been artistically and popularly successful.

The popular regiment known as 'The Gay Gordons' (1st Battalion Gordon Highlanders), who have recently come into barracks at Crownhall, gave their first public band performance in the pier pavilion on October 15, under Mr. E. R. Pallant, bandmaster.

OTHER DEVONSHIRE TOWNS.

The concert season opened at Exeter on September 24 with a recital by Mr. Kreisler, in which the chief item was an accompanied Suite in E by Bach. At Torquay in the evening of the same day Mr. Kreisler gave his unique interpretation of the Beethoven Concerto, with the Municipal Orchestra, Mr. Basil Hindenberg conducting.

At Okehampton, on September 24, Miss Olive Beard played Mendelssohn's first Concerto for pianoforte, Mr. Percy Lowman played violin pieces, and songs were sung by Miss Maud Tellam, Mrs. B. Newcombe, Mr. C. J. Turner, and the Rev. T. G. B. Price. The University Extension Guild at Exeter, hoping to clear off the debt resting on their finances, secured the services as essayist and demonstrator of Mr. Hubert Terry, who on September 30 discussed Mozart before a large audience. The first movement from the G minor Symphony was played by a capable little band under the lecturer's direction, and solo artists assisted.

Chamber music was given at Barnstaple on September 29, when Dr. H. J. Edwards, Miss A. Sealy, and Miss F. Prior played a Saint-Saëns Pianoforte trio.

The Congregational Church choir at Newton Abbot sang Gaul's 'Ruth' on October 13, conducted by Mr. S. Pochin, with Mr. A. O. Crocker at the organ.

A ladies' choir of fifty voices, assisted by a ladies' orchestra conducted by Mr. F. J. Shapcott, gave a concert at Exeter on October 16.

The first year's working of the Torquay Municipal Pavilion has closed with a loss of over £1,600; but this is not regarded as unsatisfactory. The advantages which the town has reaped in other ways from the fame achieved by the Municipal Orchestra, and the very fine work done by Mr. Basil Hindenberg as conductor, are considered more than worth the cost, and it is not proposed to curtail their efforts.

CORNWALL.

The cantata 'King Harold' was sung by St. Austell Musical Society on October 9, conducted by Mr. S. D. Collins, and miscellaneous choruses and part-songs were also given. Assistance rendered by an orchestra conducted by Mr. J. Huddy was appreciated.

Devoran Choral Society, conducted by Mr. W. Cock, on October 18 sang pieces with which they had won a shield and certificate at the county music competitions, and also gave an excellent performance of 'Lauda Sion.'

At their annual meeting Mr. W. Brennand Smith was re-elected conductor of St. Blazey and Par Choral Society, and a resolution was passed to enter for the next county competitions after giving a miscellaneous concert at Christmas. A small credit balance was reported at the annual meeting of Tywardreath Choral Society, of which Mr. W. Brennand Smith is also conductor. With regret it must be announced that Liskeard Choral Society have decided to 'close down' for twelve months. The difficulty lay in the fact that the public did not appreciate the good music which alone would attract members, and there was a considerable deficit on the accounts. Mr. Walter Weekes had been the conductor, and the president carefully explained that the Society must not be regarded as defunct; the able officers would remain in office, but operations would be in abeyance. A much more gratifying account of things was given at the annual outing of Bodmin Philharmonic Society, where financial balance and membership were stated to be both on the increase. This Society, whose director is Mr. R. Glendinning, have steadily maintained a high standard both in music selected and in performance.

EDINBURGH.

The season opened here with a visit of Madame Carreño on October 4. A week later Mr. Burnett gave his annual song recital, which is now regarded as one of the events of the season. A Chappell ballad concert on October 13 led one to believe that audiences at Edinburgh are not so easily attracted to that type of concert as they used to be. Tetrazzini on October 18 drew an audience which filled to overflowing the McEwan Hall. The other artists were Gerardy (violoncello), as perfect as ever, Ruby Holland (pianist), Arthur Brooke, Paola St. Clair, and Felix Fleischer (vocalists). On October 20 Miss Lunn (violinist), assisted by Philip Halstead (pianist) and John Linden (violoncellist), gave a recital of Trios by Mozart and Schubert for these instruments.

The University Historical Concerts will be four in number. At the first, pianoforte quintets will be played by Mr. Philip Halstead and the Verbrugghen Quartet; at the second, vocal quartets will be sung by the Foxton Ferguson Quartet party; at the third, pianoforte and harpsichord compositions (Bach and Mozart) will be given by Madame Wanda Landowska; and the fourth programme will consist of old English viol music.

It is very gratifying that arrangements are completed for the Denhof Operatic Festival to take place in the King's Theatre on November 17 to 29, under the direction of Mr. Thomas Beecham.

GLASGOW.

The following is a supplementary list of prospective programmes:—University Choral Society (Mr. A. M. Henderson), Mendelssohn's 'Hear my prayer,' the epilogue from Elgar's 'Caractacus,' Tchaikovsky's eight-part motet, 'Angel Spirits ever blessed,' and part-songs and madrigals; Teachers' Choral Society (Mr. H. S. Munro), part-songs and a short work yet to be chosen; Glee and Madrigal Society (Mr. B. W. Hartley), miscellaneous pieces; Hamilton Choral Union (Mr. T. S. Drummond), Elgar's 'The Dream of Gerontius'; Springburn Choral Union (Mr. B. W. Hartley)—a newly-formed choir, the direct outcome of the Choral Festival movement—the 'Messiah.' Mr. G. T. Pattman is forming an amateur choir to co-operate

with the professional chorus in 'Die Meistersinger,' 'Götterdämmerung,' and 'The Flying Dutchman,' at the forthcoming Denhof operatic Festival.

The sixtieth season of the City Hall Saturday Evening Concerts (ballad) opened on October 4, when Madame Kirkby Lunn and Dr. Georg Henschel were the leading vocalists. The organ newly erected by Messrs. Harrison & Harrison in Pollokshields Parish Church was opened by Sir Frederick Bridge on September 27. So many people wished to see and hear the genial organist of Westminster Abbey that the church could have been filled twice over.

At a meeting of the general committee of the Choral Competitive Festival very encouraging reports were submitted and office-bearers elected. The 1914 Festival will be held on May 1 and 2, with Dr. Bairstow and Mr. Harry Evans as adjudicators.

The music-makings of the month have included a pianoforte and vocal recital by Madame Carreño and Miss Elsie Cochrane; pianoforte recitals by two local musicians, Miss Gray and Mr. Charles Davenport; a chamber concert by Messrs. Halskad and Verbrugghen; the first Harrison Concert, with Tetrazzini as the chief attraction; and the first of the Bach Choir's Chamber Concerts, at which a programme of exceptional interest was submitted.

LIVERPOOL AND DISTRICT.

To Mr. Percy Harrison belongs the credit of inaugurating the winter musical season by his concert in the Philharmonic Hall on October 8. Madame Tetrazzini was the principal attraction, and of her brilliant singing the audience seemed never to tire. Indeed the encore fiends were too complaisantly treated, until finally Mr. Harrison had to make a dignified remonstrance which had the desired effect. Another great artist, M. Jean Gerardy, was also heard at his best, and aspirants for fame who acquitted themselves with credit included Miss Paola St. Clair, Mr. Arthur Brooke, Mr. Felix Feilscher, and Miss Ruby Holland (solo pianist), with Mr. R. J. Forbes, an accompanist of perfect tact and unobtrusive skill.

At the first concert of the Philharmonic Society on October 14, M. Safonoff directed a powerful and impressive performance of Schubert's C major Symphony, in which he proved that his powers of interpretation are not confined to music of the Russian School. The Symphony was preceded by the 'Egmont' Overture, also finely played. Novelty was provided in a quaint piece, 'In the Circassian Village,' by Ippolitoff-Iwanoff, music of mainly rhythmic interest, largely helped out by the timplipito, a primitive instrument of percussion, which consists of two earthenware jars, over the mouths of which skin is tightly stretched and played with light wooden drumsticks. Glazounoff's 'Spring,' while delicately suggestive of its title, does not offer anything particularly new. A work of which the same may be said, although the scoring is much more full-blooded—Hakon Boerresen's Overture 'The Normans,' heard for the first time in England, is a battle-piece of partially sustained interest. The vocalist was Signor Sammarco, who was best heard in the Prologue to 'Pagliacci.' The new resident choral conductor, Mr. Harry Evans, received a significant welcome from the choir as well as the audience upon appearing to conduct the performance of Coleridge-Taylor's characteristic choral ballad 'Beside the ungathered rice he lay,' in which the orchestra helped to make the performance an interesting and effective feature in the programme. The choir is evidently benefiting by the reconstruction process.

The Sheffield Choir of fifty picked singers 'trained to a hair,' which Dr. Henry Coward brought to the Olympia Music Hall on September 22, had every reason to be gratified by the flattering reception they received at each of their performances throughout the week. The splendid singing of a typical selection of English glees, part-songs, and choruses, was listened to with rapt attention even by the galleryites, and provided habitués with a delightful novelty, which it is to be hoped will often be renewed now that Dr. Coward has courageously led the way. The two most popular items sung by the Sheffield Choir were Stewart's 'The bells of St. Michael's Tower' and Barnby's 'Sweet and low.' In Elgar's 'Bavarian Highlands' chorus the singers were effectively supported by the theatre orchestra.

At his first concert in St. George's Hall on October 11, Dr. Adolph Brodsky brought forward a Sonata for violin and pianoforte, by Sylvio Lazzari, a pupil of César Franck, and collaborated with Mr. R. J. Forbes in an able presentment of this melodious and musicianly work. Two String quartets were also played; Haydn's Quartet in D and Beethoven's Quartet, Op. 59, No. 1. In the absence of Mr. Carl Fuchs, his place was taken by Miss Mary McCullagh, a violoncello player of notable ability.

The Rodewald Concert Club opened their season in the Yamen Rooms on October 13, when Miss Nora Dall and Mr. Frederic Brandon sustained an interesting programme, including a new MS. Pianoforte sonata by Mr. Ernest Bryson. Modern in feeling and individual in expression, the work is that of an independent thinker, and offers the pianist abundant opportunity for the display of virile technique. The composer was especially fortunate in his interpreter, who played from memory, a notable feat of over half-an-hour's duration. Mr. Brandon also played finely in Chopin's Barcarolle and A flat Polonaise. Miss Nora Dall's singing in songs of widely divergent styles was earnest, unaffected, and artistic. She uses her fine voice extremely well.

The Welsh Festival held at the Liverpool Exhibition on September 25 was notable for the visit of the Carnarvon Prize Choir, about 200 strong, of whom the ladies wore the national dress, sugar-loaf hats and red cloaks. Under Mr. John Williams, a selection of choral arrangements of Welsh melodies was sung with expressive and powerful effect. The assembly of 8,000, mainly composed of compatriots residing in this great centre known as the capital of Wales, displayed unbounded enthusiasm, joining in the popular hymn-tune 'Aberystwyth' and 'Land of our fathers,' with full-throated fervour. Among recent events were Mr. Stanley Hawley's exposition of pianoforte notation, and the address given before the meeting of the local section of the I.S.M., on October 11, by Mr. W. A. C. Cruickshank, on 'Some sidelights of musical history.' A pianoforte recital was given on October 9, in the Rushworth Hall, by Mr. Roland H. Brewerton, who contributed an excellent performance of Brahms's Ballade in D minor, and on the same evening in the Yamen Rooms, Miss Linda Gibbs gave a dramatic recital in which she was assisted by Miss Gladys Lederer, mezzo-soprano, and by Mr. Josef Greene, a young local pianist of very considerable executive powers. Another interesting occasion was the organ recital in St. Mary's Church for the Blind, given by Dr. C. Charlton Palmer, organist of Canterbury Cathedral, whose programme contained the Finale to Reubke's 94th Psalm Sonata.

At the invitation of the local Education Authority, which has taken over the locally renowned Liverpool Collegiate School, in Shaw Street, a large audience assembled at the re-opening by Mr. Townshend Driffield of the large organ in the College Hall on October 8. This was originally built by Jackson, of Bolton, in 1850, to replace the Philharmonic Society's organ which had been removed from the College to the new Philharmonic Hall in Hope Street. It was originally inaugurated by Henry Smart. As now rebuilt by Messrs. Rushworth & Dreaper, the organ is a modernized and effective instrument, suitable for concert as well as school use. A proof of the enlightened attitude of the City Council in musical matters is shown by their contribution of £300 towards the cost of the rebuilding.

In connection with the Music Teachers' Association, founded in 1908, an address was given by the hon. secretary, Mr. Arthur J. Hadrill, on September 25, in the Rushworth Hall, explanatory of the Association's aims and objects, which embrace the promotion of progressive ideas upon the teaching of music, especially with a view to the more educative treatment of the subject in schools. Mr. Hadrill laid stress upon the necessity of ear-training from early childhood, and upon singing at sight. The meeting was largely attended, and steps are being taken to form a local branch of the Association.

It would appear however that the Liverpool Teachers' Association does not need urging in this direction and at the present time a voluntary movement is afoot which has the approval of the Education Committee. A minimum of elementary musical knowledge is bound to be given in each school according to the regulations. This has been exceeded in many individual cases by teachers whose heart is in the

work. It is now proposed to combine children from a hundred schools into one great choir, after the selected music has been rehearsed by various district groups. It is an effort intended to encourage not only the children but also their responsible teachers in the direction of musical study as part of the general scheme for the improvement of human well-being.

Mr. Alfred Kalisch gave an interesting and instructive lecture on Strauss's operas 'Der Rosenkavalier' and 'Elektra' in the Rushworth Hall, on October 20. The audience, if small, was highly appreciative, for Mr. Kalisch speaks as easily and lucidly as he writes. As the translator of the English version of Hofmannsthal's text he has an intimate knowledge not only of the 'Rosebearer' but also of Strauss's methods in his earlier dramatic works, of which the lecturer's exposition gave the audience food for thought.

MANCHESTER AND DISTRICT.

On the eve of probably the most brilliant musical season Manchester has ever experienced, at a time too when the conditions of Lancashire trade had made it more than ever before possible to indulge for a fortnight in the luxury of a high-class opera company, which, alike in its repertory, in the quality of the principal artists, in the completeness of the orchestra, and in the mounting of the operas, left little to be desired, we have undergone an unparalleled humiliation. Half the series of magnificent Denhof performances were withdrawn, because not only was the actual support accorded to the first week so appallingly poor, but the prospective support for the second week ('The Ring' dramas, with 'Meistersinger' and 'Orpheus') was actually fifty per cent. worse! Manchester, famed the wide world over for her cotton and music! Manchester, looked up to as the musical metropolis of the North, with her forty or fifty orchestral concerts per winter, and inclined to regard the famous dictum, 'What Lancashire thinks to-day,' &c., as peculiarly applicable to herself—well may she hang her head in shame!

Some there are who have ever asserted that Manchester's vaunted musical superiority was pure myth: that, at heart, she was woefully, even abysmally, ignorant of the real trend of current musical thought, and they are quite justified now in their 'I told you so' commentaries.

It is no good trying to blink facts. It is true that the Jewish community was unable to accord much support, as Denhof's visit coincided with the Jewish Festival of the New Year: but are there not crowds of wealthy folks outside both our Jewish and German colonies? It is true that Denhof's prices were high for some folks, but they were no higher than on his previous visits (which he declares were profitable). The ugly fact stares us in the face that Manchester's apathy helped to break Ernst Denhof, and with a grim irony Saturday afternoon, October 4, saw our hoardings, which in the morning had proclaimed the performances of Wagnerian opera at the Theatre Royal, announcing instead Oscar Wilde's 'The importance of being earnest,' preceded by 'The call of duty'! Naturally, the correspondence columns, no less than the 'leaders' of our several journals, were full of comments on the situation, and indulged in some very plain talk: 'Manchester boasts of her musical taste, and she is deluding herself with the belief that her devotion to music is what it was years ago. The fact is, Manchester will support performances that Manchester people organize, but will not give her support to what originates elsewhere—surely a qualification which should moderate her self-satisfaction.'

Compared with Leeds, we showed up very badly. Leeds had only recently passed through an expensive Festival week. Denhof says his first visit there showed a profit, but we subscribed less than £600 for 'The Ring' dramas whilst Leeds had booked over twice as much before Denhof played a note of music. The more one reflects on the whole situation the worse it looks, and the news published on October 11, that Beecham had decided to drop the second week of the tour at Liverpool and come here instead, for the period November 3 to 8, does not take away all the sting—for there lingers in the memory the disgraceful support accorded him the night after Elgar's first Symphony was produced here—350 performers on the platform and about 200 folk in the huge Free Trade Hall, one of whom was Frederick Delus, whose 'Sea Drift' was performed. Still, nobody can deny that Beecham has pluck as well as uncommon musical ability, and for the rest *nous verrons*.

Of these Denhof performances it is difficult to write in other than superlative terms. The scenic settings were all on a lavish scale, without exceeding the bounds of good taste. Schilling-Ziemssen did not impress me as being quite so supple a conductor in Strauss as Cortolezis on a previous tour, but the second performance of 'Rosenkavalier' revealed the former in a more favourable light. The interest taken here in singers who gain concert-experience before operatic skill seems to be greater than in the case of those to whom the reverse conditions would apply—merely proving, perhaps, how behind-hand we are in operatic matters. Very probably the question in the minds of many in the audience was: 'How would Agnes Nicholls, Austin, Gleeson-White, Mullings, or Knowles (say) shape on the stage?' Of these, and others too numerous to mention, it can be said that on the histrionic side of their art they have grown out of all recognition. The orchestra was uncommonly efficient, with abundant youth on its side; the only considerable drawback to fullest enjoyment (especially of those who sat in the stalls and pit) was the proximity of the band, owing to the Theatre Royal's inadequate accommodation for an opera-orchestra. In 'Pelléas and Mélisande' the lighter orchestration did enable the words to get through to the audience. As Pelléas, Mr. Walter Hyde was not quite so 'stagey' as at Birmingham, and Miss Freeman was entirely free from nervousness. It was sufficiently distressing to have Maeterlinck in English that was often very colloquial, but when that English was enunciated in a manner so obviously German, as in the case of Ernest von Pick's Goland, the spell was completely broken. It would hardly appear likely that Schilling-Ziemssen could have any special affinity for his work, and one's impression of the curiously elusive Debussyian orchestral colour suffered by his somewhat too heavy handling. Mr. Thomas Beecham's reading of 'Tristan' was quite astonishing to those unfamiliar with his work (and at Manchester their name is legion), and his readings of the 'Ring' dramas in November will be awaited with expectant interest, as it is understood that he contemplates their production next summer in London.

Saturday, October 4, saw the opening of the concert season with the first of the Manchester Orchestra (Ltd.) Promenade Concerts. Every concert given this month, thus far, has had a crowded attendance, and some people are too ready to accept this as proof conclusive that Manchester is musical, no matter how disgracefully she fails to support opera. On October 11, Mr. Brand Lane began his miscellaneous concert series with a three and a-half hours' programme, in which his Philharmonic Choir, Florence Macbeth, Sammarco, Casals, Marie Hall, and Carreño took part. The opening Hallé concert was entirely orchestral, and consisted of well-known Wagner, Beethoven, and Strauss. A change of some moment has taken place in the ranks of the Orchestra, Mr. Simon Speelman having retired from the leadership of the viola players, his place being taken by Mr. D. Reggel, a member of the Arthur Catterall Quartet, until recently resident at Birmingham.

At the first Harrison concert, Tetrazzini in her inimitably sophisticated Italian art, and Felix Fleischer, a thorough-going Teuton, in a severe German work (Schubert's setting of the gigantic Goethe 'Prometheus' poem), provided a sufficiently sharp antithesis. Mr. R. J. Forbes has often set his powers as an accompanist in a high light, but rarely as on this occasion.

Mr. Henri Verbrugghen's appearance as conductor at the second Promenade Concert on October 18 was in every way a success. Paying attention to detail, especially in the strings, he secured eminently sane readings of Liszt, Saint-Saëns, Berlioz, Bizet. Dr. Brodsky played Bach's A minor Violin concerto with breadth, dignity, and poetic insight. Those evenings are usually memorable on which Brodsky, Casals, or Siloti play Bach.

The syllabus of the third session of the Greenock Musical Association announces seven lectures on widely differing subjects, a chamber concert (January 27), and a concert by the Glasgow Orpheus Choir (March 11).

NEWCASTLE AND DISTRICT.

The Middlesbrough Musical Union, continuing the policy of last season, announce four concerts for 1913-14. Two of these are chamber concerts in the Wesley Hall, and the others choral and orchestral concerts in the Town Hall. On October 29 the Flonzaley Quartet gave works by Schubert and Hugo Wolf. Miss Elizabeth Munthe-Kaas was the vocalist, and Mr. Paul Kilburn accompanist. On February 18 next, Miss Fanny Davies, Madame Marie Soldat, and Mr. Percy Hemming will provide the programme. The first choral concert is fixed for December 11, with Max Bruch's 'Fair Ellen' and Lloyd's 'Hero and Leander' as the principal works; and the last, on April 2, will be devoted to Bach's B minor Mass. Mr. Kilburn will conduct, and the Leeds Symphony Orchestra has been engaged for both occasions.

The Sunderland Philharmonic Society ended last season with a balance of £24 2*s.* 3*d.* in the hands of the treasurer. For the coming season two concerts are announced: Dvorák's 'Spectre's Bride' and Bantock's 'Time Spirit' will be given on December 9, and Rossini's 'Stabat Mater' and Gade's 'Spring Message' on April 1.

Owing to the refusal of the Drill Hall authorities to allow any further use of the building for public purposes, the Darlington Choral and Orchestral Society have been obliged to modify their programmes for the coming season to suit the accommodation of the Mechanics' Hall. The first will be a madrigal concert with a solo pianist, violinist, and vocalist, and the second an orchestral concert without any choral works. The Cleveland Harmonic Male-Voice Choir, who won the second prize at the Welsh National Eisteddfod, gave an excellent concert in the Town Hall, Middlesbrough, on Wednesday, October 8. Their programme included Brahms's Rhapsody for alto solo and chorus, Bantock's 'Peace and War,' and Hegar's 'Phantom Host.' Mr. Gavin Kay is the conductor, and the vocalists were Miss Leah Felissa, Miss Grace Matthews, Mr. Julien Henry, and Mr. D. J. Jones.

NOTTINGHAM AND DISTRICT.

The season was opened here on October 15, when M. Daniel Melsa was received with the enthusiasm which invariably attends his performances. The other artists were M. Benno Moiseiwitsch (pianist), Miss Antonia Dolores, Miss Mabel Mann, and Mr. Burke Leigh (vocalists).

At Chappell's Ballad Concert on October 15 a popular programme was forthcoming, in which Miss Marjorie Hayward and Mr. Idris Lewis gave a delightful rendering of the 'Humoreske' from York Bowen's Suite in D minor. Mr. Thorpe Bates, Miss Carmen Hill, Mr. Hubert Eisdell, Miss Margaret Cooper, and Miss Louise Dale assisted in making the concert a success.

The Saturday organ recitals at the Albert Hall have commenced for the winter, and Mr. Bernard Johnson is making a speciality of Bach's lesser-known organ compositions in addition to the ordinary miscellaneous works in the programmes.

Mr. C. E. Blyton Dobson's 250th organ recital at Halifax Place took place on September 21, when his programme consisted entirely of works written by musicians now occupied in this city, and was as follows: 'Grand Chœur,' by L. Henniker (St. Andrew's Church); 'A morning song,' by Bernard Johnson (Albert Hall); 'Introduction and Allegro,' by Blyton Dobson (Halifax Place); Das 'Wiederkommen,' by E. M. Barber (Halifax Place); 'Pastorale,' by F. Wyatt (St. Thomas's Church).

SHEFFIELD AND DISTRICT.

The temporary collapse of the Denhof Opera Company at Manchester, and the taking up of the concern by Mr. Thomas Beecham are now matters of history. It was at Sheffield that the tour was resumed, and the gallant way in which the city responded to the bold enterprise of Mr. Beecham deserves more than passing mention.

For several years Sheffield has been regarded by touring opera managers as being off the main line of good business. Mr. Quinlan, Mr. Beecham, and until this autumn, Mr. Denhof have passed over the largest city in Yorkshire in making up their tours. Yet during the past month Sheffield offered abundant proof that, given the right sort of opera, there is a large public ready and eager to support it.

The repertory of the visit comprised 'Tristan and Isolda,' 'Orpheus,' 'The Rose-Bearer,' 'The Flying Dutchman,' 'Elektra,' and 'The Meistersingers.' On the third and sixth nights the Lyceum Theatre was crowded in all parts, and at most of the other performances the audience was large and, considering the advanced prices, better than might have been expected.

The performances were on the scale of completeness of ensemble on which Mr. Denhof has always insisted. With regard to the orchestra this was especially the case. In size and personnel the orchestra was completely satisfying, and their playing, despite much excellent work by the principals of the company, stood out as the artistic feature of the week.

A striking individual success was won by Mr. Frank Mullings, a new-comer to the operatic stage, in the part of Tristan. The beauty of his voice, his command of passion, and the surprising ease and resource of his acting made his performance one of arresting power and depth. Miss Gleeson-White's Isolda was also distinguished for its vivid, yet not over-stated intensity. In 'The Rose-Bearer,' Miss Agnes Nicholls sang exquisitely the music of the Princess. Other notable performances were those of Mr. Arthur Pacyna as Baron Ochs, in the Strauss comic opera, and Mr. Charles Knowles in 'The Flying Dutchman.' Strauss's 'The Rose-bearer' was a production of singularly high excellence. In 'The Meistersingers' the chorus was augmented by a large contingent from the Sheffield Opera Society, trained by Mr. Duffell.

At the first of the fifth series of Promenade Concerts, given in the Albert Hall, Tchaikovsky's 'Pathetic' Symphony was the most important work performed. There have been so few performances of the Symphony in the city that its inclusion in the season's programme proved welcome. The orchestra, augmented in both wind and strings sections, played with sympathy and lucidity, and achieved their finest performance since their establishment. The overtures to 'Hänsel und Gretel' and 'Der Freischütz' were also included, and Mr. Percy Grainger's fascinating folk-song arrangement of 'Molly on the Shore' was smartly executed and enthusiastically received. Miss Auriol Jones played Saint-Saëns's 'Africa' Fantasia, and Mrs. Jessie Brett-Young gave songs by Bantock and Adolph Marx. Mr. J. A. Rodgers conducted.

Mr. Alfred Barker has been appointed conductor of the Sheffield Amateur Instrumental Society in succession to Mr. Frederick Dawson, and Mr. T. W. Hanforth similarly succeeds Mr. J. H. Parkes as conductor of the Sheffield Philharmonic Orchestra.

YORKSHIRE.

LEEDS.

Leeds has had during the past month almost more music than it can well digest. The Festival (October 1-4) was closely followed by a week's visit of the Denhof Opera Company, October 20-25, and though probably each undertaking suffered some pecuniary loss, since many who could not afford both were driven to make their choice, it is remarkable how much enthusiasm was called forth by both events. There is no need to refer to the Festival in this place, save to record that the general impression is one of satisfaction, and it is felt that the new departures have been more than justified by the result. The threatened collapse of the Denhof tour at Manchester,—and how Mr. Thomas Beecham came to the rescue,—have also been much discussed, and it is possible that the circumstances gave an additional fillip to his visit to Yorkshire, first at Sheffield and then at Leeds. His Leeds programme included the whole of the 'Ring,' with Gluck's 'Orpheus,' Mozart's 'Zauberflöte,' and Strauss's 'Rosenkavalier,'—a list which in quality and quantity exceeds anything that has been done at Leeds within the same time. The productions were characterized by Mr. Denhof's invariable thoroughness; his aim has always been not to consider how much he could dispense with, but how he could make his performances complete. Even the two harps required by Strauss were there, and though this falls short of the six demanded in the 'Ring,' it is more than provincial opera has ever known. Mr. Beecham and Mr. Schilling-Ziemssen shared the office of conductor, and the latter gentleman made an excellent impression on this his first appearance in the English provinces.

With two such important events to fill people's minds and empty their pockets, it is not surprising that so far there is nothing to record of Leeds concerts, but the prospectuses which have been issued show no slackening in enterprise. The Leeds Philharmonic Concerts (which now include the old Subscription series) have arranged a series of five concerts, one being the usual Christmas 'Messiah.' Franck's 'Beatitudes,' and Wolf-Ferrari's 'La vita nuova,' both new to Leeds, are promised, and at the two orchestral concerts the Hallé Orchestra under Mr. Balling, and the New Symphony Orchestra under Mr. Landon Ronald, will appear, the programmes including Schumann's first Symphony, Beethoven's Fourth, Strauss's 'Tod und Verklärung,' and short choral pieces by Bach, Beethoven (the 'Calm sea and prosperous voyage'), Cornelius, and Parry. The Leeds Choral Union promise three concerts, of which one is 'Messiah.' At the first concert an orchestra will be dispensed with, and Bantock's 'Atalanta in Calydon' will be repeated, with the assistance (as at last season's performance) of the Sheffield Musical Union. The third concert will introduce Elgar's 'Dream of Gerontius' again. The Leeds New Choral Society also intend to give the 'Messiah,' which we shall thus hear thrice within a week, in addition to 'Acis and Galatea'—a welcome revival—the Overture and Third Act of 'Tannhäuser,' and Coleridge-Taylor's 'Hiawatha' (Parts 1 and 3) and 'A tale of Old Japan.' The Leeds Saturday Orchestral Concerts, in continuation of the Municipal Concerts, are to be six in number, an increase of two over last season, and Mr. Fricker and the Leeds Symphony Orchestra will be heard in some excellent programmes of symphonies and other orchestral works, while among the soloists is Miss Fanny Davies, who will play Schumann's Pianoforte concerto at the first concert. A similar series of four 'Saturday Popular Concerts' is to be given by Mr. Julian Clifford and the Yorkshire Permanent Orchestra. Three are to be orchestral and one a ballad concert, but the programmes have not yet been made public. Among the best concerts at Leeds are those known as 'The Leeds Bohemian Chamber Concerts.' For the fifteenth season a series of four has been arranged, at which local artists will introduce recent works by Chausson, Akimenko, Tanéïèw, Sibelius, and Glazounoff, as well as better known compositions by Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, and Dvorák.

BRADFORD.

At Bradford the season opened with the first of the Subscription Concerts on October 10, when Messrs. Thibaud, Casals, and Harold Bauer played Pianoforte trios by Brahms and Tchaikovsky. The series promises to be a very interesting one, including, among many other things, a performance under Mr. Balling of the Second and Third Acts of 'Parsifal,' Berlioz's 'Requiem,' Strauss's 'Also sprach Zarathustra' and 'Till Eulenspiegel,' and Brahms's C minor Symphony. The Hallé Orchestra and the London Symphony Orchestra (under Herr Nikisch) will take part in these concerts. The Bradford Festival Choral Society gave 'St. Paul' on October 17, with Miss Laura Evans-Williams, Miss Clara Baxandall, Messrs. Heather and Thorpe-Bates as soloists, and under the conductorship of Sir Frederic Cowen, who secured an excellent all-round performance. During the season the Society intend to give Elgar's 'The Music Makers,' Charles Wood's 'Dirge for two veterans,' and Balfour Gardiner's 'News from Whydah,' as well as the customary 'Messiah.' The Bradford Old Choral Society are also giving the 'Messiah' and introducing to Bradford Bantock's 'The Fire Worshippers.' A portion of Haydn's 'Seasons,' and Coleridge-Taylor's 'Death of Minnehaha,' complete their programme. For their five concerts the Bradford Permanent Orchestra have enlisted the help of four different conductors, Mr. Fricker, Mr. Frederick Dawson, Mr. Julian Clifford, and Mr. Walter Haigh. Concertos by Saint-Saëns, Liszt, Beethoven, and Spohr form a feature of the programmes.

OTHER TOWNS.

Two of the Huddersfield Subscription Concerts have already taken place. At the first, on September 23, Mr. Johannes Wolff was the violinist, and Mr. David Clegg's ingenious performances on the organ, with which he associated a celesta played by a lady assistant, gave a popular note that seemed to be much appreciated by the audience. Four 'Songs of the Fair,' by Easthope Martin, were sung by Miss Alys Bateman. The second concert of the series, on October 14, was a Tetrazzini night, the character of which needs no description. At the Huddersfield Philharmonic Concert, on October 11, the only feature calling for notice was Madame L. Parkin's praiseworthy performance of Beethoven's Pianoforte concerto in C minor. Mr. J. G. Ibeson conducted. On October 21 the Huddersfield Glee and Madrigal Society, under Mr. C. H. Moody, gave one of their concerts of unaccompanied choral music. The Wakefield and District Choral Society, a young and very enterprising body, gave, for the first time in this country, a new cantata by Max Bruch, 'The power of song,' on October 8. It is a setting of Schiller's poem for baritone soloist (Mr. Herbert Brown), chorus, and orchestra, and is in a serious and lofty vein worthy of its theme. It is needless to say that it is well written for both voices and orchestra, and gives a general impression of rich sonority. Mr. Percy H. Bligh conducted a very satisfactory performance, and with a few more male voices his choir would be an excellent one. Harrogate, with its interesting Symphony Concerts on Wednesday afternoons, has enjoyed more good music in the summer months than any other Yorkshire town, and Mr. Julian Clifford and the Municipal Orchestra have reason to be proud of the record of the season, which includes a long array of symphonies and concertos, many of them works which are not frequently heard. The twenty-eighth and last (save one, a popular 'extra') of these weekly concerts, was on October 8, when the programme included Dvorák's 'New World' Symphony, which was admirably played, the first movement of Tchaikovsky's Violin concerto, with Mr. John Lawson, the leader of the Orchestra, as soloist, Wagner's 'Faust' Overture and the Angel's Scene from 'Hänsel und Gretel,'—a typical programme. On October 10 Mr. Clifford's benefit concert took place, and he secured the co-operation of Sir Frederic Cowen, who conducted his 'Phantasy of Life and Love,' and Concertstück, Mr. Clifford playing the solo part of the latter work in brilliant style. On October 14 Mischa Elman visited Harrogate, and played in masterly fashion Max Bruch's second Violin concerto, in D minor, a work of great power and beauty which is unjustly neglected. He was well accompanied by the Municipal Orchestra.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BRIGHTON.—At a meeting of the Sacred Harmonic Society on September 29 Mr. Robert Taylor, who has conducted the Society for nearly half its eighty-six years of existence, was re-elected and the following programme for the season was adopted:—'The Messiah' (Good Friday), 'Acis and Galatea,' Sullivan's 'The Prodigal Son' and Dr. Parry's 'Judas.' Allusion was made to the weakening of the Society's position owing to the institution of the Municipal Choir.——At the annual general meeting of the Brighton Musical Fraternity, an organization now in its thirtieth year, Mr. Robert Taylor was elected to the vacant position of president.——Considerable success attended the appearance of Misses Una and Irene Truman, pianists, at the Dome on October 1. Accompanied by the Municipal Orchestra under Mr. Lyell-Tayler they gave an excellent performance of Mozart's Concerto for two pianofortes. Beethoven's fifth Symphony was also in the programme.

CAMBRIDGE.—The University Musical Society have announced a series of Chamber Concerts at the Guildhall (large room), of which the chief features are as follows:—October 29, the Rosé Quartet; November 12, Mr. Harry Bedford and Mr. Egon Petri; December 3, Miss Elena Gerhardt; January 21, the London String Quartet; February 4, Chamber music with wind instruments; March 4, the Brussels String Quartet.

CARDIFF.—A great improvement has been made in the music department of the University College. The teaching facilities of this institution have recently been extended. Scholarships to the value of £155 are awarded. The University Choral and Orchestral Societies have weekly rehearsals under the conductorship of Prof. David Evans, and terminal concerts are given by students.——The visit of the D'Oyly Carte Opera Company to the New Theatre was very successful, and the excellent performances of 'The Mikado,' 'H.M.S. Pinafore,' 'Trial by jury,' 'Yeomen of the Guard,' &c., gained special appreciation.——Gwent Male Glee Singers sang at the Cory Hall, after a triumphal tour in America.

HANLEY.—The Potteries Choral Society, conducted by Mr. Carl Oliver, opened their fourth season on October 9, with a successful concert at which Mendelssohn's 'Hymn of Praise' was the chief feature of the programme. There was also a selection of part-songs, including Frank Idle's 'Puck is King,' and Montague Phillips's 'Evensong' and 'Morning song.' The choral singing was of all-round merit, and contributed to the reputation of the choir. Mr. Alfred Hollins added to the high attraction of the concert by his admirable work at the organ, and the other soloists were Miss Gertie Perry and Mr. John Collett (vocalists), and Mr. W. T. Bonner (pianist).——On October 16, the first concert of the famous North Staffordshire District Choral Society took place, under the direction of Mr. H. G. Woodall. The choral programme, which consisted of Wilbye's 'Ye that do live in pleasures plenty' and 'Sweet honey-sucking bees,' Bantock's 'The nightingale is silent' and 'Spirit of Night,' Protheroe's 'The Crusaders,' and 'Elgar's 'Go, song of mine,' was carried out with all the choir's exceptional technique and resource of expression. The soloists of the occasion were Miss Phyllis Lett, Mr. Robert Radford, and Mr. T. Henry Smith (violinist).

MILFORD-ON-SEA.—Schubert's Mass in G, and Stanford's 'The battle of the Baltic' form the season's programme of the Choral Society, of which Mr. Abdy Williams is conductor.

OBAN.—Two concerts are to be given by the Choral Society, under the direction of Mr. H. J. Pattison, this winter, the first in the week preceding Christmas. The répertoire for that week will include solos (by members of the Society), choruses from the 'Messiah,' 'The sea hath its pearls' (Pinsuti), and 'The miller's wooing' (Eaton Faning). For the second concert, which will be given in March at the close of the session, the principal works will be 'Hymn of Praise' (Mendelssohn), and 'The Revenge' (Stanford). The string quintet from the Scottish Orchestra, which met with so much appreciation last spring, will again be engaged for this occasion, as well as professional vocalists.

OLDHAM.—The works chosen by the Musical Society for the season are Coleridge-Taylor's 'Bon-bon Suite,' 'The Messiah,' and Elgar's 'King Olaf.' The conductor is Mr. H. Brookes.

PLUMSTEAD.—At the annual general meeting of the Lyric, Glee and Orchestral Society, Mr. H. F. Driver gave an eloquent address upon Art, and musical art in particular. Mr. F. Gauron was elected conductor of the Society.

JOHANNESBURG.—The Wanderers' (large) Hall was well filled by a highly appreciative audience on August 21, when the Johannesburg Philharmonic Society gave their thirteenth concert. The works performed were Stanford's 'The Revenge' and Coleridge-Taylor's 'A tale of Old Japan,' under the direction of Mr. L. R. Glenton. The soloists were Miss Blodwen Hopkins, Miss Ethel Mann, Mr. Denbigh Edwards, and Mr. Robert Hunter, and the orchestra was led by Miss Milly Wildner. The efficient work done by this Society speaks highly for the ability and enterprise of the conductor, Mr. L. R. Glenton.——The 134th meeting of the Orchestral Society took place at Caledonian Hall on September 10, when an interesting programme was carried out under the direction of Mr. F. W. Peters. Mendelssohn's 'Ruy Blas' Overture and Grieg's Pianoforte concerto, given with Mr. R. B. Lloyd as soloist, were the principal numbers. The other soloists of the occasion were Miss E. de Wet and Mr. G. F. Hooson (vocalists).

KINGSTON (JAMAICA).—A Coleridge-Taylor Festival was held with considerable success on September 16 and 17, under the patronage of the Governor of Jamaica and the Mayor of Kingston. Two concerts were given, at each of which 'Hiawatha's Wedding-feast' was performed, under the direction of Mr. George D. Goode, by a choir and orchestra of 130. The tenor soloist was Dr. G. F. Gill. Mrs. G. D. Goode, Miss Sylvia Sowley, Mr. Henry Nation, Dr. Gill, and the Kingston Glee Singers assisted in the miscellaneous numbers of the two programmes, which were entirely chosen from the works of Coleridge-Taylor.

Foreign Notes.

AACHEN.

The new choral work 'Les Fioretti de François d'Assise,' by Gabriel Piérne, 'Lebenstanz,' by F. Delius, a Symphony in D by Donald F. Tovey, Debussy's 'Printemps,' Reger's 'Ballet suite,' 'Symphonischer prolog,' and five Motets for mixed voices *a cappella*, Korngold's 'Sinfonietta,' Dvorák's 'Heldenlied,' Somervell's 'Konzertstück' for violin, and Strauss's 'Festliches Präludium' are among the works which Musikdirektor Fritz Busch has selected for first performances during this season.

ANTWERP.

Among the new works to be performed for the first time at the Théâtre Royal, are: 'Vercingetorix,' by Felix Fourdrain, 'La Gioconda,' by Ponchielli, 'L'Ile en fleurs,' by Stiénon du Pré, and Puccini's 'La Fille du Far West.'——At the Opéra Flamand, Emile Wambach's 'Quinten Massys' has been successfully revived. 'Heibieke,' a two-act opera by Ed. Verheyden (libretto by R. Verhulst) was given for the first time.

BADEN-BADEN.

August Scharrer's 'Ouverture zu einem ritterlichen Spiel,' Op. 26, will be produced during this month at the Symphony Concerts, under the direction of Kapellmeister Paul Hein.

BASEL.

The programme of the Allgemeine Musikgesellschaft include the following: 'Balletsuite' (Max Reger); 'Kriegsbilder' Suite (Kötscher); Violin concerto (Weismann); 'Das Lied von der Erde' (Mahler); 'Lebenstanz' (F. Delius), and 'Blanik' (Smetana). These works will be heard here for the first time under the conductorship of Hermann Suter.

BAYREUTH.

The Wagner Festival performances will be resumed next year. They commence on July 22 with 'The Flying Dutchman,' which will also be given on July 31, August 5, 11, and 19. 'Parsifal' is to be played on July 23, and on August 1, 4, 7, 8, 10, and 20. Two cycles of 'The Ring' are planned, the first for July 25, 26, 27, and 29, the second for August 13, 14, 15, and 17.——A sensational burglary has been committed at the Villa Wahnfried. Several valuable curiosities were stolen, among them a silver snuff-box used by Richard Wagner, and the composer's diamond-studded watch. The documents and manuscripts, which are kept in a metal box, were untouched.

BERLIN.

Under the direction of Herr Robert Laugs (recently appointed Kapellmeister at the Opera), Auber's 'Fra Diavolo' has been revived with marked success.——In commemoration of Verdi's centenary the Royal Opera propose to give a cycle of his operas. These performances will be distributed over the whole of the coming season.——At the Lessing Theater, Ibsen's drama, 'Peer Gynt,' with Grieg's music, was revived and very much appreciated. The Blüthner-Orchester performed the instrumental part.——The 'Memoires' of Lilli Lehmann, the celebrated concert singer, have just been published under the title of 'Mein Weg' (My path of life).——The English tenor, Mr. Whitney Mockridge, was heard in a concert recently given at the Klindworth-Scharwenkasaal and was very cordially received.——A class for cembalo, under the direction of Madame Wanda Landowska, the famous cembalist, has been added

to the Royal Akademische High School for Music. Fräulein Renschel and Herr Fischer (of the same School) have been appointed professors of the Jaques-Dalcroze Methode.——At the Festconcert given on September 21 by the Berliner-Tonkünstlerverein, a hitherto unknown Symphony by Frederick the Great, King of Prussia (1712-86) was produced. At the same concert, J. S. Bach's stupendous work 'Das musikalische Opfer,' was given for the first time in its entirety, and a very interesting Octet for pianoforte, clarinet, two horns, two violas, 'cello and double-bass, by Prince Louis Ferdinand of Prussia (who was killed in the battle of Saalfeld, 1806), was also heard and very favourably received.——An interesting organ recital was recently given at the Schöneberger Paul Gerhard Kirche, by the well-known organist, Arthur Egidi. The programme included Max Reger's 'Variations and fugue on an original theme' (Op. 73), and his 'Fantasia and Fugue on B-A-C-H.'——The chief works chosen for the Schubert-Brahms evening given on October 18 by the Königliche Hof- und Domchor were Schubert's 'Stabat Mater' in F minor, and Brahms's 'German Requiem.'——Signor Puccini will be present at the first performance of his 'Manon Lescaut' at the Deutsche Opernhaus.——'Heideroslein,' the new operetta by Kalmann (libretto by Franz Martes and Rudolf Schanger), will be produced here during the season.——A 'Deutsche Motette,' for mixed chorus (sixteen voices and four solo-voices), by Richard Strauss, will be produced on November 12, under the direction of M. Rudel. The work is dedicated to Prof. Hugo Rudel and the Royal Opera-choir, Berlin.——Dr. Camille Saint-Saëns has had a splendid reception. The concert given in his honour by the Philharmonic was a triumph. He conducted his Symphony in A minor (Op. 55), his 'Danse Macabre' (Op. 40), and was also heard in the solo part of his Fantasia 'Africa' and his 'Wedding-cake.' Dr. Saint-Saëns was also present at the hundredth performance of his chef d'œuvre, 'Samson et Dalila,' at the Royal Opera. The 101st performance was announced to take place on October 14, under the composer's direction.——'Potiphar' (or 'Potiphar's wife') is the title of the latest work (a ballet or pantomime) by Richard Strauss. M. Nijinsky is said to have been selected to play the part of Joseph.

CHICAGO.

The Apollo Musical Club, of which Mr. Harrison M. Wild is conductor, have chosen the following works for their season's programme: 'The Creation,' 'Elijah,' 'The Messiah,' Elgar's 'The Music Makers,' Dvorák's 'Stabat Mater,' and Bach's Mass in B minor.

COLOGNE.

Among the works to be produced at the famous Gurzenich-Concerts, under the direction of Herr Steinbach, are 'Kuckucksruf im Frühling' and 'Sommerabend am Flusse,' two small tone-poems by F. Delius; and Heinrich Zöllner's third Symphony. This Symphony will also be heard at Berlin, Hamburg, Leipsic; and at Bremen, Dresden, Zürich, and Vienna. The full score of the work has just been published.——An Oratorien-Chor has been formed in this city, under the direction of Herr Hrdlicka.

CONSTANTINOPLE.

The scheme of founding a Conservatorium for dramatic art seems to have survived the recent political disturbance. The municipal council has the matter in hand, and a subsidy of 125,000 francs is asked for.

DRESDEN.

Wolf-Ferrari's new opera, 'L'Amour Médecin' (after Molière), was announced to be produced last month under the direction of Herr E. Schuch.

EISENACH.

The most interesting feature of the chamber-music concerts given at the second small Bach Festival was undoubtedly the performance of Antonio Vivaldi's Concerto in D minor for four violins, followed by Bach's Concerto in A minor for four pianofortes, the Bach Concerto being an arrangement of the Vivaldi Concerto. Two Motets for five voices, 'Der Gerechte, ob er gleich stirbt,' by John Christian Bach, and a 'Mirabile mysterium,' by Gallus, sung by the Duisburger *a cappella* Chorus, were much appreciated.

GENEVA.

M. H. Kling, the distinguished composer and professor at the Conservatoire, gives, in the *Tribune de Geneve*, some very interesting details as to the books Mozart always took with him on his travels. The most important were a Cologne edition of the Holy Bible (in Latin), dating from 1679; the celebrated dialogue 'Phädon,' by Mendelssohn (grandfather of Felix); 'The training of the reason,' by Joh. Arnold Ebert; 'The history of Germany,' by Mascov; two volumes of the life of Joseph II. (son of Maria Theresa); various works by Frederick the Great, Molière, Metastasio; and also several volumes of Cramer's Music-Magazine.

HELSINGFORS.

Sir Edward Elgar's new Symphonic-study, 'Falstaff,' will be performed on November 24 at the sixth concert of the Symphonic Orchestra, under the baton of Herr Georg Schneevoigt.

LEIPSIC.

'Die Marketenderin' (The canteen woman) is the title of Humperdinck's new opera.——The first performance of Humperdinck's music to 'The Miracle' took place on September 9, at the Albert Halle.

LYONS.

The 1913-14 season promises to be exceptionally interesting. Among the works to be given their first performances here, under M. Gaston Bleyle's direction, are Wagner's 'Parsifal,' Strauss's 'Salome,' Ravel's 'Ma mère l'oye,' Dukas's 'La Peri,' Florent Schmidt's 'Le tragédie de Salomé,' D'Indy's 'Istar,' and Mozart's 'Les petits riens.'

MADRID.

There has recently been inaugurated a monument to the memory of four of the propagators of the most popular kind of Zarzuelas (Operettas)—two poets, Ramon de la Cruz and Ricardo de la Vega, and two composers, Francisco Barbiera and Chucca.——Hans Pfitzner has been invited by the directors of the Royal Theatre to conduct the first performance of 'Parsifal' in Spanish.

MARSEILLES.

The novelties to be given during the forthcoming season at the Opéra include: 'Icare' (Berlandier); 'Le Dépit amoureux' (Gerard); 'L'Eau enchantée' (E. Mathé); 'Les Fantômes' (Lalove). Among the works to be performed for the first time here are 'Sadko' (Rimsky-Korsakoff) and 'Parsifal' (Wagner).

MILAN.

Mascagni's new opera, 'Parisina' (libretto by D'Annunzio) will be produced under the direction of the composer at La Scala on the 18th of the current month. 'L'Abime' by Sinagaglia, 'L'Ombre de Don Juan,' by Frank Alfano, and 'Parsifal,' are all announced.——M. Puccini has nearly finished three one-act operas in various styles to libretti by Didier Gold, D'Annunzio and Tristan Bernard.——Under the shadow of the Verdi centenary, that of Arcangelo Corelli, the real founder of the High School of Violin so famous in the 18th century, is being celebrated. The small town of Fusignano, where Corelli was born in 1653 (he died at Rome in 1753), is preparing a commemoration concert, which will be conducted by Signor Amilcare Zanella. We hear that, at the same time, a book on Corelli by famous Italian and foreign writers will be published.

PALERMO.

The composer of 'Adrienne Lecouvreur,' Signor Francisco Cilea, has been appointed director of the Conservatoire. The committee consisted of Arrigo Boito, Umberto Giordano, E. Bossi, Gallignani, and Bolzoni.

PARMA.

The Verdi performance opened with the composer's first extant opera, 'Oberto Conte di San Bonifacio' (his first opera, 'Rocester,' having been lost).

PRAGUE.

A hitherto unknown and unpublished choral work for male voices and baritone solo with pianoforte accompaniment, 'Die Falschmünzer' (The Coiners), by Conradin Kreutzer, has been discovered and is at present in the possession of M. Edwin Janetschek, the well-known musical scientist.

RIO DE JANEIRO.

'Parsifal' has been given here for the first time by the members of the Constanzi-Theatre, from Rome.

ROUEN.

Three new works by Jean Nouguès—the ballet 'Narkiss,' the opera 'Le Dante,' and 'La Danseus de Pompei,'—are on the programme of the Théâtre des Arts. Other promising novelties are to be given.

SALZBURG.

In connection with the inauguration of the 'Mozartheum' in August, 1914, a great Mozart Festival will take place from August 12 to August 20. The great master's immortal 'Don Juan,' 'Le Seraglio,' and several symphony concerts will be given.

SONDERSHAUSEN.

At the seventeenth Loh-Konzert, given by the court orchestra under the conductorship of Prof. Corbach, two new orchestral works were produced—an Overture in B minor, by the young Swedish composer, Oskar Lindberg, of Stockholm; and a Symphonic-poem, 'Abschieds' szene,' by the well-known professor of theory, Ferdinand Braunroth, who died recently at Dresden. Both works proved very successful.

STRASBURG.

The new three-act opera, 'Palestrina,' text and music by Hans Pfitzner, will be published by a German firm in Paris, so that benefit may be derived from the fifty years' protection after the death of the author. (Strauss proceeded in the same way with his 'Der Rosenkavalier.')

VIENNA.

Dr. Hans Richter has definitely refused to conduct the first performance of 'Parsifal'——The celebrated conductor of the Wiener Konzertverien, Ferdinand Lowe, will shortly produce a hitherto unknown Symphony by Anton Bruckner. The full score has been in the possession of M. Hynais, one of Bruckner's pupils. It is stated that this Symphony is the first of the composer's orchestral works.——Elgar's new Symphonic-study 'Falstaff' will be performed by the same Society on December 10.——On January 5, 1914, a performance of Elgar's Violin concerto will be given under the direction of Herr F. Schalk, with Dr. Adolph Brodsky as soloist.

WIESBADEN.

Miss Adelaide Parker, the organist, appeared with success at the Kurhaus recently, the occasion being an 'Organ-matinée.'

ZURICH.

A very interesting concert, devoted entirely to works of Saint-Saëns, was given on October 2 by the brothers Kellert, from Paris—Michael (pianoforte), Raphael (violin), and Gabriel (violoncello).

Miscellaneous.

The Société des Concerts Français announce four concerts, with programmes of high interest and artists of the front rank. On November 13, Madame Jane Pathori and M. Henri Etlin will take part in music by Debussy and Ravel. On January 16, M. Roger Ducasse will assist in the performance of his Pianoforte quartet, and accompany Madame Durand-Texte in a group of his songs. On February 16, the Parisian Quartet will play Ravel's well-known work in F major, and join Madame Feuillard in Gabriel Dupont's 'Poème' for pianoforte and strings; Mlle. Hélène Luquiens will be the singer. At the fourth concert, in May, M. Albert Roussel will conduct his 'Musique de scène,' for small orchestra, from 'Le marchand de sable qui passe'; songs will be given by Mlle. Balguerie, and Charles Bordes's 'Suite Basque' for flute and strings will be heard.

Under the auspices of the National Home-Reading Union a lecture on English Folk-Song was given by Dr. R. Vaughan Williams at the Central Buildings, Westminster, on October 3. The synopsis of the lecture was as follows:—The nature of Traditional Art — Un-selfconscious as opposed to Selfconscious Music—The power and strength of Tradition —'A Folk-Song composes itself': the literal truth of this proposition—Traditional Art is of necessity 'communal'—English Folk-Song a comparatively recent field of study: reasons for this—Examples of (*a*) individual variations on a common theme; (*b*) common phrases in different melodies—The comparative vitality of Ballad Music compared with the decay of Ballad Literature—The value of English Folk-Song to English people—Nationalism in Art. Illustrations were supplied by Mr. J. Campbell McInnes.

Excellent work is being done by the L.C.C. Hackney Institute Musical Society, of which Mr. Percy R. Kirk is president, and Miss E. Bishop, Hackney Institute, Dalston Lane, is hon. secretary. The report of the 1912-13 season summarizes an interesting series of lectures given before the Society by musicians of eminence, and with it is issued a prospectus for the present season, announcing the following engagements: Mr. Percy Scholes, to lecture on 'Wagner and the story of "The Ring"'; Dr. Markham Lee, on 'Johannes Brahms'; Mr. Ernest Fowles, on 'Great composers of the nineteenth century'; Mr. H. Plunket Greene, on 'Interpretation in song'; Sir Frederick Bridge, on 'Pepys's Diary, and its musical notes'; Mr. Hermann Klein, on 'The art of singing'; Mr. C. Egerton Lowe, on 'Mozart.'

The following awards have been made at the Royal Academy of Music: The Ada Lewis Scholarships to Gladys M. Rolfe (pianoforte), Margaret Tennant Cochrane (violin), Dorothy Grace Godwin (harp); the Macfarren Scholarship (composition) to Leo Livens; the Sir Michael Costa Scholarship (composition) to Arthur L. Sandford; the Goring Thomas Scholarships (composition) to Eric Grant and Morfydd Owen; the Thomas Threlfall Scholarship (organ) to Ernest P. Rudling; the Sainton-Dolby Scholarship (soprano) to Dorothy S. Poppleton; the Stainer Exhibition (organ) to Frank M. Cram; the Ross Scholarship (singing) to Stella Esdaile.

The twenty-fifth yearly meeting of the Nonconformist Choir Union was held at the offices of the Sunday School Union, Old Bailey, E.C., on October 7, and was very largely attended. Mr. E. Minshall, the president of the Union since its formation a quarter of a century ago, occupied the chair. Mr. Arthur Berridge, the secretary, presented the report, which showed very satisfactory progress in all departments of the Union's activities. The result of the ballot for the new executive was announced and a programme formulated for the next Festival.

The conductors of the Stock Exchange Orchestral and Choral Society are now Mr. Hamish MacCunn (orchestral), and Mr. Frank Idle (choral). At each of the three concerts arranged for the season, a new work will be produced: on December 1, a Suite, 'Gwenever,' by Mr. Vincent Thomas; on February 5, a Suite, 'From Diarmid,' by Mr. MacCunn, and on April 2, Mr. MacCunn's Border Ballad for choir and orchestra, 'The death of Darcy Reed,' will be given for the first time.

The Hallé Orchestra, conducted by Mr. Michael Balling, visited London under the auspices of the National Sunday League, and gave concerts on October 19 at the Palladium (afternoon), and the London Opera House (evening). The first programme was entirely selected from Wagner's works; the second contained Beethoven's fifth Symphony and Strauss's 'Don Juan.'

The music chosen for practice by the Civil Service Orchestra, under Mr. Frye Parker, during the coming season includes Mendelssohn's 'Scotch' Symphony, Sullivan's Overture 'Di Ballo,' Beethoven's 'Fidelio' Overture, Sibelius's 'Finlandia,' Walford Davies's 'Solemn Melody,' and German's 'Welsh Rhapsody.' The hon. deputy-conductor and secretary is Mr. J. Stansfeld.

Mr. Douglas Lane Evans has won the organ scholarship recently thrown open to competition at King's College, Cambridge. He received his early training as a chorister under Mr. Eyre at St. John's Church, Upper Norwood. His scholastic training was received from Mr. J. D. Davies, of Thornton Heath School, and was continued at St. Paul's School, West Kensington.

Mr. John Francis Barnett's new cantata, 'The Eve of St. Agnes,' which is to be produced by the London Choral Society on December 3, marks a new departure on the part of the composer, for it is continuous music (not being divided into numbers, as was 'The Ancient Mariner'), and Leitmotiven are used. The work is laid out for four soloists, chorus, and a large orchestra.

For the present season Ferryhill and District Choral Society will study Smart's 'Bride of Dunkerron' and Stanford's 'The Revenge' and 'Phaudrig Crohoore.' The Spennymoor (Mount Pleasant) Wesleyan Choir, for their sixteenth Annual Choir Sunday performance on November 30, are preparing 'St. Paul.' Mr. T. Shields conducts both Societies.

In our notice of the British Music Exhibition at Olympia we omitted to record the exhibit of Allison Pianos, Ltd. This well-known firm showed excellent instruments of various types, amongst which their 'Grandette' may be especially mentioned. It is one of the best 'baby' grands on the market, and a credit to British manufacture and design.

An interesting ceremony took place at Girvan, South Ayrshire, recently. A monument was dedicated to the memory of William Jackson, a composer widely known in his day, who died at Girvan about forty years ago. His most successful compositions were the songs 'Bonnie lass o' Ballochmyle' and 'Dear little Shamrock.'

Mr. C. J. Bishenden has arranged to give a further series of lecture-concerts during the 1913-14 season, at 105, New Oxford Street. His subject on October 13 was 'J. L. Hatton and singers of his time.'

The works chosen for performance by the Worcester Musical Society (Mr. W. Mann Dyson) this season are Sterndale Bennett's 'The Woman of Samaria,' and Vaughan Williams's 'Fantasia on Christmas Carols.'

The works that are being prepared by the Strolling Players' Amateur Orchestral Society, of which Mr. Joseph Ivimey is conductor, include Symphonies by Haydn (No. 5, in D), Mozart (No. 38, in D), and Brahms (No. 2, first movement).

The Sheffield Choral Union, of which Lieut. S. Suckley is conductor, have chosen Hofmann's 'Cinderella,' 'The Messiah,' and 'The Seasons,' for performance during the season.

A lecture on 'Acoustics and the musician' was given by Dr. Churchill Sibley, at 18, Berners Street, W., on October 16, under the auspices of the Incorporated Guild of Musicians.

Mr. E. Sims-Hilditch has been appointed music-master at the Cheshire County Training College, Crewe.

Answers to Correspondents.

G. R. Oswell.—The question of the form of vowel singers should employ in the word 'wind' is a perennial one. Usage is now establishing the ordinary spoken pronunciation, although it must be confessed this is sometimes inconvenient. There is therefore no rule in the matter.

X.Y.Z.—Typewriting may develop certain muscles at the expense of others in a way that antagonizes with the proper development of an organist's or pianist's hand. It is a dubious point. We have not heard of any scientific investigation into the matter.

Anxious.—Whether a girl in her 'teens should practise singing depends upon the state of her voice. If it shows signs of breathiness it would be advisable to let her voice rest.

J. L. D.—'Elijah' is Op. 70. Mendelssohn reached Op. 121. From Op. 73 to Op. 121 are posthumous works.

Organum.—Your pseudonym has several meanings. See Grove's Dictionary.

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OKE, HUBERT.—Three Pieces	2	0
SPINDLER, F.—Columbine	1	0
—— Butterflies. Op. 66, No. 1	1	6
—— Butterflies. Op. 66, No. 2	1	6
—— Réséda	2	0
—— Daisy	1	0
—— Hyacinth	1	0
—— Primrose	1	0
—— Valse Mélodieuse	1	6
—— Verbène	2	0
STRELEZKI, A.—Mélodie	1	6
—— In the Meadows	1	6

GRADE III.—(Higher).

(*a.*)

HAYNES, BATTISON.—Westwood Gavotte ...	2	0
HOFMANN, H.—Humoreske	1	0
JACOBY, SIEGFRIED.—Mignon	1	3
KREUZ, EMIL.—Conversation Amoureuse ...	2	0
SPINDLER, F.—Butterflies. Op. 66, No. 3 ...	1	6
—— Dancing Waves	2	0
—— Valse Aérienne	1	6

(*b.*)

BEHR, FRANCIS.—Consolation	1	6
BREWER, A. HERBERT.—Auf Wiedersehen ...	2	0
CARSE, A. VON AHN.—Gavotte	1	6
COWEN, F. H.—Minuet d'Amour	1	6
GEEHL, H. E.—Serendetta (4 Pieces), complete	2	6
HOLBROOKE, JOSEPH.—Souvenir de Printemps	2	0
SPINDLER, F.—Mon petit Ange	1	3
STRELEZKI, A.—Aubade	1	6

(*c.*)

COENEN, WILLEM.—Melody	1	6
SATTER, GUSTAV.—Die Spinnerin	2	0
SPINDLER, F.—Heart's Ease	1	0
ZIMMERMANN, A.—Spring Melody	1	6

GRADE IV.—(Intermediate).

(*a.*)

HOFMANN, H.—Puck	1	6
—— In the Mill	1	0
MACKENZIE, A. C.—Ritornello	1	6
SPINDLER, F.—Husarenritt	2	0
STRELEZKI, A.—Notturno...	1	6

(*b.*)

CARSE, A. VON AHN.—Love Song (3 Pieces), complete	2	0
COLERIDGE-TAYLOR, S.—Valse Bohémienne...	1	6
ELGAR, E.—Canto Popolare	2	0
ESIPOFF, S.—L'Absence	2	0
—— Sonnet	2	0

(*c.*)

ELGAR, E.—Chanson de Matin	1	6
ESIPOFF, S.—En Printemps	2	0
LEMARE, E. H.—Pastorale	1	6
PITT, PERCY.—Air de Ballet	1	6
STRELEZKI, A.—Impromptu	1	6

GRADE V.—(Advanced).

(*a.*)

ELGAR, E.—Contrasts	2	0
FANING, EATON.—La Sirène	2	0
FLETCHER, PERCY E.—Pizzicato (2 Pieces) complete	2	0
HOFMANN, H.—Waltz, in A flat. Op. 2, No. 2	1	6
REED, W. H.—Valse Brillante	2	0
SCHLOESSER, ADOLPHE.—Prelude	1	6
WENDT, THEO.—Cortège Galant	1	6
WEST, A. H.—Toccata	2	0

(*b.*)

COENEN, WILLEM.—Memories	2	0
FLETCHER, PERCY E.—Valsette (2 Pieces) complete	2	0
HOLLINS, A.—Intermezzo	2	0
MACKENZIE, A. C.—Nocturne	2	0
STRELEZKI, A.—Miniature	1	6
—— Valse Impromptu...	1	6
WENDT, THEO.—Valse Gracieuse...	1	6

(*c.*)

ELGAR, E.—Chanson de Nuit	1	6
GERMAN, E.—Valse Mélancolique...	1	6
WENDT, THEO.—Aubade	1	6
—— Petit Madrigal	1	6
WOLSTENHOLME, W.—Allegretto	1	6

Grades III., IV., and V. are divided into Three Sections, A, B, & C, to assist Teachers in the choice of Suitable Pieces for the following technical difficulties:—

(*a.*) Music to be played for the most part with the same tone in both hands.
(*b.*) For contrasting the tone variety in each hand, as in playing and accompanying a melody.
(*c.*) For contrasting tone variety in the same hand.

Specimen Pages free on application.

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The Competition Festival Record

No. 64.

THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 13 TO 18.

No written description will avail to make clear the inwardness of this marvellous outpouring of democratic zeal for music making. Blackpool must be visited to be understood. It is true that its manifold simultaneous happenings are embarrassing. You cannot be in five places at once. The only way is to sample, and hope to hear some of the best that is going. This year the Festival occupied one half-day and five whole days (10 a.m. to about 10.30 p.m.). There were, between six and seven thousand competitors. One of the most remarkable features was the number of adult soloists—over six hundred. To set all these amateur singers working at the searching tests enumerated below was a great educational achievement. Not many people in this country have ever heard Hugo Wolf's great song 'Prometheus.' The pianoforte accompaniment is a fearsome thing, and the vocal part presents much tonal difficulty and demands high powers of interpretation. But forty-four baritones had the courage to attempt it, and the winner of the prize, Mr. Haworth (an over-looker in a mill) sang it very finely. This astonishing skill in interpretation was to be found in almost every class. The children's day as usual had its thrills, Mr. Rathbone's new cantata, 'The Singing Leaves,' was one of its successes, and the action-songs provided the customary entertainment. Interest centred on the choirs in the Mixed-Voice Challenge Shield Class. Here there were pitted against one another some of the most highly-trained small choirs to be found in the country. Mr. Whittaker's famous choir gave a stirring performance of Wolf's descriptive chorus, 'The Mad Fire Rider,' but it was left to the Halifax Madrigal Society under Mr. Shepley to provide the dramatic sensation of the Festival. Their interpretation of this piece was electrifying—one of the most memorable achievements even of the Blackpool Festival

Below we give the results in the chief choral and vocal solo classes, and some detailed criticisms of the two chief classes. As our space is limited we postpone the record of instrumental and other results till our next issue. The children's competitions are reported in THE SCHOOL MUSIC REVIEW.

The adjudicators were: Dr. W. G. McNaught, Dr. R. R. Terry, Messrs. Michael Balling, Frederick Austin, J. A. Rodgers, Hermann Klein, F. Bonavia, G. Rathbone, W. Granger, R. J. Forbes, Chas. H. Fogg, Walter S. Nesbitt, Madame Marie Brema, Madame Edith Hands, and Mrs. Mary Davies.

Never has a Festival been worked more smoothly than this one. This happy result was secured by the experience and ability of Mr. Lionel H. Franceys, the honorary secretary, Mr. Frank Howard, the general secretary, Councillor J. Collins, and a host of helpers.

SOLO-SINGING CLASSES.

LYRIC SOPRANO (84 entries).
Test: 'Absence,' from 'Nuits d'été' (Berlioz).
Miss Ada Gibson, Ashton-under-Lyne.

LYRIC CONTRALTO (80 entries).
Test: 'May-night' (Brahms).
Miss Edith Scholes, Middleton.

LYRIC TENOR (57 entries).
Test: 'Lift up your heads on high' (Bach).
Mr. J. W. Dewhurst, Blackpool.

LYRIC BARITONE (30 entries).
Test: 'Hymnus' (Strauss).
Mr. James B. Ritchie, Gorton.

DRAMATIC SOPRANO (76 entries).
Test: 'Ave Maria,' from 'The fiery cross' (Max Bruch).
Miss Rennie Mason, Hull.

DRAMATIC CONTRALTO (55 entries).
Test: 'I loved thee once, Atthis, long ago' (Bantock).
Miss Bertha Willis, Ashton-under-Lyne.

DRAMATIC TENOR (32 entries).
Test: 'Oh, Love—no, Love!' from 'Ferishtah's fancies (Bantock).
Mr. Joseph Savile, Halifax.

DRAMATIC BARITONE (44 entries).
Test: 'Prometheus' (Hugo Wolf).
Mr. Thomas Haworth, Walton-le-Dale.

The four lyric singers in one set, and the four dramatic singers in another set, each competed for a Rose Bowl. Madame Marie Brema adjudicated in this class, and awarded the lyric bowl to Miss Gibson, and the dramatic bowl to Mr. Haworth.

Winners in special competitions for singing songs in their original language: Miss B. Steven, Glasgow (lyric soprano), Miss Helen Gillibrand, Belfast (dramatic soprano), Mr. John E. Rhodes, Mossley (lyric tenor).

OPERATIC SOPRANO (29 entries).
Test: 'Mimi's song,' from 'La Bohème' (Puccini).
Miss Maude A. Warde, Barnsley.

CONTRALTO, WITH VIOLIN OBBLIGATO (26 entries).
Test: 'It is finished,' from 'St. John Passion' (Bach).
Miss Alys Dacre, York.

GIRLS' SOLO (49 entries).
Test: 'Sehnsucht' (Schubert).
Miss Zaidée McCracken, Rochdale.

BOYS' SOLO (26 entries).
Test: 'The lark' (Rubinstein).
W. W. Hewitt, Scarborough.

CHOIR-BOYS' SOLO (16 entries).
Test: 'Vidit suum dulcem natum' (Dvorák).
W. W. Hewitt, Scarborough.

MIXED-VOICE CHOIRS (Chief Class).
(The Parkinson Challenge Shield.)

5th. *Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous). (*a*) 87, (*b*) 93, (*c*) 86=266
Barrow Madrigal Society (Mrs. T. M. Bourne).
3rd. *Coventry Co-operative Festival Choir (Mr. John Potter). (*a*) 96, (*b*) 87, (*c*) 91=274
Stretford Glee and Madrigal Society (Mr. Thomas Corlett).
2nd. *Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker). (*a*) 87, (*b*) 93, (*c*) 96=276
Blackburn Contest Choir (Mr. S. Thornborough).
Salford Municipal Choral Society (Mr. J. Pugh Lane).
1st. *Halifax Madrigal Society (Mr. Harry Shepley). (*a*) 96, (*b*) 97, (*c*) 100=293
4th. *Sale and District Musical Society (Mr. Alfred Higson). (*a*) 87, (*b*) 92, (*c*) 90=269

THE TESTS.

(*a*) 'Cedan l'Antiche' ('Yield up your ancient fame'), Madrigal for S.S.A.A.T.B., by Luca Marenzio. This splendid madrigal in its complete form has only recently become available. It is full of the devices that are characteristic of the school, and is worked up in a masterly fashion to a great climax. In the key (C) in which it is printed it sounds high. Probably there would be a gain in sonority if it were sung in B flat.

(*b*) 'Sleepless dreams' (Ethel Smyth).—This is written for chorus and orchestra (on this occasion represented by the pianoforte). The opening section comprises about fifty bars sung by the baritones only, and is deeply expressive. The full choral section is chiefly in *sostenuto* style, and demands striking contrasts of tone-colour. There is one great climax, and the end is charmingly peaceful. Altogether a fine specimen of this gifted composer's style.

(*c*) 'The Mad Fire Rider' (Hugo Wolf).—This also is written for chorus and orchestra. A fire breaks out in a mill. A horseman rides right into the blaze. Later, his skeleton and that of his horse are discovered, and they fall to dust. The poem is by E. Mörike. The translation used—the only one available—is a poor one. But it did not prevent the terrible dramatic intensity of the setting from making a thrilling effect. The vocal part does not present extreme tonal difficulty, but the physical demands made by the dynamic contrasts, ranging from the most gossamer-like *pp* to the most thunderous *ff*, are exceptional.

All choirs sang (*a*) and (*b*) in the afternoon. Five (see *) were selected to sing (*c*) at the evening meeting.

The adjudicators in the Final Competition were Dr. McNaught, Mr. Balling, Dr. R. R. Terry, and Mr. J. A. Rodgers.

MR. ALDOUS'S LANCASTER CHOIR.—(*a*) A resonant start. Perhaps somewhat too emphatic. Runs not very clear. A dark, sombre resonance. Some rough tonal attack. Always with vitality, and the rhythmic attack well controlled. Soprano and alto too aggressive, determined, biting. The runs again showed want of skill in vocalisation. Laboured, pp. 11, 12. Missed the big swell of the wave of the *cres.*, p. 13. Runs on p. 13 defective. P. 15, *ff*, bad attack. A fairly broad rendering often nearly first-rate. Disappointed expectations. Well-equipped choir. Tone of sopranos and altos needs special attention. (*b*) Baritone solo: Duly sombre—mystic. Fairly smooth, but more *sostenuto* conceivably better. Worked up with fine judgment, taste, and interpretation. *pp* beautifully veiled, yet musical. Chorus: Again the pensive note. Going rhythmically, although leisurely. Climax splendid. Intonation excellent. In view of what had gone before, the climax at section 13 was not so big as expected. On the whole a finely conceived and controlled interpretation. Many subtle touches. The only point to criticise was the climax.

BARROW MADRIGAL SOCIETY.—(*a*) Hollow rather; lacked sweetness. Vigorous attack. Runs showed skill. First sopranos sometimes not blendful. P. 5 lacked the great buoyancy called for. Execution not very highly finished. Too conscious of the notes and the book. *ff*, p. 11, a fine point here. P. 13, second score laboured. The rhythm did not attract—did not flow. Lacked freedom and spontaneity. (*b*) Baritone solo: Nice tone; but not mysterious in its colour. No definite mood. Not arabesque—rather too angular. Disposed to point; missed sleekness; was almost declamatory. The end was better as *sostenuto*. Choir began finely. This time with a mood. Yet the disposition to show the time too evident. Too march-like. A great climax of warm tone. Continued to interest as vocal tone, but not as a conception. Poem not deeply-felt. Nothing subtle or appealing.

COVENTRY CO-OPERATIVE FESTIVAL CHOIR.—(*a*) Fairly full tone of a unified character. Rational pace. Controlled. P. 5 capital. *Piano* beautiful blend; dainty rhythm. Splendid touches; masterful. Vitality everywhere; p. 10 fine; *ff* sung, not shrieked. A brainy performance. (*b*) Baritone: Not quite in tune. Deficient in emotional warmth. Better later, some mystery and agitation expressed—some eager pining. Rough in expansions. More mood in *pp* than in the *forte*, which was sometimes uninspired tone. Chorus: Nearly a first-rate *sostenuto*, creeping, insinuating. Intonation rocky at section 10; but the expression was good. Mockery fine, top p. 10. Enunciation excellent. The climaxes were transfixing—powerful. Sopranos flinched intonation p. 13, particularly at the A sharp. Did not recover pitch, unfortunately. But the mood was right.

STRETFORD GLEE AND MADRIGAL SOCIETY.—(*a*) Some 'tearing' top sopranos. Spirited, good pace. Runs fair. Not completely unified as attack. Became somewhat monotonous. The triple time done perfunctorily. The light parts fairly delicate. Not well equipped with rich resonant voices, although the choir is to a great extent a good one. A disposition to hurry, giving a feverish effect. Some entries too forcible—aggressive accents. Meant well, but not quite music. (*b*) Baritone: Duly veiled, and with a mood. An impressive performance. Not a great character, but it revealed a message. Chorus: Good opening. Then an intrusive *sf*—and again later. Showed capacity. Not sufficient equipment to secure an overwhelming climax. Quite well wrought up. Later only the dark, sombre expression there. Not much else to interest. Kept very well in tune.

BLACKPOOL GLEE AND MADRIGAL SOCIETY.—(*a*) Rich tone; but not so very good as chording. Smart pace. Runs good. Tonal attack, although alert, not faultless. Sopranos sometimes displayed an undue pointing of the accent, a bite—something like an orchestral fiddle grind. 'Now in the' (p. 10) rather feverish. Abundant life always. The chording not always true. Did not fully realise the breadth called for and the perfectly controlled style of delivery. Nevertheless, a very good performance. (*b*) Baritone: Began fairly well, and soon got impressive. Tone rich. Execution firm and clear. Melancholy—brown mood. Very reposeful as execution, although so finely expressive. Chorus: Very fine entry. Significant mood. Subtle. Section 12: working up was splendid to 13th section. Thrilling, powerful interpretation. Last page very fascinating.

BLACKBURN CONTEST CHOIR.—(*a*) Rather shrill sopranos. Not very much care as vocal delivery, frequent defects as to this. The blend not always satisfactory. Plenty of vitality and energy. Very confident. The rhythm did not often satisfy. The runs kept on being insecure. A hurry occasionally. High colour striven for. Needs more polish and finish. Rather too much in full-steam-ahead style. (*b*) Baritone: Well veiled and moody. Tone, however, not completely musical. 'That fan my pillow' not clear. Careful generally and with considerable appreciation. Chorus: At once a correct atmosphere. Occasionally stiff, mechanical rhythmic tread of the accents of the bar seemed intrusive. But there were many points to admire. P. 14 not quite in tune, and the mood colour indefinite.

SALFORD MUNICIPAL CHORAL SOCIETY.—(*a*) Nervous, agitated start. Rhythm not defined, too four-like in character. Rarely swung in twos. Tone fair. Some intrusive keenness. Therefore no attractive blend. Some earnest enthusiastic sopranos squeezed the production. Some faulty *piano* and one or two well-wrought-up climaxes. Runs quite creditable. Fairly fluent. Very responsive to conductor's demands. Needs more beauty of tone and treatment. (*b*) Baritone: Nice tone, but no mood that was appropriate and at all interesting. Too

square, and inclined to be declamatory. Formal as expression. Chorus: Tone blended well—the execution was firm, but not illuminated by meaning. Very well prepared as technique. Colours used, but did not convey a design—a character. Kept quite well in tune. Occasional peeps of moody expression.

HALIFAX MADRIGAL SOCIETY.—(*a*) Solid, firm tone. Spirited, with much spring in the rhythm. Two beats in the bar. Quite right. Splendid entries—so brilliant, with musical tone. Page 10 capital. Brilliant high G, p. 11. Later with much charm of rhythm and tone. Sopranos hard, p. 12, bottom. A glorious stream of pure tone generally. Splendid resource and exhilarating rhythm. (*b*) Baritone: Very impressive. Mystic. Awesome and occasionally passionate. Section 6 wonderful. Later the veiling of tone was fine. Held rapt attention. The end was perfect in its way. Chorus: Again living up to the conception. Constant subtlety of tone treatment and beauty of expression. *Portamento* justified by its beauty at section 15. Bar 2, last page, soprano B flat showed slight giving way as to intonation. Accompanist, who all through did very well, was salvation here. A thing to listen to, not to criticise.

SALE AND DISTRICT MUSICAL SOCIETY.—(*a*) A bright scintillating tone (some slight taint in the sopranos). Full and rich generally. A finely equipped choir. Good pace, and the rhythm with considerable impelling life. Sweetly blendful *piano*—charming. Emerging into a well-proportioned climax. The treble-tone attracted the ear in *forte* by its singular brightness. The fervour was remarkable and the rhythm was attractively elastic. Runs good. The last note was rather 'kicked' off. (*b*) Baritone: Firm, clean, sweet tone. Had a mood, if not a very pronounced one. Melancholy—cheerlessness. Technically so good, and the interpretation grew in interest. Chorus: Soon displayed breadth and mastery. A brain at work influencing. Ladies voices became lovely—enchantingly expressive (p. 10.) How magnificent! Moving, enthralling. Alto 'ghostly' tone, 4th bar last page, was a startling touch of colour.

THE FINAL TEST.

'The mad fire rider' (Hugo Wolf).

MR. ALDOUS'S LANCASTER CHOIR.—(*c*) Not a real vocal whisper. Not alarming—ominous enough. Very alert and clean—no tags. Free tone. High colour. Too slow at bar 48. Attack exhibited splendid vigour. Alto bars 77-80 very well done. The difficult *pp*, bar 93, just managed. Last section: not simple enough at once, and did not grow into great dramatic intensity. On the whole picturesque, if not startlingly vivid.

COVENTRY CO-OPERATIVE FESTIVAL CHOIR.—(*c*) At once some fear and tremor. Alarming! Portentous. Bar 48 better faster. Here very slow, but beautifully sung. Bars 55, 56, 'Woe to thee' too slow—not savagely intense enough to excite. Bars 93, 94, the high *pp* here very good. Words always excellent. *Coda:* A beautiful blend. A shudder well expressed at 'gruesome sight.' The whispered tone at 116, 117, 'Hush, to dust it falleth,' deeply impressive—another shudder. The low tenor C sharp felt rather than heard at the end. In neither case were the composer's instructions followed as to *tempo primo*, but no special treatment condoned.

BLACKPOOL GLEE AND MADRIGAL SOCIETY.—(*c*) The pace at last! Vivid and terrible. Very exciting. Horror realised. Execution wonderfully confident. Bars 48, 49, judgment shown in not pulling up too much. The climax later, 'Woe to thee,' intense. The high *pp* at 93, 94 was rather nervously done. *Coda* well treated—masterly. A great achievement.

HALIFAX MADRIGAL SOCIETY.—(*c*) Faster still. Vivid. Frightfully sinister! Fiercely impetuous, but never uncontrolled. Tone splendidly full and musical. The long pause before the *Coda* was very dramatic. The direction near the end as to *tempo primo* was abandoned. Daring, but justified by its extraordinary expression. A memorable performance. Left us all excited. The four judges were unanimous in awarding full marks.

SALE AND DISTRICT MUSICAL SOCIETY.—(*c*) Good pace. Not a very intense or exciting expression. All well controlled. Had many fine features. The colours not so vivid as they were in the previous choir's performance. Tone always had beauty—charm of blend. *Coda:* Thoughtful and expressive. The horror of the crumbling skeleton was finely expressive. W. G. McN.

FEMALE-VOICE CHOIRS (Open Class).

(Six entries.)

Tests: (*a*) 'Veni Creator Spiritus' (Berlioz).
(*b*) 'Music, when soft voices die' (Julius Harrison).

(Criticisms by one of the audience.)

ST. JAMES.—(*a*) Slow, but still with a feeling of movement. Tender, full, rich tone. Altos, a specially deep resonance. The dialogue between the *soli* and the full choir was quite charming. Some suggestion of fatigue. Not much attempt at warmth of expression. A rational and well-controlled performance. (*b*) Tranquil, pensive beginning. Altos again particularly fine. Intonation not always true. On *p.* 6 arresting because of its high, passionate climax. Then a welcome return to the pensive style. A fine conception, very ably worked out. (1st.)

MR. CLIFFORD HIGGINS'S CHOIR.—(*a*) A bright, resonant tone. Had an appeal of its own. Rather good pace. Colour contrasts more vivid than No. 1. Perhaps too fervid. Soli parts not sufficiently *sostenuto*. Had rhythmic interest, p. 3, very tenderly expressive. A broken phrase later. A different conception from that of No. 1. More excited, piteous—more feminine in its outlook. A strong appeal to emotion, but was it called for? (*b*) Again some traces of fever that impelled attention. Tone well-controlled in *pp*. The *forte* top of p. 5 dramatic, although not so very careful as to tone—a trifle unrestrained. Climax, p. 7, exciting, if fitfully musical. End bars a welcome and beautiful contrast. (2nd.)

MR. WHITTAKER'S CHOIR.—(*a*) Very expressive appeal at the opening. Subtle in its shading. Soli sections not absolutely dead in tune. The full choir 'tore' tone once or twice—tone of trebles not quite unified. Altos splendid. Some strong contrasts, perhaps not quite in due relation. The end was beautiful. An impressive interpretation that was not obviously careful of small details. (*b*) Charming start. Delicate, velvety rhythm. Tone full and sweet. The *più lento* did not secure its due effect. Chording here and there not pure. First sopranos troubled apparently. A passionate expansion to the *ff*. Then a little wearied, although always with pathos.

MR. ALDOUS'S CHOIR.—(*a*) Well-proportioned tone-force. A real *mf*, not *f*. Clear and sweet quality. In places superbly rich and blendful. Perfect finish. Pace seemed just right. One over-urged *forte* too fervent for this piece. Attack electrically exact. Fluent delivery. Was the expression *too* intense—tragic? Certainly it seemed that all the mood expression to be got out of the piece was extracted. A fine, plastic, well-controlled performance of outstanding merit. (*b*) Again the controlled tone and fine treatment. An unearthly, ghostly, alto passage, bar 4, was a great effect. More of this mood would have been welcome. Firm discords. Absolute unity. The *cres.* to *ff* a dream of perfection. The end was superb. A thrilling performance. (3rd.)

COLNE ROAD.—(*a*) Sweet tone. Delicate handling of rhythm. Sure, firm execution. Could expand with fine tone. Colour contrasts strong. Technically excellent in almost every way. A rough attack on p. 4. An interpretation of some nobility. (*b*) A well-intended start, but voices not able to stand the restraint without showing it. Smart pace. Warm tone. Everywhere words charged with meaning. The big chordal climax very good, although not as firm as it was in No. 1 choir. Intonation not always perfectly safe. Low E in alto a great asset. A good conception nearly realised.

PADIHAM.—(*a*) Fine tone and blend. Alto very rich. Rhythm somewhat stiff; it lagged, and the execution became formal. Later the rhythm was treated daintily—a style scarcely called for. A beautiful *pp*. Made some appeal as music but not as interpretation. (*b*) Not precisely in tune at the start, some warm emotion in the expression. Became over-fervent, impulsive. The pensive features missed. The gusts and bursts of tone were almost dramatic. The big chord was a good climax. On the whole did not realise all the moods of the piece.

CHURCH CHOIRS (Mixed Voices). (Chief Class.)

Tests: (*a*) 'Make me, O Lord God, pure in heart' (Brahms).
(*b*) 'When Jesus Christ' (Tchaikovsky).
(*c*) 'The Son of God goes forth to war' (Croft).

3rd. Adelaide Street U. M., Blackpool (Mr. J. S. Warburton).
1st. Claremont Congregational, Blackpool (Mr. Herbert Whittaker).
2nd. Rawcliffe Street Wesleyan, Blackpool (Mr. John T. Schofield).
Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).

CHURCH CHOIRS (Mixed Voices).

(Not having won a prize in the above class, 1910-11-12.)

Tests: (*a*) 'Teach me, O Lord' (Benjamin Rogers).
(*b*) 'When morning gilds the skies' (Barnby).

Wesleyan Choir, Freckleton (Mr. Peter Rawstrone).
1st. Springfield Road U. M., Blackpool (Mr. Percy M. Dayman).
Shaw Road U. M., South Shore (Mr. James F. Hulme).
3rd. Raikes Parade Wesleyan, Blackpool (Mr. Edward Balmford).
2nd. Victoria Street Congregational, Blackpool (Mr. J. J. Barlow).

CHURCH CHOIRS (Men and Boys).

Tests: (*a*) Psalm xv. (Chant, Mornington in D).
(*b*) 'The Lord hear thee' (Blow).

1st. St. Ann's, Manchester (Mr. T. Barlow-Maude).
St. Wilfrid's Parish Church, Standish (Mr. Frederick Diggle).
Poulton-le-Fylde Parish Church (Rev. John Young).
2nd. Holy Trinity Church, South Shore (Mr. J. W. Leach).

FEMALE-VOICE CHOIRS (Local).

Tests: (*a*) 'To Morning' (Granville Bantock).
(*b*) 'Song of the Ermine' (César Franck).

Springfield Road, Blackpool (Mr. Percy M. Dayman).
1st. Blackpool Orpheus (Mr. Clifford Higgin).
3rd. Preston Lyric (Mr. Joseph Smith).
2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
The Blackpool Ladies' Festival Choir (Mr. Edward Balmford).
South Shore (Mr. John T. Schofield).

FEMALE-VOICE CHOIRS (Girls under 18).

Tests: (*a*) 'The steadfast heavens' (Schumann).
(*b*) 'The world's wanderers' (Ernest Walker).

Mr. Whittaker's Girls' Choir, Blackpool (Mr. Herbert Whittaker).
South Shore Parish Institute (Mr. J. W. Leach).
1st. Stocksbridge Junior Choir (Dr. W. M. Robertshaw).
3rd. Ancoats Girls' Institute (Miss Say Ashworth).
2nd. Claughton Girls' Choir, Birkenhead (Mr. Tom Lloyd).
Devonshire Road Reunion, Blackpool (Mr. J. J. Barlow).

FEMALE-VOICE CHOIRS (Chief Class).

Tests: (*a*) Six-part motet, 'Veni Creator' (Berlioz).
(*b*) Six-part song, 'Music when soft voices die' (Julius Harrison).

1st. St. James's Ladies' Choir, Barrow (Mrs. T. M. Bourne).
2nd. Blackpool Orpheus (Mr. Clifford Higgin).
The Birmingham Select Choir and Madrigal Society (Mr. T. Appleby Matthews).
Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
3rd. Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
Colne Road Wesleyan, Burnley (Mr. T. Robinson).
Padiham (Mr. E. Hitchon).

MALE-VOICE CHOIRS (Alto lead).

Tests: (*a*) 'There is a paradise on earth' (Pearsall).
(*b*) 'The boy' (Brewer).

2nd. Hadley and District Orpheus (Mr. H. R. Jones).
Congleton (Mr. Frederick Green).
1st. Morley Vocal Union (Mr. Sam Smith).
Burnley Co-operative Vocal Union (Mr. Edmund Wallwork).
3rd. Brierfield (Mr. George Walmsley).

MALE-VOICE CHOIRS (Tenor lead).

(Choirs not competing in Chief Class.)

Tests: (*a*) 'All are sleeping, weary heart' (Coleridge-Taylor).
(*b*) 'There rolls the deep' (Nicodé).

Mr. David Grundy's Choir, Manchester (Mr. David Grundy).
Wolverhampton Apollo Choir (Mr. Harry Underwood).
Preston Lyric (Mr. Joseph Smith).
Blackpool Orpheus Glee Society (Mr. Clifford Higgin).
South Hiendley, Barnsley (Mr. Ernest H. Hoyland).
2nd. Gorton, Manchester (Mr. Thomas Corlett).
3rd. South Shore (Mr. John T. Schofield).
1st. Blackpool Male-Voice Choir (Mr. J. S. Warburton).

MALE-VOICE CHOIRS (Tenor lead). (Chief Class.)

Tests: (*a*) 'Rhapsody' for contralto solo and male-voice choir (Brahms).
(*b*) 'Stranger, thou art standing now' (Granville Bantock).

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2nd. Nelson Arion Glee Union (Mr. Lawson Berry).
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1st. Todmorden (Mr. Harold Lees).
Colne Orpheus Glee Union (Mr. L. Greenwood).
Douglas Male Choristers (Mr. Noah Moore).
Swansea and District (Mr. Llewelyn R. Bowen).

MIXED-VOICE CHOIRS.

(Not having won a prize in Chief Class, 1910-11-12.)

Tests: (*a*) Madrigal, 'Quando dal terzo cielo' (Palestrina).
(*b*) 'Hymn to the soul' (Cyril Jenkins).

Manchester Mendelssohn Glee Society (Mr. W. A. Lomas).
Carnforth Choral Society (Mr. Ernest E. Unsworth).
South Shore Vocal Union (Mr. John T. Schofield).
3rd. Bolton Co-operative Choral Society (Mr. A. Knight).
Hindley Glee Union (Mr. Joseph Layland).
Fisher Street Presbyterian Church Choir (Mr. J. A. Stewart).
1st. Colne Road Wesleyan Choir, Burnley (Mr. T. Robinson).
Oldham Glee and Madrigal Society (Mr. Albert Fletcher).
2nd. Mr. Harry Woodall's Choir (Mr. Harry Woodall).

MIXED-VOICE CHOIR SIGHT-TEST (Open).

Blackpool, Adelaide Street.
1st. Stretford Glee and Madrigal Society.
Sale and District Musical Society.
2nd. Mr. Aldous's Choir, Lancaster.
Halifax Madrigal Society.
3rd. Blackpool Glee and Madrigal Society.
Carnforth Choral Society.
Birmingham Select Choir and Madrigal Society.
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LENT TERM BEGINS MONDAY, JANUARY 12.
ENTRANCE EXAMINATION, THURSDAY, JANUARY 8, at 2.
Two Lectures, by Mr. Oscar Beringer, Hon. R.A.M., will be given in the Duke's Hall on Wednesdays, December 3 and 10, at 3.30. First Lecture, "On English Clavier Music of the 16th to the 18th Century." Second Lecture, "On French and German Clavier Music of the 16th to the 18th Century."
Fortnightly Concert, Saturday, December 6, at 8.
Orchestral Concert, Queen's Hall, Friday, December 12, at 3.
Performances of the "Maker of Dreams" and the "Merchant of Venice" will be given by Members of the Dramatic Class (under the direction of Mr. Acton Bond) in the Duke's Hall on Tuesday Evening, December 2, at 8, and Thursday Afternoon, December 4, at 3.
Performances of the 1st and 4th Acts of "La Bohème," by G. Puccini, and "Bastien and Bastienne" (in One Act), by Mozart, will be given by Members of the Operatic Class (under the direction of Mr. Edgardo Lèvi) in the Duke's Hall, on Wednesday and Thursday, December 3 and 4, at 8.
The GEORGE MENCE SMITH SCHOLARSHIP for MALE candidates (of any voice) will be competed for on or about January 9. Last day for entry, December 10.
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The NEXT TERM will commence on Thursday, January 8. The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1914.
A Competition for FREE OPEN SCHOLARSHIPS will take place in January, 1914. Last day for receiving Official Forms of Entry is December 19.
Syllabus and Official Entry Forms may be obtained from
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All persons desirous of competing must apply on the official entry forms, which may be obtained with all particulars from the College, Prince Consort Road, South Kensington, London, S.W. The last day for receiving these forms, which must be accompanied by an Official Stamped Registrar's Certificate of Birth, is December 19, 1913.

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Of all the members of the younger French school none—including even M. Claude Debussy—has irritated and perplexed critics more, nor been made the subject of warmer and more protracted discussion, than M. Maurice Ravel (born at Ciboure, near Saint Jean de Luz, in the Basses-Pyrénées, March 7, 1875).

His first work, 'Sites Auriculaires'* (a rather far-fetched title, best translated 'Landscapes for the ear'), played in February, 1898, at the Société Nationale, attracted little notice. But the second, an overture, 'Shéhérazade,' produced the following year by the same Society, met with a mixed reception, and the few critics who noticed it proved thoroughly unsympathetic: the young composer was branded as not only a dangerous anarchist, but as an incompetent bungler.

M. Maurice Ravel was at that time a pupil of the Paris Conservatoire, where he studied pianoforte with M. Charles de Bériot, harmony with M. Hector Pessard, counterpoint and fugue with M. Gédalge, and composition with M. Gabriel Fauré. In 1901 he won the second Grand Prize for composition; but after that he fell a victim to undisguised ostracism on the part of the judges, and never succeeded in winning the First Grand Prize, or 'Prix de Rome,' which generally follows as a natural sequel. Things went thus far, that in 1905 (the year after which, reaching the age-limit, he could no longer compete) he was not even passed at the preliminary examinations—a mere matter of form, and established in order to prevent insufficiently experienced candidates from entering the competition. So flagrant a partiality gave rise to severe comments in the Press—even critics who viewed M. Ravel's music with little sympathy taking up the cudgels in his favour, and an indirect but obvious consequence of the event being that M. Théodore Dubois resigned his directorship of the Conservatoire and was replaced by M. Gabriel Fauré—precisely M. Ravel's master.

In the meanwhile he had composed several works, all of which were produced at the concerts of the Société Nationale. In 1902 his pianoforte pieces 'Pavane pour une Infante défunte' and 'Jeux d'eau,' played by that unsurpassed champion of modern music, M. Ricardo Viñes, were received with great favour. And from that time it became evident that the composer, although he displayed a somewhat over-fastidious taste in his choice of subjects and also in his modes of treatment, was not to be made light of.

The String Quartet (1904), a spirited and broader work, turned the scales even further. In 1905 the pianoforte set 'Miroirs' was on the whole favourably received; but in 1907 the wonderful, surprisingly original settings of Jules Renard's 'Histoires Naturelles' gave occasion to new, even more furious onslaughts, and to a great display of indignation among the majority of critics.

Since then, almost every new work of M. Ravel has been eagerly commented, made the subject of enthusiastic praise, and of violent attacks. Among the chief indictments alleged by his adversaries, none has been repeated more often, nor appeared more plausible, than the one branding him as a plagiarist of M. Claude Debussy. Many writers have also objected strongly to the 'dryness' and the 'artificiality' of his music.

To say that musicians imitate M. Debussy has nowadays become as stereotyped an argument as it was, not long ago, to say that musicians imitated Wagner. The point having been examined at some length in a former article of the *Musical Times* (December, 1911: 'The origin of to-day's musical idiom'), may be dismissed in a very few words. It will suffice to say that whoever attempts a thorough comparison between M. Debussy's music and M. Ravel's will not fail to note many conclusive points of fact. In M. Debussy's music, for instance, the whole-tone scale and the various chords of the ninth play an all-important part; whereas in M. Ravel's the former almost never appears, and the latter appear very seldom. M. Ravel also gives far greater a place to rhythm than M. Debussy does. As regards form and methods of working-out he remains far nearer to tradition. Lastly, his music is very different in tone and in spirit, lacking the tenderness, the occasional touches of sentimentality or of romanticism that give to M. Debussy's its characteristic charm.

This last remark leads us to consider the subject of the other stricture—viz., the artificiality of M. Ravel's art—which, in a way, is beyond question. One might say, indeed, that artificiality is natural to M. Ravel. He is sensitive enough, and thoroughly sincere; but the topics that appeal to his imagination are few, and perhaps rather peculiar as a rule. With a lesser insight, he might have fought shy of his own instincts; but being remarkably purposeful, shrewd, and cool-headed, he has deliberately yielded to his nature, as every true artist should. When one comes to know him well, one can but acknowledge that he has displayed no slight discrimination in his choice of subjects. And a significant fact is that the majority of those subjects—whether in song or in instrumental pieces—have tempted no other musician.

Whereas, for instance, there are scores of poems by Verlaine that have been set to music half a dozen times, if not a dozen, the delightful little piece 'Sur l'herbe' remains M. Ravel's unshared appanage. He has been, I believe, the first of the contemporaries to set to music poems by Clement Marot ('Deux Epigrammes,' 1900); many have since followed the example, and taken

* It consisted of two pieces for two pianofortes, of which one, 'Habanera,' was orchestrated later and found place in the 'Rapsodie Espagnole,' and the other, 'Entre Cloches,' has probably developed into 'La Vallée des Cloches' in the set 'Miroirs' for pianoforte.

notice, for musical purposes, of the early French poets. One can hardly imagine who but he among all would have dreamt of setting to music Jules Renard's clever but laboured 'Histoires Naturelles'; one can absolutely feel that none but he could have succeeded in disengaging the vein of genuine pathos, humour, and picturesqueness that lay hidden under the crafty arrangement of the words.

Among his instrumental pieces, too, many are unique in poetic theme and in execution—as, in the set 'Miroirs,' the 'Alborada del Gracioso' (Morning-song of the Jester), or the weird, wistful, forcible little tone-picture, 'Oiseaux tristes'; and the whole of the set, 'Gaspard de la Nuit.'

Even when he happens to select poetic subjects that other musicians have treated, one has little trouble in perceiving typical differences in the modes of treatment. An explanation of the differences in scheme and in spirit that are noticeable between his 'Jeux d'eau,' and Franz Liszt's 'Les Jeux d'eau à la villa d'Este,' has been attempted in a former article (*Musical Times*, June, 1913: 'The problem of Programme-music'); and the comparison illustrates at once that absolute lack of sentimentality and revery, in the current sense of both terms, that is M. Ravel's chief distinctive trait. Similarly, one can compare the 'Prélude à la nuit' in the 'Rapsodie Espagnole,' with M. Debussy's admirable 'Les parfums de la nuit,' in the orchestral suite 'Ibéria.' Thus it will be seen that although in suggestiveness M. Ravel's music yields to none, it does not aim at suggesting in explicit-wise the composer's own emotions; but rather, at affording a theme upon which the hearer's imagination may set to work, so as to supply further emotional comment.

M. Ravel's latest work (unpublished for the present) consists of three songs on poems by Mallarmé, two of which have recently been set by M. Debussy. Although vocal music can hardly be expected to illustrate the point at issue as clearly as instrumental music, it is quite possible that once again a comparison will prove instructive.

The very deliberateness, the remorseless limitation of the emotional range of music that are fundamental characteristics of M. Ravel's art might in a less gifted composer be defects. In him they are part and parcel of the artistic individuality; and they serve his ends excellently, despite the fact that by them he is debarred from indulging in certain dreamy, complacent moods that have been propitious to most composers. Even whilst acknowledging the apparent absence of a whole category of affections, one might well be satisfied with what M. Ravel obviously gives: utmost delicacy and refinement, perfect balance and concinnity, a wealth of novel, attractive material, skilfully used and displayed in admirable light. But the absence of emotion is only apparent; and although the emotion itself is subdued, and its expression always toned down and recondite, many instances may be adduced in which genuine feeling asserts itself under the industrious show of impassivity, whilst in others the composer drops the mask altogether. Extremely characteristic in that respect are the 'Oiseaux tristes,' 'La vallée des cloches,' or in the set 'Gaspard de la Nuit,' the second piece, 'Le Gibet'—the last two being his nearest approaches to actual revery in instrumental music; 'L'Indifférent,' one of the set of songs 'Shéhérazade,' his nearest approach to a love-song; in the 'Histoires Naturelles,' the wonderful dreamy note with which ends 'Le Grillon,' to the words 'And in the still landscape poplar-trees, like upraised fingers, point towards the moon'; and the deep, diffident tenderness with which 'Le martin-pêcheur' is informed.

Of course, some may prefer a less discreet eloquence, that would not shun the more current emotions, but dwell upon each lovingly; and indeed it is something unwonted to see a number of musicians deliberately discard what has been one of music's chief resources. The objection has often been made with respect to M. Debussy: but no composer carries the principle so far as M. Ravel. It is, certainly, the artist's unquestionable right to select his own methods of conveying emotion; and whether we are prepared to follow him on his own ground remains a matter of temperament and education, absolutely outside the scope of critical argument.

Even his adversaries concede now that M. Ravel is an extraordinarily skilful artist; it may to some extent be his very skill that, dazzling and bewildering certain hearers, prevents them from piercing through the surface of his music and enjoying its emotional appeal.

His supreme command of his art is attested by the fact that he seldom wanders, and errs even more seldom. Admitting his right to deal with his subjects according to his own nature, one shall find that he generally succeeds in doing exactly and thoroughly what he wanted—a thing that, on the whole, may be said of very few musicians. A clumsy transition in 'Jeux d'eau,' a certain vagueness or weakness of expression in 'Noctuelles' ('Miroirs'), or in the song 'Les Grands Vents venus d'Outre-mer,' are exceptional instances to the contrary.

Even the delicate, intricate fretwork of a pianoforte piece like the 'Alborada del Gracioso' produces a wealth of broad, rich, mellow colours; and even if when studying 'Le Gibet' one notices that, technically speaking, it is but an elaborate play of harmonic effects round a persistent holding-note, one cannot deny the supremely artistic effect of the piece as a whole.

M. Ravel is ever showing himself as gifted with surpassing technique. If his pianoforte pieces are the outcome of exceptional ingenuity and untiring imagination, I think one may also say that after Rimsky-Korsakoff, and with M. Paul Dukas and M. Stravinsky, he is the best orchestrator of our times.

His orchestral works, however, are not very numerous. They comprise, besides the 'Rapsodie Espagnole' and the one-act comic opera 'L'Heure Espagnole' (produced at the Opéra-Comique in 1911), the ballet 'Daphnis et Chloé,' which is one

of his most important achievements; also the arrangement in pantomime-form of the suite 'Ma Mère l'Oye,' originally written as a pianoforte duet; and a few songs with orchestral accompaniment: 'Noël des Jouets' and the set 'Shéhérazade.' One of the pieces 'Miroirs,' 'Une barque sur l'Océan,' has also been orchestrated, and produced in this new form in 1909.

The greater part of his output having been mentioned in the course of this article, it will suffice to add to the list his Sonatine (1905) and his 'Valses Nobles et Sentimentales' (1911) for pianoforte; his beautiful song 'Sainte,' to words by Mallarmé (1896), first in date of his typical works; and his remarkable accompaniments to five Greek folk-songs. Another little-known set of accompanied folk-songs, some of them extremely beautiful, has been published at Moscow (Jurgenson), after taking the first prize at an international competition.

M. Ravel has a remarkable gift for teaching, as the present writer, having witnessed lessons given by him to brother composers, may well testify. His ideas on art are of the soundest. For instance, he strives very sedulously to enable his pupils to acquire a technique of their own, and to prevent them from acquiring mannerisms. 'Teaching,' he remarks, 'should aim at disengaging and strengthening the pupil's individuality; at teaching him how, by studying the masters, he must learn not to ape them, but to study himself, as they have done.' He considers the affectation of modernism as unwholesome as the academical tendencies to which many contemporary composers remain subject. He has often been heard to remark that the influence of German music is most dangerous, far more dangerous than that of Italian music—'barring, of course, the modern verists,' he adds, 'who are no musicians at all. But until their advent Italian music, even when facile and even rather vulgar, remained musical—which German music often forgets to do.'

He has of late taken to writing criticisms, in which he shows himself very pugnacious and even violent. Talking, for instance, of the defects of Liszt (whom, on the whole, he admires greatly) he says: 'It is to those defects that Wagner owes his turgescence; Strauss, his churlish enthusiasms; Franck, the ponderousness of his ideality; the Russians, their, at times, tinsel picturesqueness; the modern French, the simperings of their grace. But,' he adds, 'it is to him that all those dissimilar composers owe the best of their qualities.'

Noticing the revival of 'Fervaal,' he wrote, after expatiating on the deplorable results of Wagner's influence upon M. d'Indy: 'A symbol even more pregnant than the composer wishes it to be is afforded by Fervaal, who, the dead body of a woman in his arms, climbs the heights, singing the victory of life and love.'

M. Ravel has for some years been contemplating a musical setting to Gerhardt Hauptmann's 'Versunkene Glocke' in M. A. Ferdinand Hérold's French translation. Some time ago, after having written part of the music, he set it aside, and is now starting again on fresh lines.

LIST OF WORKS.

PIANOFORTE SOLO.

Menuet Antique (Enoch).
Pavane pour une Infante Défunte (Demets).
Jeux d'eau (Demets).
Miroirs: Noctuelles—Barque sur l'Océan—Oiseaux Tristes—Alborada del Gracioso—La Vallée des Cloches (Demets).
Sonatine (Durand).
Gaspard de la Nuit: Ondine—Le Gibet—Scarbo (Durand).
Menuet sur le nom H-A-Y-D-N (Durand).
Valses Nobles et Sentimentales (Durand).

PIANOFORTE DUET.

Ma Mère l'Oye (Durand).

CHAMBER MUSIC.

String Quartet (Durand).
Introduction et Allegro. For harp, string quartet, flute, and clarinet (Durand).

SONGS.

Deux Epigrammes de Clément Marot (Demets).
*Shéhérazade: Arie—La Flûte enchantée—L'Indifférent (Durand).
*Noël des Jouets (Mathot).
Les Grands Vents venus d'Outre-mer (Durand).
Histoires Naturelles: Le Paon—Le Grillon—Le Cygne—Le Martin-Pêcheur—La Pintade (Durand).
Manteau de Fleurs (Hamelle).
Sainte (Durand).
Sur l'Herbe (Durand).
Five Greek Folk-songs (Durand).
Seven Folk-songs (Jurgenson, Moscow).

ORCHESTRAL MUSIC.

Rapsodie Espagnole (Durand).

DRAMATIC MUSIC, ETC.

L'Heure Espagnole. Lyric-comedy (Durand).
Ma Mère l'Oye. Pantomime (Durand).
Daphnis et Chloé. Ballet (Durand).
Adelaide, ou Le Langage des Fleurs. Ballet, arranged from Valses Nobles et Sentimentales (Durand).

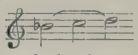
WORD-PLAY IN MUSIC.

By H. WALFORD DAVIES.

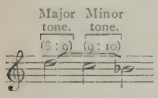
Lewis Carroll happened to give notable advice to musicians in his playful parody, 'take care of the sense and the sounds will take care of themselves.' Apart from the precarious charms of novel sounds, it is the chords with sense behind them that have interest. Sounds that have two or more significances are capable of double interest, if they are deftly used. As felicitous word-play sometimes throws magical light across conversation, so what may be termed 'chord-play' affords some of the most delightful and appropriate mental surprises in the course of great music. Many chords are capable of such treatment; but those which most readily lend themselves are those which divide the octave into equal portions.

* Songs marked * also with orchestral accompaniment.

In just intonation any equal division of the octave is manifestly impossible at every point; it can neither be divided into two equal tritones, three equal major thirds, four equal minor thirds, six equal tones, nor twelve equal semitones. Pianoforte tuners probably know this best. A musician who has neither acoustical knowledge nor time to acquire it, and who is trained in a long usage of the tempered scale, is handicapped in the matter, and perhaps only recognises its significance now and again under favourable conditions, even though his ear be sensitive. For example, the subtle difference between the major and minor tones seems for practical purposes altogether unobserved, except in a few cases among singers or string players. It was said that Joachim, in such a passage as



would play the greater tone first and the lesser second; but the writer has been told that in descending he again took the larger step first:



If this were so, it would appear that he was led less by a harmonic instinct which sought a perfectly tuned fifth above the dominant in the penultimate chord, than by a melodic one which tended to take the larger step first in leaning towards its point of rest. Doubtless euphonic considerations often cause singers and fiddlers in sustaining chords—whether in ancient or modern works—to choose justly-tuned fifths, fourths, sixths, and thirds whenever they can. But however all this may be, it seems clear that the physical difference between the just and tempered versions of any concord is of slender consequence compared with the *mental* difference to a musician between such tempered synonyms as:

(1.) and ;

(2.) and ;

(3.) and ;

(4.) and ;

(5.) and ;

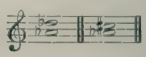
(6.) and ;

and all other inversions of the above series.

The out-of-tune (tempered) scale was doubtless adopted as the lesser of two evils, not for choice. Its out-of-tuneness involved a general but slight imperfection of all intervals in the harmonic system except the octave. It cannot be too clearly borne in mind that the imperfection is only physical, and that a perfect musical idea is not necessarily precluded by imperfect embodiment, but that on the contrary the mind has a certain transforming power to see or hear the perfective through the defective.

This last fact is certainly strikingly illustrated in the case of the tempered scale of Western music. In that Bach advocated it zealously and justified it gloriously in the 'Forty-eight,' he cannot be accused of lowering his ideal of perfection. On the contrary he immensely extended it. But he lowered the standard of physical perfection, that was all. An executive artist is rightly concerned with minute faultlessness of form at every point. The imaginative artist is concerned still more with comparatively limitless perfections of conception. Doubtless Bach as a workman—that is, as an artisan in the world of sound—was as desirous as anyone for perfect euphony when it could be had without any disproportionate sacrifice; but he saw both the obstacles and the possibilities beyond them, and as an artist he was concerned with issues greater than euphony. He was, as is well known, finely reckless of physical strain and taxed his singers', players', and audiences' powers of endurance to breaking point, in his pursuit of the perfect thought. The truth would seem to be that where an artist can obtain perfection, there any imperfections are intolerable. But if flaws cannot be removed without damaging larger issues or hindering larger progress, then such flaws are negligible.

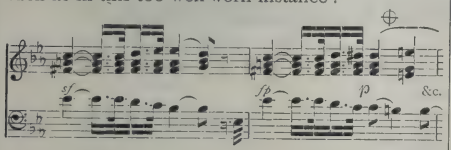
If the synonyms quoted above be examined first by the eye and then by the ear, it will appear that their varying significance is clear to the one but entirely hidden to the other. At first this may incline the observer to class the differences between them as mere paper-differences of none but a theoretic importance; and 'paper-music' is notoriously misguided, dreary, and wrong-headed. But further thought tends to suggest that the very definite differences of effect to the eye have some sure foundation in aural experience. By a glance at the following:



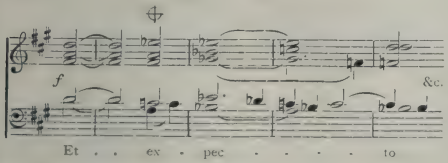
two different thoughts are certainly awakened in the mind of musicians. One suggests smooth things, the other poignancy. By association of idea they raise quite different expectancies, since D flat has so often been heard to be followed by C, E♭ or F, while C♯ has still more often moved to D and only very rarely to the other notes. The difference is not less real nor less momentous because it cannot be definitely realised till each has a context—for example, as follows:

In the English language the word 'box' has definitely different meanings: these differences are not less real because they are entirely dependent upon context for clearness.

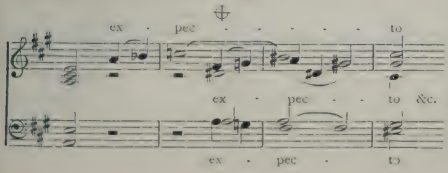
It should be noted that in just intonation the difference between these synonyms would be aurally apparent *before* resolution; the perfect fourth with its smooth vibration ratio of 3 : 4 would please the ear as much as the augmented third (ratio 512 : 675) would disturb it. The tempered scale in making them equal reduces the euphony of one and the cacophony of the other, but in so doing does not and cannot give them identity of connotation; it only achieves identity of physical impression. It is incontestable that purely diatonic and consonant music such as the 'Old Hundredth' or almost any 16th-century writing loses its chaste physical beauty by the equal temperament bargain. On the other hand, if euphony be at all times an object then discords as a whole stand to gain smoothness by the transaction, though the writer cannot resist the conviction that poignancy may often be better than compromise. However that may be, the fact of interest and importance which arises clearly at this point and lies beyond dispute is this: all the discords which variously divide the octave into equal portions and all the synonyms of varying signification enumerated above have only been made possible by the adoption of the tempered scale. In just intonation they simply cease to exist. Anyone who has listened to a diminished seventh when justly tuned will probably have been struck by the sense of discomfort produced by the teasing inequality of the intervals. And anyone who has been thrilled by Beethoven's masterly play upon chords at important moments such as in this too well-worn instance:



will realise that it is only achieved by the identity of sound between two chords with essentially different connotations. There can hardly be a more momentous instance of the magical use of this ambiguous and now commonplace chord than in the 'Et expecto' in Bach's B minor Mass:



and later in the same passage:



This wonderful chord-play, like the familiar word-play in conversation, is dependent upon two conditions: (1) identity of form, (2) diversity of meaning. The more complete the identity and the more convincing the diversity, the more refreshing the result becomes. In poor word-play one or both of these conditions are incompletely fulfilled, and human impotence is never more humiliatingly apparent than in a poverty-stricken pun, when a man is literally wielded by his own weapon. On the other hand the felicitous mastery of verbal play when complete is joyous in the extreme. Saint Francis, pondering on the simplicity and patience of his despised Brother Juniper, exclaimed: 'Would to God, my brothers, that I had a whole forest of such Junipers!' It is clear that the slightest literal discrepancy between name and tree would here be fatal. And any harmonist who has heard or imagined a justly-tuned diminished seventh may easily perceive that subtle discrepancies such as those between augmented second and minor third are fatal not only to the two notable instances just quoted but also to a thousand other devices of the kind.

It will readily be seen that the advent and acceptance of the whole-tone chord* increase the possibilities of effective word-play in music to a bewildering extent; and it is noteworthy that this new chord is even more entirely dependent upon equal temperament for its effect than the diminished seventh and augmented fifth which enabled Bach, and subsequently Beethoven, Schubert, Brahms, Wagner, Franck, and a host of other composers, to open new harmonic doors at a touch, to link the hitherto unknown with the known, to mingle surprise with expectancy, fear with hope, and the joy of mental labour with the reward of it all.

TALLIS AND WALTHAM ABBEY.

By WILLIAM H. CUMMINGS.

The *Musical Times*, November, 1876, contains an article in which I made public the fact that Mr. Winters, a resident at Waltham Abbey, had discovered in the Record Office a document which showed that Tallis was organist of the Abbey Church at the time of its dissolution in 1540 by Henry VIII. Further interesting particulars concerning the Abbey were printed in the *Musical Times*, September, 1906, when again Tallis's organistship was mentioned. Unfortunately, Mr. Winters, who was a painstaking and laborious antiquary, omitted to note the reference to the document he had seen at the Record Office. He has now passed away, but his manuscript collections referring to Waltham Abbey are carefully

* It seems to the writer a matter of crucial importance to differentiate between the so-called whole-tone *scale*, and the whole-tone *chord*. As a scale the whole-tone series (made so familiar lately) is undoubtedly nondescript and retrograde. It involves obliteration of feature, the negation of character, and the sacrifice of beauty. As a six-note chord the same series is a momentous acquisition and the reverse of retrograde. And it is noteworthy that Debussy constantly secures the effect of an *arpeggio* rather than of a scale as he passes through his favourite series.

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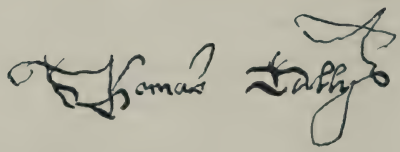
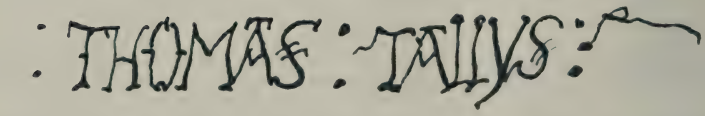




The portrait of Tallis was engraved in 1726 by G. Van der Gucht for Nicholas Haym, who intended it as an illustration in a 'History of Music' he had written and proposed to publish. For lack of patronage the work was not proceeded with. The picture shows Tallis as left-handed, but doubtless this is owing to the error of the engraver in not allowing for the reversal of the print.

The signatures are facsimiles of those contained in the Waltham Abbey volume of musical treatises, which passed into Tallis's possession at the dissolution of the monastery and are now in the British Museum. (Lansdowne MS. 763.)

preserved in the reference library attached to the Church. Diligent search in those collections has failed to discover the missing reference. I have had frequent appeals from musical historians for help in the matter, and have at various times since 1876 made endeavours to clear up the matter, recognising the fact that some folk had come to regard the statement of Tallis at Waltham, to quote one of my inquirers, as a 'will o' the wisp.' Recently questioners have again come forward, and I therefore determined to make a further effort to discover the authentic record. The officials at the Record Office have been kind in helping me; but at last I engaged the assistance of an expert worker at the Record Office, and thanks to her knowledge and industry, I am now able to identify the long-sought-for document.

The manuscript is endorsed on the exterior 'Co. Essex. Inventory of the Goods of Waltham Holy Cross. 31. Hen. 8th.'

Its contents are an inventory of the goods of Waltham Abbey taken by the Chancellor of the Augmentation Office on March 24, 31 Henry VIII., 1540, the date of the dissolution of the Abbey. There is also a list of the pensions granted to the Abbot and Brethren: the amounts are tabulated in two columns, designated 'Pensions' and 'Rewards.' This is followed by a list headed 'Servantes Wages and Rewards,' and here, fourth on the list, appears the name *Thomas Talys*, with twenty shillings wages and twenty shillings reward. The forty-fourth name is *John Bosten*, with three shillings wages and three shillings reward. He also was organist of Waltham Abbey: probably he officiated in the Nave of the Abbey, which served as the church of the Parishioners, whilst Talys's duties were to play in the Monks' Choir where there was 'a greate large payre of organs above, one in the North Quyre and a lesser payre beneth.' There was also 'a lytell payre of organes in the Lady Chapel.' John Bosten remained at Waltham after the dissolution, doubtless engaged by the Parishioners. The Churchwardens' accounts of 1546 contain an entry, 'Paid to John Bosten for mending the Organs twentie pence.'

Investigators can now see the original document at the Record Office by quoting the reference '*Exchequer K. R. Church Goods* $\frac{11}{24}$.'

It is interesting to note that Tallis must have come under the notice of King Henry VIII. when one of the Children of His Majesty's Chapel. Born about 1510, afterwards a chorister in St. Paul's Cathedral under Thomas Mulliner, perhaps in 1517, he may have commenced his duties at the Chapel Royal in 1518, and when his voice broke was recommended to the Abbot of Waltham Abbey by the King, who possessed a house in Romeland in that town, and had also two special apartments in Waltham Monastery reserved for his use. It is recorded that the King frequently retired to Waltham Abbey and transacted much important business there.

There is an interesting account printed in the 'Nugæ Antiquæ,' vol. i., page 132, of a letter written by Sir John Harington to Lord Burleigh: 'In an old booke of my father's I read a merrie verse, which for lack of my own, I send by Mr. Bellot, to divert your Lordshippe when, as you say, weighty paine and wheightier matters will yield to quips and merriment. This Verse is called The Blacke Sanctus, or Monkes Hymn to Saunte Satane, made when Kynge Henrie had spoylede their synginge. My father was wont to say that Kynge Henrie was used in pleasaunte moode to singe this verse; and my father, who had his good countenance, and a goodlie office in his courte, and also his goodlie Esther [this Esther was a natural daughter of the Kyng's, to whom he gave as a dower the lands belonging to the Bathe priory, or a part thereof] to wife, did sometyme receive the honour of hearing his own songe, for he made the tune which my man Combe hath sent herewith; having been much skillied in musicke, which was pleasing to the Kynge, and which he learnt in the fellowship of Maister Tallis, when a young man.' It is probable that Tallis went to Waltham Abbey about 1530; ten years afterwards, in 1540, the dissolution of the monastery was effected, and no doubt the musician passed immediately into the service of the King. Tallis married in 1552 and lived 'in love full three and thirty years with his wife' Joan, who survived him; he died in 1585, and was buried in the Parish Church of Greenwich. No doubt at the time of his decease he was in attendance on Queen Elizabeth at her Palace at Greenwich.

Occasional Notes.

We had hoped to be able to print in our present issue an article by Mr. A. Friedländer showing the connection of early Christian music with ancient Jewish music, and dealing especially with the origin of Neumes. Owing to some typographical difficulties we are compelled to postpone the appearance of this article until January. This explanation is made because there have been some public announcements stating that the article would be published in December.

The remarks of Mr. Frederick Corder on Counterpoint as it is taught (see p. 803) will be read sympathetically by numerous students who have writhed and groaned under the yoke of the restrictions imposed by nearly all our examining bodies, and deriving their sanction from mythical authority. It is not that the study of counterpoint is to be deprecated, for it should be regarded as an indispensable feature of every musician's equipment. The contention is that in the artistic application of its essence — the superimposing of melodies—the rules should be deduced from the practice of the acknowledged masters of the art, as they are in modern teaching of harmony, and not dictated by obscure tradition. We all bow down to Bach as the great exemplar of the possibilities of counterpoint, yet at the same time our self-imposed rules show him to be so wrong that he would not pass an elementary examination.

'Parsifal' will be performed at Covent Garden twelve or more times in the course of a five weeks' season of opera in German, commencing on February 2. The other works in the list are 'Tristan und Isolde,' 'Die Meistersinger,' 'Die Walküre,' and Méhul's 'Joseph in Egypt.' The conductors are Herr Artur Bodanzky and Mr. Albert Coates, of St. Petersburg. The cast includes many of the finest singers of the day. Special preparations are being made for the production of 'Parsifal,' with which the season opens. Mr. J. Comyns Carr is in general authority; Herr Willy Wirk, of Munich, is stage-manager; Mr. Joseph Harker is responsible for the scenery, and M. Comelli for the costumes.

Mr. Rutland Boughton (writing in *World's Work* for November) gives a full description of his ideas on 'The rights and wrongs of stage-craft' which, to some extent, were recently carried out at Bournemouth (reported in our October issue, p. 664). He states that nothing is more absurd in dramatic art than attempts at realism. In distinguishing between comedy and tragedy, he says that the former may move us as often to tears as to laughter, but in being moved 'we are not drawn within the current of its mood.' But tragedy is at once 'a tenderer, deeper, and more dangerous thing.' 'All-compelling tragic drama involves not merely the figures on the stage, but the very souls of those who look on with any degree of interest and feeling. Tragedy does not allow an audience to look on: it draws them into the heart of the play, and makes them feel and see life from the points of view of the characters themselves.' These are subtle psychological distinctions not easy to understand, especially we should say, in the gallery, not to mention the stalls. We cannot here trace all the long line of argument that brings Mr. Boughton and his clever coadjutor, Mr. Reginald Buckley, to the idea of a 'plastic chorus,' part of whose function it is to represent 'scenery' by various ways of grouping and attitudinising. As a theory the idea seems fantastic, and to make too great a demand upon the imagination of the beholder. One is almost disposed to suggest that imagination would be even freer if there were not this faint realism to stimulate the faculty. The whole matter is one for experience to decide. Meantime, we commend Mr. Boughton's article to the attention of inquirers.

Eurhythmics, according to M. Jaques-Dalcroze, is making considerable progress in this country. Demonstrations with advanced pupils from abroad have been given during November in various centres up and down the country, and have been attended by large audiences. But while these gatherings excite wonder and general interest they are likely to be regarded merely as an attractive entertainment which for educational purposes may be practically sterile. It is therefore satisfactory to know that the teaching centre recently established in London has drawn a large number of students. Although so far successful, the method is still on its trial in this country. It reveals unexpected rhythmic potentialities on the part of young people, but its application to the everyday work of school, and to musical education in particular, has still to be made clear. We are aware that M. Dalcroze grafts a system of sight-singing and ear-training on to his rhythmic exercises, but this is in no sense an outcome or a necessary feature of the rhythmic study.

If opera refuses to pay at high prices it can scarcely be expected to do so where charges for admission range between 2*d.* and 1*s.* At the Victoria Hall, familiarly known as the 'Old Vic,' where opera at these prices regularly attracts an eager public, the burden of maintenance falls on the shoulders of those who philanthropically promote the work. The burden so long borne has at length proved too heavy to be supported without help, and an urgent appeal has been sent out for subscriptions. It says: 'If only one-half of those who regularly attend opera and concerts in more fashionable surroundings will send us the sum which only one evening's enjoyment costs them, we shall have the answer we want.' The appeal is signed by H.R.H. Princess Christian (president), the Lord Mayor, the Chairman of the L.C.C., and nine well-known musicians. Subscriptions should be sent to the manager, Miss Lilian Baylis, Royal Victoria Hall, Waterloo Road, S.E., who will gladly give further particulars.

We learn that a League of German music-critics has been formed, with headquarters at Leipsic. The constitution is still undecided, but the aims are clearly formulated. The purpose is to 'improve the social, moral, and intellectual status of the profession.' It is scarcely likely that English music-critics will follow suit, as their status, or their conscience, of course admits of no reproach under these heads. If they were to band together it would be to form a Union and a strike in which the 'men's demands' would be: intelligent sub-editors, a later hour of Press, and no Ballad concerts. The committee of the seriously-minded German Society includes Alfred Heuss (Leipsic), Paul Ehlers (Munich), Paul Bekker (Frankfort), Lucien Kamienski (Königsberg), and Hermann Springer (Berlin). Membership, we understand, is elective and under strict conditions.

The perennial subject of the reform of Church music has drawn many writers to the columns of the *Morning Post* during the month of November. Up to the time of our going to Press the discussion was still proceeding. This being so, we reserve a summary of the correspondence until our January number.

Mr. William Wallace has resigned the secretaryship of the Society of British Composers, and Mr. C. Beatty has been appointed in his stead.

SCHOPENHAUER AND MUSIC.

By ROBERT RALPH.

When the average transcendental philosopher commences to theorise upon music, the result for the earnest student of the art is always interesting, and often enough positively diverting. The difficulty of obtaining from a philosopher an explanation of the phenomenon of music which will be satisfactory to the average composer or critic, perhaps lies in the vastly different standpoints from which artists and world-thinkers regard it. Music to the everyday musician is a perfectly natural thing, such as breathing or talking. To the composer it occupies a larger proportion of his conscious and subconscious mental activities than does even the common verbal speech. He looks at the world through a tonal medium. The philosopher, on the other hand, is looking precisely the opposite way of the binocular. He is seeking an explanation and not infrequently an excuse for the presence of music on the planet, and it must be confessed that most philosophers have been hard pressed in endeavouring to correlate the two entities.

Schopenhauer's views upon musical metaphysics are more than usually acceptable because, apart from his main theory, he has some really stable facts and a fair lay knowledge of music as an art. Many a specifically musical writer has strayed farther from the realms of probability than Schopenhauer. Furthermore he has the divine gift (so rare among transcendentals) of being able to express his ideas clearly and concisely.

He makes one or two lapses from grace. He falls upon that cardinal mistake which is so common to non-musical minds, of calling minor keys necessarily plaintive or sad, and major keys lively and jolly. Also in endeavouring to reconcile the basis of harmony with some cosmic scheme he is responsible for stating that bass parts always move most slowly as the representative of the crudest mass, and that bass only rises and falls by large intervals, never by one tone (!) He perpetrates one glorious 'howler' as a result of this line of thought when he declares that a quick run or shake in the low notes cannot even be imagined ! ! ! On the other hand he avoids the popular error of conceiving melody as distinct from harmony. He persistently indicates that he regards the term *melody* as alluding to one indivisible thing, *i.e.*, the sequence of musical thoughts. There are so many musical scribes who have cheerfully run their heads against this rock that it is very refreshing to find a member of the laity who gracefully avoids it. His statement regarding melodic progression is very thoughtful, and paves the way for a further happy stretch of argument where he deals reasonably enough with the different effects produced upon the mind by various types of melodies. All this forms attractive reading for the music-lover.

But it is in the main contention and the very trunk system of Schopenhauer's philosophy that the average musician will be disappointed. Let us freely admit that the task of any philosopher is an enormous one. To reconcile such an elusive thing as the power of music over the human mind with the solar system or the latest type of known palmacites, and to find some common ground for the existence of both, is a task which, when accomplished, will convince but few people. Furthermore, those who accept the sage's formula, will only do so by virtue of extraneous admiration for the writer's personality. The tragedy of all abstract knowledge is that its domicile is built upon naked postulates. As Herbert Spencer once naively said, 'You must leap off somewhere,' and to a mere musician the 'will-to-live' of Schopenhauer and the 'thing-in-itself' of Kant seem but intellectual springboards from which we plunge into the infinite space of human ignorance.

After much theorizing and demonstration the only conclusion Schopenhauer arrives at is that music bears no resemblance to his 'world as idea' or the world of nature, but insists upon a *parallelism.* Upon this unstable and almost unmeaning phrase he manages to build a fine argument anent the specific qualities of music, which, though containing many eloquent passages, tells us little that we did not know before. It is scarcely a revelation to learn that 'if we listen to a symphony we seem to see all the possible events of life and the world taking place in ourselves.' Or again, 'music's representative relation to the world must be very deep, absolutely true, and strikingly accurate, because it is instantly understood by everyone, and has the appearance of a certain infallibility,' makes us feel grateful for sympathetic insight. But when we read that 'music acts directly upon the will, the feelings, passions, and emotions of the hearer, and, unlike other arts, it does not express the ideas or objectification of the will, but directly the will itself,' we know the great philosopher is flirting with platitudes.

Schopenhauer completely ignores the physical effect of music upon the human mind. He does not endeavour to explain the vast difference between emotions which are purely due to æsthetic stimuli (such as the reading of a score by one's fireside) and the gross, physically emotional jerks we experience when we hear a brass band in the street, or the deep boom of a bell. Like every other musical theorist, he does not try to find the borderland between the relative effects of music and sound. The vital thing to decide before we seek an acceptable system of musical metaphysic is what percentage of emotional thrill is derived from æsthetics and how much from physical sound. We know that sound *qua* sound can occasionally upset our nerves, as, for instance, a clap of thunder, a deep bell-note, or the howl of the wind. These things are certainly not music, but it is surely patent to anyone that at least a proportion of their physical thrill must necessarily enter into our enjoyment of a symphony. This is the very point which Schopenhauer and every other musical thinker overlooks. No one but Darwin has even touched the fringe of the subject, yet it is the very core of all musical reasoning.

On these shifty and very verbal premises Schopenhauer proceeds to expound the art of music to his own satisfaction. Although much of his theorising is solid enough, it is needless to say that he finds himself in a *cul-de-sac* when he comes to speak of opera. It is rather curious that almost every lay-thinker who writes about music invariably hails opera as the be-all and end-all of the art. Why this should be is exceedingly difficult to explain. Writers upon poetry, painting, or the drama never give so much as a glance at opera, yet musical writers absolutely refuse to see that opera is not exclusively a musical question (*vide* Wagner and Gluck). There is no valid reason why a musical writer should consider himself bound to discuss the question of opera at all.

Schopenhauer insists rightly upon the abstract qualities of music. He says that the music of an opera, as it is presented in the score, has a completely independent, separate, and as it were, abstract existence for itself, 'to which the incidents and persons of the piece are foreign, and which follows its own unchanging rules; therefore it can produce its full effect without the libretto.'

In the very next sentence he says 'But this music, since it was composed with reference to the drama, is, as it were, the soul of the latter, for in its connection with the incidents, persons and words, it becomes the expression of the inner significance of all those incidents, and the ultimate and secret necessity which depends upon this significance.'

The reader will note that two moments previously Schopenhauer had said that the music of the opera could produce its full effect without the libretto, and to it the incidents and persons of the piece are foreign. Now he tries to argue that on the contrary the music in its connection with the incidents, persons and words, since it was composed with reference to the drama, is indispensable. The thing is self-contradictory, and evidently Schopenhauer half suspected so, for in the latter sentence that I have quoted we see his immediate desire to maunder off into those precious 'secret necessities' or 'inner significances,' and those other all-comprehensive terms of which every transcendental philosopher has so large a stock always on hand.

If the small fact that the libretto, persons, and incidents of an opera are, as Schopenhauer says, indispensable, it becomes more difficult to comprehend

his further statement that music never assimilates itself with the natural, and therefore, even when it accompanies the most ludicrous and extravagant farces of the comic opera, it still preserves its essential beauty, purity, and sublimity; and its fusion with these incidents is unable to draw it down from its height, to which all absurdity is really foreign. Thus the profound and serious significance of our existence hangs over the farce and the endless miseries of human life, and never leaves it for a moment.

If we overlook the last sentence, which is a typical chunk of Schopenhauerian pessimism, it is pretty obvious that the philosopher has run his head against the old question of why people tolerate the conjunction of fine music and banal drama in opera. He is at a loss to explain the wild absurdities that occur in nine operas out of ten, and falls back upon the weak statement about the serious significance of our existence hanging over farce. Surely if there is one thought above another that does *not* enter the opera-lover's head when he is listening to his favourite arias, it is the relationship of our existence to eternal things. The presence of music at operatic and and theatrical performances cannot be excused upon these grounds.

It is precisely at such points as this where abstract philosophic systems break down. Schopenhauer's theory fares no worse than any other 'transcendental' explanation of the phenomenon of music. Any convincing system of musical theorizing must settle once and for ever the question as to how far the physical excitements of music can influence our minds apart from æsthetics. Some might urge that music has no substance except in æsthetics. But this is obviously unsound argument. To take a concrete example: the mind of a man who goes to a concert to hear the 'Siegfried Idyll' is vastly different from that of his neighbour who attends a reproduction of, say, Bizet's 'Carmen.' The former goes deliberately from æsthetic motives, fully prepared not only to hear with all his ears, but to read a part of his own personality into Wagner's music. In reality this individual is as important a part of the proceedings as a violoncellist or an oboe player, for the music was intended to be listened to as well as played. On the other hand the man who visits 'Carmen' has no such interest in the music. He merely regards it as a pleasing adjunct to the stabbing and kissing. It is very evident that he does not concentrate his mind upon the music, or he would resent the presence of the drama and spectacle which divert his attention.

But it is not only in the opera-house that these phenomena can be observed. Music is welcome at every kind of social function. The astute hotel-keeper does not disdain the services of a string band. The justices entering the courts of assize do so to the flourish of trumpets. The politician, after some dubious election work, will wish his triumph to be further impressed upon the masses by a brass band. At theatres, exhibitions, and the like we see the indispensable 'orchestra.' And we might extend the list indefinitely to prove that wherever dynamic excitement is wanted, or whenever it is necessary to raise the emotions of a large body of people, music is always called in to play a secondary but highly important *rôle*. Wherever the masses congregate, there is music welcome, always with this curious proviso: that the mind shall not be asked to concentrate its attention upon the sounds. The latter must imperatively occupy a subordinate position to the politics, drama, pictures, or the mastications of the moment

These remarkable aspects of music cannot be adequately dealt with by Schopenhauer's system of philosophy. If we tear away æsthetics from music we shall still have a substantial natural phenomenon which is capable of great influence upon the human mind. But this matter has been quietly boycotted by every thinker except Darwin, and even if the theorist of the future does not accept all the Darwinian conclusions, they will be found to be the only possible grounds upon which we can construct a musical metaphysic which shall cover the complete facts. If we persist in abandoning the physiological and biological elements we shall ultimately flounder in the quicksands of transcendentalism. We can see how perilous this course is by studying Schopenhauer's theory of music, always remembering that Schopenhauer was only half a transcendental, and moreover, one who could express himself with a clearness and directness unknown to his fellow-writers. Secret-necessities, things-in-themselves, and inner-significances will not help us.

Was it not César Franck who said that Kant was 'really very amusing'?

Church and Organ Music.

THE COMPLEAT ORGANIST.

By HARVEY GRACE.

(*Continued from November number, page 728.*)

III.—OF PASTORS AND MASTERS.

The bad old days when it was almost taken for granted that organist and vicar should live in a state of more or less desultory warfare have happily gone, and are never likely to return. Still, from time to time ecclesiastical and musical journals contain bursts of querulous correspondence, showing that difficulties still crop up. Thus, a Church newspaper will for a few weeks contain letters from clergy complaining of tyrannous organs, organists, and choirs, while anon in a musical journal you will find organists wailing about their high-handed vicars. Unfortunately, this method of airing grievances is of very little use, as the contending parties rarely hear the other side. Organists may or may not be ecclesiastically-minded enough to read the *Church Times*, but we may be pretty sure that few of the clergy are sufficiently musical to read journals devoted to that art. This 'writing to the papers' is usually futile for another reason. The difficulties in most cases are purely local and personal, and can therefore be fully understood only by those on the spot. Vicar and organist have been described as 'an autocrat and a bundle of nerves,' but commonly there are *two* autocrats, and in the event of a collision, he who is also a 'bundle of nerves' fares ill. Often the aggrieved organist owes his discomfort to his tactless methods of dealing with those who differ from him. He takes rather a pride in his wrongheadedness. 'See,' he says, in effect, to the creatures of grosser clay with whom he has to deal, 'I am an artist, and of more fiery stuff than your huckster. To prove the which, I will show you how the artist negotiates yonder wall. There is a convenient gate, which I leave for the feeble among you. I myself shall proceed to knock my head against the wall, and you will see it, like those of Jericho, fall down flat.' So saying, he lowers his head, shuts his eyes, and does his part of the programme: the only part which may be written down a success. For his pains, he has a valuable lesson and a bloody coxcomb, both of which he will promptly forget at the next obstacle.

On the whole there is only one course open to an organist who cannot get on with his vicar—he must seek 'fresh woods and pastors new,'—to vary a well-known quotation. It may be a hardship, but no good work can be done in organizing and maintaining a choir if the musical and ecclesiastical heads are in conflict.

What are the most frequent points of difference? Probably more often than not the matter is one respecting the choice of music, and especially hymn-tunes. It is of course very trying to a musician to be asked to play and teach his choir mission tunes of a tawdry and debased type. His vicar thinks that such tunes make a service attractive to the humbler folk, and no other consideration has much weight with him. In such cases the 'bundle of nerves' often comes to grief. He declines to play the tunes, or plays them under protest, and he will complain to his choir, and make satirical references to the clergy in general and his vicar in particular. Having thus undone (in the matter of discipline) the choir work of months, he will write to his pet musical paper on the subject.

The compleat organist does none of these things. He will make an appointment with his vicar, and having got him snugly ensconced in his arm-chair, pipe in mouth, will proceed to administer the word in season. As this question of choice of music is just now very much in the air, I propose to go into it rather more fully than the title of this article warrants. It is, as I said above, one of the most frequent causes of friction between organist and vicar. It may be useful to summarise a few quite simple and obvious arguments on the organist's side, which are not so often brought before the clergy as they should be. I shall consider the question principally in relation to hymn-tunes. *Mutatis mutandis*, what follows applies to all other poor Church music.

The compleat organist meeting his vicar, and the pipe of peace having been produced, the proceedings will run on the following lines.

C.O.—'My dear Vicar, you are so accustomed to deal faithfully with your flock, that I hope you will allow one who, though an official, is still one of them, to do the like with you. We are at cross purposes over the use of mission and other unworthy types of hymn-tunes. I am going to put before you the musical side of the question, that being the only one on which I have the right to speak. I object to these tunes, as I would to shoddy anthems or services, not because I or the choir dislike them, but simply on the ground of their not being good enough for use in Church.'

V.—'But that's just the point! I don't want elaborate music. I want something simple and bright, so that the service shall be hearty and go with a swing.'

C.O.—'There you follow the bulk of the cloth in supposing that good music is necessarily elaborate. Organists who are keen on the improvement in Church music are trying to hammer into the heads of all concerned the fact that good music may be quite simple, and the simple quite good. There is more than one kind of simplicity,—there is that of the genius, and that of the idiot. So in music you have on one hand an old psalm-tune such as 'St. Ann's' or 'Dundee,' and on the other the revivalist type of tune. Both kinds are simple, especially the old tunes, but there can be no question as to which kind is good. What is needed in the Church is the good, simple thing done well,—the good, strong hymn-tune, versicle, and chant well sung. So much for the "elaborate" bogey. Then you demand that the service shall be "hearty" By that you mean it must be loud.'

V.—Well,—er,—I hadn't—er—aren't you rather crude?'

C.O.—'Precisely! It is not a case for subtleties, but facts; and facts are crude. You, as well as ninety-nine per cent. of your fellow-clerics, mean "loud" when you say hearty. Now, your "Nuttall," conveniently at hand, tells me that "hearty" means "proceeding from the heart; full of heart; with heart; healthy; strong; having a keen appetite"—nothing about "proceeding from the lungs," you will notice. Good congregational singing, I agree, may well be loud and strong, but the loudness is nothing in itself. It is a mere by-product. To prove to you the absurdity of this fetish of noise, I need only to remind you that of all choral effects, the most thrilling is a real *pianissimo* by a big choir. So much for your heartiness. Then you demand that a service shall be "bright," and shall "go with a swing." Now I do not desire, any more than you do, that the service on its musical side shall hang fire. But I must point out that again much depends upon what we mean by our terms. There is tremendous swing about an old psalm-tune or chorale sung with proper breadth and weight. There is also swing—our less expensive Press is fond of calling it "vim" and "verve"—about most of our popular music-hall songs. Have you ever heard "I'm one of the bhoys" sung by a crowd? If not, you have missed a good example of brightness and swing of the latter kind. But you will not want that particular variety in Church. The other kind is much less obvious and, like most good things, improves on acquaintance. In this matter of "brightness and swing" I am going to risk your anger by pointing out that we do not find in the clergy as a body any great anxiety about making *their* part of the service conspicuous for these qualities. Instead, we have the too often slovenly reading of the lessons and prayers, and careless intoning; and as for the pulpit part, I have even known, and that frequently, one cleric to be overtaken, like Bully Bottom, with "an exposition of sleep" while one of his colleagues had been preaching! A clerical demand for "brightness and swing" is likely to come home to roost in many churches!

'Coming now to the actual matter in dispute—mission hymns—let me put before you a few points. You have asked me to include some of them because a certain percentage of the congregation will like them. Most of our other hymns, you say, are too severe, though you admit their excellence, Now, I am going to reply by making a few suggestions. We are justly proud of our beautiful parish Church, but I have long felt that many of the poorer people of our district do not fully appreciate its architectural excellences. How should they? Fine architecture, especially ecclesiastical, repels, rather than attracts, the uneducated mind. It is too severe, too much outside their everyday experience. Take them to the Hipposeum or some other mammoth place of amusement, and they will feel quite at home, and will remark on the beauty of the building. If you canvassed your congregation, I fancy you would find that to seventy-five per cent. the Hipposeum, as a mere building, gave more pleasure than our Church. Then why not make such structural alterations as shall bring our grand Norman pile into line with popular taste? This argument, if it errs at all, does so on the side of mercy, for the Hipposeum is a good building for its purpose and of its kind, whereas the hymn-tunes on which you set such store are bad both in kind and quality. Their use is as much an offence to the musician as the painting of our beautiful oak choir-stalls with stripes of red, white, and blue would be to you. Yet I doubt not that many of the less educated members of our congregation would think

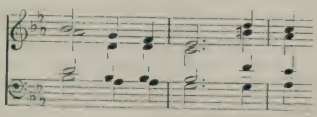
the carving vastly improved with some such scheme of decoration. You would quote in vain the line about "painting the lily." They prefer it painted, regarding it as a tame and chilling bloom otherwise. When I find you decorating the Church to suit their taste, you will hear no protest from me in the matter of hymn-tunes. I think I may safely promise that!'

V.—'But who is to decide that these tunes are bad? Surely it is a matter of taste, about which there can be no argument.'

C.O.—'I grant that it is not always an easy thing to decide, especially in the case of examples that hover near the border line. But how do we decide in other arts? In a dispute as to what constitutes a good book, you will consider the opinion of a dozen literary men of standing worth that of ten times the number of the ordinary reading public. Nor, in the matter of pictures, do you hang on the walls of your Church or vicarage crude oleographs or cheap prints such as you find in the poorer homes of your parish. Very few of your parishioners would thank you so much for a beautiful etching as for a highly-coloured print in which the bluest of policemen and the reddest of soldiers are seen ogling the most apple-cheeked of housemaids. Most educated people are quite clear as to the difference between the good and bad in literary and pictorial art. In music, the distinction is equally clear to all who have received a musical education worth the name. They, surely, should be arbiters enough for you. Do you realise, too, that music has its grammar—a code of rules as definite in most cases as those governing language? You would be horrified if I suggested that the choir should sing a hymn, the first lines of which ran:

"I is a awful sinner,
And you be iust the same."

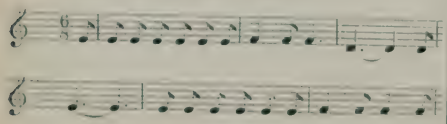
You would point out that while the lines contained a statement about which there could be no dispute, the grammar was so hopeless as to render the hymn unfit for use, and I should agree with you. Do you know that most hymn-tunes of the popular type contain breaches of musical grammar every whit as excruciating to a musician as the above lines are to you? I open one of these books (the "Mirfield" Mission Hymn Book) and find this progression:

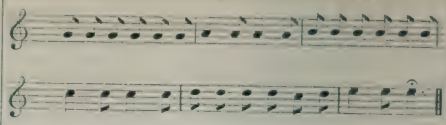


This brief passage contains more mistakes in grammar than those two awful lines. The rules broken are founded on practical common-sense, as you will find if you ask your choir to sing the "harmony."

'If you defend those hymns on the score of melodiousness, I can easily point to some that are popular, but which, judged as tunes, carry their poverty on their face.

'Here is a succession of notes from the refrain of another tune from the same collection:





After the pause on the top note, the "tune" ambles back in pretty much the same way it went up, reminding one of the exploit of a famous general, who, after gallantly marching up the hill, marched down again. Nothing happened on the way up, or down, or at the top. You set great store by these tunes for use at children's services. It may be worth while pointing out that our children in elementary schools now learn, as a rule, songs that musically are of a more satisfactory type. Are they to come in to Church on Sunday, and find that what would not be tolerated by the London County Council and their teachers is good enough for the Church? Try to look at the matter in this light. If you still think that the attractive power is the only consideration that matters, be consistent, and let us have a rainbow-striped lectern, the architecture and lighting arrangements of the Hipposeum, and let a committee of clergy who agree with you give us a periphrasis of the Bible and Prayer-book, in which the noblest of English is exchanged for the much more understandable and popular language of the halfpenny press.'

The above is less a discussion than a monologue. In this case there is no vicar's side to the question at all. There is no more defence for bad music in Church than for any other form of sacrilege.

A very fruitful cause of trouble is the behaviour of choir boys during the service, when the organist is usually ignorant of what goes on. An organist who passes over complaints because the offender has a good voice and his suspension would be inconvenient is hopelessly in the wrong, and will soon have the fact brought home by a lowered tone in the whole choir. These and other debatable matters will invariably be settled amicably if organist and vicar will discuss them fairly, the former from the point of view of the musician who is a churchman, and the latter remembering that nothing but the best, however simple, is good enough for the Church.

The vicar should no more presume to tell a capable organist how to do his work than to superintend the operations of the man who comes to attend to the drains. Asked to choose between musical and unmusical vicars, most organists would probably prefer the latter. They are less likely to interfere with the choir work, whereas the former, whose claim to musicianship usually rests upon the slenderest foundation, will rush in and wallow out of their depth on every possible occasion. An organist in such a case needs infinite tact and courage. On the whole, he will be well advised to make it clear from the start that if the clergy and churchwardens consider he is able to do his work, he must be allowed to do it. If not, he must go. There would be very few cases in which a thoroughly capable man would be allowed to go.

While the organist has but one pastor, his masters are many. He will find no lack of members of the congregation willing—even eager—to give him advice. Men who would hesitate before committing themselves to a criticism of architecture, painting, or literature, have no such backwardness where Church music is concerned. It is quite sufficient for them that such and such a detail of the service is not pleasing to them. It rarely occurs to them that the deficiency may be, not in the music, but in their own taste. The compleat organist will

never argue with these critics from the nave. Argument is impossible, because the common ground on which the disputants can meet is the merest pinpoint in area. He will listen with the courtesy due to one who perhaps subscribes a half-guinea towards his salary, and when the other (a successful business man, let us say) has finished, he will quite pleasantly remark, 'Anything in your suggestion that is worthy consideration shall have it, I promise you. In return, I propose calling at your office to-morrow to give you my views on book-keeping or some other matter connected with your business. I feel sure there must be many points on which a musician can suggest improvements.' The discussion will end, at once, in quite a friendly way, and there are not likely to be any more criticisms from that quarter. At the same time, while the organist must have the courage of his opinions, and maintain the dignity of his office, there are certain matters in which he should not merely welcome criticism and suggestions, but even ask for them. From his position at the console, it often happens that he is the least able of all present to hear the effect he is producing. There are in every congregation at least a few people whose musical knowledge and taste are sufficient to make their opinion of value, and the wise organist will from time to time seek their advice on such matters as balance between organ and choir. Without some periodical check of this kind, he will almost certainly drift into using too much organ in accompanying.

Nothing will test the organist's tact more than an attempt to reform the musical arrangements in a parish where the standard has been low. He must make haste slowly, compromising here, tacking there, but all the while making a little headway. He must not expect his choir and congregation to arrive at one bound at a standard of taste that he himself has arrived at only after long training. This blunder is often made. People can be no more dragooned into refinement than into righteousness. Wherefore let the organist go delicately to work in superseding a favourite hymn-tune, no matter how superior the new one may be. Nothing rouses the man in the pew more than such a change. A law-abiding citizen, a mild man all the week, becomes a very Berserker on the Sunday if you defraud him of a tune he has sung from boyhood. He will not care how bad it was, or how good the new one is. Such changes must come, but the tactful organist will find a way to bring them about with a minimum of annoyance all round. In such a case as the one just mentioned, for example, the solution is found in the alternate use, for a time, of both old and new tunes. The excellences of the new will have a chance to make their appeal, and the comparison between the two will inevitably end in the majority of the congregation preferring the better. In these and many kindred difficulties, the organist will save himself unlimited worry and unpleasantness if he will constantly try to get the point of view of the congregation. He will do his work better, and in the long run get his own way oftener. To attempt a reform at one fell swoop is as mad a proceeding as a cricketer's attempt to score a century in his first few overs. In building up a choir, or founding a good tradition, it is the long game that pays.

Sunday, October 26, was a busy day with Nonconformist choirs at Northampton, no fewer than four holding festival. College Street Baptist gave Hiller's 'Song of Victory'; Mount Pleasant, the second part of 'Elijah'; and at Primrose Hill Congregational Mendelssohn's '42nd Psalm' was the principal item in a scheme which also included works by Wagner and Elgar.

NOTES ON SOME INTERESTING ORGANS AT MAGDEBURG.

By Ernest E. Adcock.

(Concluded from November number, p. 730.)

3.—St. James's Church.

The Church of St. James is, next to the Cathedral, the largest in Magdeburg, being twelve feet longer and two feet wider than St. John's, and moreover it boasts of a tower 205 feet in height. In 1550, in a small inter-state war, when Moritz of Saxony bombarded the town with three small cannon, this building suffered (as also did the Cathedral and other churches), and traces of the damage are still visible, and are pointed out to visitors. It was on that occasion that the old organ was destroyed, and on August 3, 1568, a new one, built by Hans Bockelmann, of Hamburg, was used for the first time.

A heavy thunderstorm in 1613 did much harm to both church and organ, and the lightning scorched some of the pipes of the latter and melted others.

Then came the trouble of 1631, but the destruction wrought upon the edifice does not seem to have been quite so complete as in the case of St. John's, for we read that the walls, arches, &c., were left standing in a fair state of preservation. Nevertheless the organ was totally destroyed. It took some years for the church to recover from such a blow as this, and it was not until 1659 that a small organ built by George Schuler was set up.

In 1678 a larger one was commenced by Herbst, of Halberstadt, but he kept the work hanging about so long, and was so awkward a man to deal with, that the church authorities, who had given him every chance, at length lost patience, took the contract from him, and awarded it to Schnitger. The instrument was completed in 1698, and had twelve stops on the Ober manual, seven on the Brust, twelve on the Hinter, and a Pedal of thirteen stops. The case which enclosed this organ still does duty, and is almost as fine as that in St. John's Church; but the instrument lacks a Ruck-positiv or Choir organ case, and in 1844 was unfortunately liberally picked out with gold.

Various additions and improvements were carried out from time to time, but, roughly speaking, Schnitger's work stood for 150 years. Among the additions was a 32-ft. Posaune supplied in 1741 by an organ-builder named Trautmann.

Finally the instrument was rebuilt and enlarged by Reubke in 1853, and up to 1909 still remained much as he left it, and, unless it has since been rebuilt, still retains the old-fashioned stop-jambs at right angles to the player, with the stops arranged in vertical rows.

The following is the specification:

Manual I. (14 tops).

	Feet.		Feet.
Principal	16	Octave	4
Hohlflöte	16	Gemshorn	4
Principal	8	Quinte	2⅔
Schweizerflöte	8	Octave	2
Hohlflöte	8	Cornett, 4 ranks.	
Gedackt	8	Mixtur, 6 ranks.	
Quinte	5⅓	Trompete	8

Manual II. (12 stops).

	Feet.		Feet.
Bordun	16	Hohlflöte	4
Principal	8	Quinte	2⅔
Gambe	8	Octave	2
Doppelflöte	8	Mixtur, 4 ranks.	
Gedackt	8	Cymbel, 3 ranks.	
Octave	4	Clarinette	8

MANUAL III. (12 stops).

	Feet.		Feet.
Stillgedackt	16	Octave	4
Geigenprincipal	8	Flöte	4
Harmonika	8	Nassat	2⅔
Flauto traverso	8	Waldflöte	2
Stillgedackt	8	Mixtur, 4 ranks.	
Salicional	8	Oboe	8

PEDAL (15 stops).

	Feet.		Feet.
Contra Violon	32	Gedackt	8
Untersatz	32	Quinte	10⅔
Principal	16	Quinte	5⅓
Offenbass	16	Octave	4
Sub-bass	16	Mixtur, 4 ranks.	
Violon	16	Posaune	16
Offenbass	8	Trompete	8
Cello	8		

COUPLERS, &c.

Six Ventils.	Manual I. to Pedal.
Manual II. to I.	„ II. to „
„ III. to I.	„ III. to „
Swell for Oboe.	Swell for Clarinette.

4.—THE CHURCH OF THE HOLY GHOST.

This is the smallest of the parish churches of Magdeburg, and outwardly the least prepossessing. It shared the same fate as the other churches in 1631, and was rebuilt after the lapse of some years. An organ was also provided, but nothing is known of its builder. It is certain, however, that there must have been one, for Schnitger incorporated seven or eight of its stops into a two-manual organ which he contracted to build in 1694. This was completed in 1698, and had twenty-six speaking stops.

Joachim Wagner, the famous organ-builder, of Berlin, received a commission in 1737 to build a larger instrument of forty-five speaking stops on three manuals and pedal, which he completed in 1740. It is from this time that the present case dates. It is a very ornate affair, with a large number of show-pipes, but, being of a later period, it is more debased in style, and cannot be compared with those in the churches of St. John and St. James. Nevertheless it presents a most imposing front, and is surmounted in the centre by a glittering golden sun, while in other parts are the usual cherubs and angels. The whole is richly decorated in white and gold.

Trouble, caused by the bellows becoming worm-eaten, had to be rectified in 1790, and repairs were also effected in 1837 by Hamann, and in 1862 by Böttcher.

At length, in 1873, a complete rebuilding became an absolute necessity, and the church authorities set about it in earnest. Tenders were solicited from Böttcher and Reubke, and the former was successful in obtaining the commission to build what amounted to almost a new organ. Eight stops only were used from the old instrument, and Barker's lever pneumatic was applied to Manual I. to make the touch a little lighter. The organ was dedicated on April 6, 1876, since which date only slight alterations have been made by Rover. The specification is subjoined:

MANUAL I.—(14 stops).

	Feet.		Feet.
*Principal	16	Flöte	4
*Bordun	16	Quinte	2⅔
*Principal	8	Cornett, 3 ranks.	
Gambe	8	Mixtur, 5 ranks.	
Hohlflöte	8	Cymbel	3
Gedackt	8	*Trompete	8
Octave	4		

MANUAL II.—(11 stops).

	Feet.		Feet.
Bordun	16	*Rohrflöte	4
Principal	8	Waldflöte	2
Fugara	8	Sesquialter, 2 ranks.	
Gedackt	8	Mixtur, 4 ranks.	
Quintatön	8	Chalmey	8
Octave	4		

MANUAL III.—(10 stops).
(SWELL ORGAN).

	Feet.		Feet.
Geigenprincipa	8	Voix céleste	8
Lieblich Gedackt	16	Salicional	8
Lieblich Gedackt	8	Flöte	4
Flauto traverso	8	Progessivo, 2 to 3 ranks.	
Violine	8	Oboe	8

PEDAL.—(11 stops).

	Feet.		Feet.
Principal	16	Gedacktbass	8
Sub-bass	16	Quinte	5⅓
Violon	16	Bassflöte	4
Quinte	10⅔	*Posaune	16
Offenbass	8	*Trompete	8
Cello	8		

ACCESSORIES.

Manual II. to I.	Manual I. to Pedal.
„ III. to I.	„ II. to Pedal.
Four Composition Pedals.	
Four Ventils.	

There are, of course, numerous other interesting churches and organs at Magdeburg, but space forbids anything but a brief mention of one or two of them. St. Katherine's could boast of a fine organ case in the Baroque style up to 1875, when it was ruthlessly swept away, and another in the Gothic style substituted. The writer is unable to say what this Gothic case was like, but the probability is that it was not so good as the one it displaced. Praetorius mentions an early organ in this church, for which in 1706 Schnitger built a new instrument of two manuals and pedal. A perusal of these notes will force upon readers the truth of the old adage 'It's an ill wind that blows nobody any good,' for certainly the 1631 disaster brought plenty of grist to Schnitger's mill.

In 1875 Reubke erected a new organ which possessed forty-seven speaking stops, and in 1904 this was rebuilt and thoroughly modernised by Furtwangler & Hammer, of Hanover. Slight alterations were made in its specification, electric blowing installed, and the 1875 case had in its turn to make way for another one.

The Walloon Reformed Church contains a fine organ case, dating from 1757, which is decorated, like that in the Church of the Holy Ghost, in white and gold. It originally contained an organ built by Philip William Gruneburg, which was a two-manual instrument. After having been repaired at various times, the pipe-work and mechanism were at length quite worn out, and in 1904 Sauer erected a magnificent organ with fourteen stops on Manual I., thirteen on Manual II., twelve on Manual III., and eleven on the Pedal, as well as numerous up-to-date accessories.

It seems rather difficult to make an end before a more complete exhaustion of one's information has been arrived at, but probably enough has been written, not only to arouse the interest of organ enthusiasts, but also, perchance, to guide their footsteps should they ever be fortunate enough to find themselves in Magdeburg or its near vicinity.

Under the title 'The English Carol Book,' Messrs. Mowbray have just issued a volume of carols, collected, arranged and composed by Mr. Martin Shaw, the words being edited by Dr. Percy Dearmer. The collection consists mainly of traditional English Carols, the religious folk-song of our people, and includes also some translations of foreign carols, and a few modern works by Mr. Selwyn Image and others.

The Oxford University Press have issued their Kalendar of Hymns A. & M. for the year 1914—a little book which those responsible for the choice of hymns will find useful. The Kalendar also contains a Table of Lessons, Proper Psalms, &c.

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* Stops used by Böttcher from Wagner's organ.

The Syllabus of the fifth session of the Liverpool and District Organists' and Choirmasters' Association should provide some interesting and useful gatherings. The monthly lectures are on 'The organ in the making' (Mr. W. M. Rushworth); 'Some aspects of the music of Brahms' (Dr. A. W. Pollitt); 'Church Music' (Mr. C. W. Bridson); 'Liverpool Cathedral' (Rev. C. Harris); 'Accompaniments and accompanist' (Mr. T. Halsall); 'Practical Plainchant to British words' (Mr. Royle Shore); and a discussion on Mr. Bates's 'Voice-training for children.'

The Henry Smart centenary seems to have been generally well observed, most organists having made a point of drawing on the composer's work on his birthday, Sunday, October 26. Numerous reports have reached us from all parts of the country.

The Edinburgh Society of Organists held their first meeting in Broughton Place Church Hall on October 28, when Prof. Niecks, the honorary president, delivered a lecture on 'Expression and phrasing in organ-playing,' with illustrations by Dr. W. B. Ross.

A demonstration was given in St. Andrew's Church, Mottingham, on Saturday, October 18, by the Rev. J. Eckersley, on the subject of 'Psalm-chanting by an improved method,' in which regard is paid to the varying sentiments, refrains, dramatic utterances, and parallelisms of the Hebrew poetry, with a view to avoiding gabbling and false accentuation, and providing such chants as would encourage congregational singing. Illustrations were sung by the choir of St. Andrew's Church. There was a good representative audience, largely composed of organists, and the opinion was freely expressed that Mr. Eckersley had done much to simplify and improve the rendering of psalms. All said and done, however, the avoidance of gabbling depends most of all upon the choirmaster. A method of chanting, like a book on voice-production or pianoforte playing, or any other branch of pedagogy, is just as successful as the teacher allows it to be. There are no short cuts or royal roads.

The Leytonstone Church Choir Association completed their third year by assisting at evensong on All Saints' Eve at the Church of St. John the Baptist, Leytonstone—the sixth service in which they have taken part. There were 120 voices, drawn from four choirs, and the music included Noble's A minor setting of the Canticles, Stanford's 'And I saw another Angel,' and Handel's 'Then round about the starry Throne.'

The Loughton Choral and Orchestral Society have taken for their twenty-third season's work Spohr's 'Last Judgment,' and the concert-version of Gounod's 'Faust,' together with smaller choral numbers.

With recital organists devoting whole programmes to transcriptions from Wagner, Tchaikovsky, &c., it is well that pure organ music should occasionally be given its due. A series of five recitals of organ music of the 18th, 19th and 20th centuries was given in October at St. Stephen's, Walbrook, by Mr. F. W. Holloway. The programmes covered a wide range, and included nothing but music actually written for the instrument. The series contained some admirable specimens of English work by the older composers, such as Wesley, Walmisley, Thomas Adams, John Stanley, and Felton.

An interesting recital of music for organ in combination with various other instruments was given in Park Chapel, Crouch End, on November 13. The performers were Mr. Eugene Meier (violin), Mr. Walter Hobday (violoncello), Mr. Harry Stubbs (organ), and Mr. F. Cunningham Woods (pianoforte). Miss Dilys Jones sang, and Mr. Henry R. Bird accompanied.

On November 1, the Bishop of Liverpool dedicated the new organ at Knowsley. The instrument, a three-manual with thirty-seven speaking stops, was built by Messrs. Rushworth & Dreaper, and was shown to advantage in a recital by Mr. Sydney H. Nicholson.

ORGAN RECITALS.

Mr. James Tomlinson, Public Hall, Preston—Fantasia in F, *John E. West.*

Mr. John A. Tatam, St. Nicholas' Church, Colchester—Prelude on 'Old 104th,' *Parry.*

Dr. H. W. Richards, Christ Church, Lancaster Gate—Introduction and Fugue from Sonata, Op. 154, *Rheinberger.*

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Overture in D minor and major, *Henry Smart.*

Mr. Thomas Curry, Central Hall, Westminster—Andante, Allegretto, Elevation, and Allegro, *Marius Gueit.*

Mr. F. A. Mouré, University of Toronto—Dithyramb, *Basil Harwood.*

Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pa.—Postlude in D, *Henry Smart.*

Mr. G. T. Pattman, St. Mary's Cathedral, Glasgow—Choral Improvisation on 'In dulci jubilo,' *Karg-Elert.*

Dr. Caradog Roberts, Pendre Chapel, Mold—Cantilène Pastoral, *Guilmant.*

Mr. S. M. Ravenhill, Parish Church, New Romney—Toccata in A, *Purcell.*

Mr. Purcell J. Mansfield, Newlands U.F. Church, Langside Road—Compositions of *Mr. Mansfield.*

Mr. H. Whalley, St. George's Parish Church, Edinburgh—Introduction and Passacaglia in D minor, *Max Reger.*

Dr. M. J. Monk, Truro Cathedral—Prelude in E minor, *Dethier.*

Mr. Herbert Hodge, Palm Court, Selfridge's—Marche Triomphale, *Walter G. Alcock.*

Mr. Fred Gostelow, Luton Parish Church—Arcadian Idyll, *Lemare.*

Mr. Sydenham Janes, Okehampton Parish Church—Chorale Prelude on 'Melcombe,' *Parry.*

Mr. Sydney H. Wéalé, Derry Cathedral—Grand Solemn March in E flat, *Henry Smart.*

Mr. G. Bernard Gilbert, Town Hall, Stratford—Andante in A, *Henry Smart.*

Mr. James Tomlinson, Public Hall, Preston—Dithyramb, *Basil Harwood.*

Mr. Henry Riding, St. Andrew's, Leytonstone—Offertoire in C minor, *W. Faulkes.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Air with Variations in A major, and Finale Fugato, *Henry Smart.*

Mr. Leonard Dorsett, Church of St. Philip—Marche Funèbre et Chant Seraphique, *Guilmant.*

Mr. Ernest E. Smith, St. Bede's Parish Church, Liverpool—Prelude in A, *Henry Smart.*

Mr. M. B. Kidd, Kelso Parish Church—'La Nuit, *Karg-Elert.*

Dr. Herbert W. Wareing, Christ Church, Malvern—Toccata and Fugue in the Dorian Mode, *J. S. Bach.*

Mr. Chastey Hector, Brighton Parish Church—Sonata in C minor, Op. 41, *James Lyon.*

Mr. James Downie, New Kilpatrick Parish Church, Glasgow—Fugue in G major, *J. L. Krebs.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Works by *Smart.*

Mr. C. A. Miles, Llanthewy Road Baptist Church, Newport—Sonata on the 94th Psalm, *J. Reubke.*

Mr. Allan Brown, St. James's, Clapton—Grand Fantasia in E minor, *Lemmens.*

Mr. Harold E. Darke, the Parish Church of Paddington—Organ Sonata on the 94th Psalm, *Reubke.*

Mr. Frederic Fertel, Bromley Parish Church—'Impression' from 'Harmonies du soir,' *Karg-Elert.*

Dr. Cyril B. Rootham, St. John's College, Cambridge—a Bach programme.

Mr. E. M. Vinnicombe, St. Leonard's Church, Exeter—Air with Variations and Fugato, *H. Smart.*

Mr. T. Hopkin Evans, Ebenezer Calvinistic Methodist Chapel, Mardy—Sixth Sonata, *Mendelssohn.*

APPOINTMENTS.

Mr. A. B. Porter, organist and choirmaster, St. Matthias's Church, Richmond, Surrey.

Mr. Alfred R. Stock, organist and choirmaster, Union Church, Putney.

Reviews.

Longing. For S.A.T.B. By Haydn Keeton.
Sweet day, so cool, so bright. For S.A.T.B. By David Stephen.
Perfection (Sinfonia domestica choralis). For S.S.A.A.-T.T.B.B. By A. C. Mackenzie.

[Novello & Co., Ltd.]

Dr. Keeton's part-song is a short and very agreeable essay. The part-writing is interesting and grateful, and well within the powers of a choir of quite modest attainments.

Mr. Stephens's setting of George Herbert's well-known lines demands more of the performers, by reason of some sudden key-changes. The rhythm also is less straightforward. These difficulties surmounted, the little work should be effective.

Advanced choral Societies in need of a humorous work wherewith to recreate themselves after more severe labours will find what they want in Sir Alexander Mackenzie's Choral Domestic Symphony. The first part of the work is for T.T.B.B.; the second for S.S.A.A.; and the third for S.A.T.B. with occasional division of parts. We quote the words of the first section, in order to give an idea of the joke:

'I hail the perfect woman,
Perfect in every sense,
With beauteous form to grace allied,
And fortune quite immense.
No curtain lecture doth she read,
When night's dim hour has come.'
'If so,' my loving wife exclaimed,
'Poor dear! she must be dumb!'

'I love a perfect woman
And she, I know, loves me.
Who praises all her friends' attire,
Though dowdy they may be.
A Paris hat of ancient style,
She views with glances kind.'
You can't mean me,' my wife replied,
'For surely I'm not blind.'

The female choir then enters (*irato*) with a similar satire directed at the men, after which both parties join in sympathising with the inhabitants of Mars, where it is presumed these perfect men and women are to be found. There is some capital fun in the writing of this section, notably in the time-honoured sequence of descending 7ths (*stridente*) at the words 'And bore each other all day long.' The music throughout is tuneful, and would present no difficulty to a well-equipped choir.

Musiciens Anglais Contemporains. Par R. A. Streatfeild. Traduction française de Louis Pennequin.

[Paris: Editions du temps présent.]

Rare indeed are the signs that British music rouses any interest among foreign musicians as a thing to be sought out and studied. A sign is now given, in the form of this translation of Mr. Streatfeild's essays, that there is a demand in France, or at least Paris, to learn about our composers and their works—if one may credit the publisher with a knowledge of his market. Mr. Streatfeild deals with the life and works of Elgar, Dr. Ethel Smyth, Delius, Parry, Stanford, and Bantock, and shows exhaustive knowledge of his subject in each case. He is no mechanical eulogist, for while he gives free rein to his enthusiasms he does not shirk criticism. The article on Elgar was printed in *De Nieuwe Gids* (in English) and in *Le revue du temps présent* in 1912, and an extensive quotation was made in our issue for June, 1912.

Of the Father's love begotten. Anthem for Christmas. By Edward C. Bairstow.

[Novello & Co., Ltd.]

Dr. Bairstow has taken the ancient melody, 'Corde natus,' as a basis for his work, which is practically a set of choral variations. The words are from the well-known hymn of Prudentius (A. & M. 56, E. H. 613). The first verse is given to the tenors and basses in unison, with an organ part containing some effective bits of canon. Verse 2 (*Andante Pastorale*) is for trebles, a charming melody in $\frac{6}{4}$ time, with the hymn-tune used as a bass. A four-part section mainly unaccompanied follows, while the final chorus (*Allegro con spirito*) gives us five pages of admirable polyphonic treatment of the *Canto fermo*. While thoroughly modern in style, the work has an unmistakably ecclesiastical flavour, both by reason of the theme and its treatment. It is a convincing proof, if any be needed, that it is possible to write good church music without adopting the style of a bygone age.

Funerale for Harmonium. By Sigfrid Karg-Elert.

[Carl Simon: Berlin.]

A simple little tribute to the memory of Prof. August Reinhards (*d.* November, 1912). Personal interest is supplied by a quotation from a work by the deceased composer. We note that the dreadful Lowell-Mason tune to 'Nearer, my God, to Thee,' on which Herr Karg-Elert recently wrote a symphonic organ piece, seems to have taken his fancy. Anyway, he had by no means finished with the tune, for here we find him using a strain from it by way of final cadence. It is the very last tune, we should have thought, to appeal to one with the magnificent chorales of Germany in his blood. We hope he does not think it is typical of English hymnody!

Legend. (Original Compositions for the Organ (New series), No. 15.) By Harvey Grace.

[Novello & Co., Ltd.]

Mr. Harvey Grace's 'Legend' has the rare value of being original without affectation or eccentricity, and of capturing the attention with a mood of simplicity. It opens with a tune that suggests an old-world carol. This is continued and treated with simple, gently-moving harmonies, and gives way to a more decided theme in common time that seems to introduce a new scene or character to the unfolding of the 'Legend.' The new matter is carried to a climax on a more emotional note, and suddenly gives way to the opening theme, *lento ponderoso*, with the bass in canon at the octave. The carol tune remains in the ascendant, while the music becomes quieter, until the end. There is no lack of chromatic harmony, but it clings to the key of the piece—D minor. Within the limits of this simple form Mr. Grace expresses a good deal that is worth expressing.

Nine Folk-Song Carols. Collected and arranged by Cecil J. Sharp. (Novello's School Songs, Book 245.)

[Novello & Co., Ltd.]

The collection of folk-songs, of which this set of carols forms a new and interesting part, grows steadily under the fostering care of Mr. Cecil J. Sharp. The first of the set, 'King Herod and the Cock' (Worcestershire), with its quaint words and robust tune, is likely to attract. A Warwickshire ditty, 'The moon shines bright,' the music of which is in a minor mode with a flat seventh, strikes us as being one of the most beautiful melodies in the book. A Gloucestershire version of 'The holly and the ivy' has a lively tune in which the accented pulse of every bar but one has two quavers. Another swinging tune from the same county, 'Come, all you true good Christians,' although newly-found, gives us the impresssion that we have heard it before. 'Come, all you worthy gentlemen' has a distinctive feature in two leaps from the leading-note up to the mediant. 'As I sat on a sunny bank,' a version of the 'Three Ships' tradition, is a six-eight melody that could be picked up in a few minutes. 'The Virgin unspotted' is a peculiarly graceful tune in triple time. 'Sons of Levi' (Kent) is a broad, flowing tune which, like the last in the set, 'Wassail Songs,' would be very effective with a large choir or congregation, but the words of the latter are not so well adapted to ecclesiastical use. All the carols are adorned with accompaniments that are musically attractive without distracting attention from the melodies. Of course these accompaniments are in the nature of decorative redundancies that may be used at option.

BOOKS RECEIVED.

The Gaiety and George Grossmith. By Stanley Naylor. Pp. 14 + 263. Price 5*s.* net. (London: Messrs. Stanley Paul.)

In Music Land. By George P. Upton. Pp. xi. + 204. Price one dollar, 25 cents. (Chicago: Browne & Howell Co.)

What is Music? By H. Heathcote Statham. Pp. 160. Price 3*s.* 6*d.* net. (London: Chatto & Windus.)

The Growth of Music (Part II.). By H. C. Colles. Pp. 176. Price 3*s.* 6*d.* net. (Oxford: The Clarendon Press.)

My Art and my Friends. By Frederic Cowen. Pp. xii. + 319. Price 10*s.* 6*d.* net. (London: Edward Arnold.)

Music and Christian Worship. By H. Walford Davies. Pp. 24. Price 2*d.* (London: Humphrey Milford.)

A Text-Book of Music. By Henry C. Banister. (New edition revised by W. Alfred Parr.) Pp. xix. + 327. Price 3*s.* 6*d.* (London: G. Bell & Sons, Ltd.)

Encyclopedia of Musical Terms. By Edmondstoune Duncan. Pp. 453. Price 4*s.* (London: G. Schirmer.)

Our Old Nursery Rhymes and Little Songs of Long Ago. Colour illustrations by H. Willebeek le Mair. Four Volumes. Price 1*s.* each, net. (Each Volume contains thirty rhymes.) (London: Augener, Ltd.)

Memories of my Life. By Fred. R. Spark, J.P. Pp. 252 + xx. (Leeds: R. Sparks & Son.)

Modern Musicians. By J. Cuthbert Hadden. Pp. 320. Price 3*s.* 6*d.* net. (London and Edinburgh: T. N. Foulis.)

Richard Wagner—Composer of Operas. By John F. Runciman. Pp. 427 + xiii. Price 10*s.* 6*d.* net. (London: G. Bell & Sons, Ltd.)

'Parsifal' and Wagner's other Operas. By Richard Northcott. Pp. 24. (London: Percy Lindley.)

Music as a Religion of the Future. Translated from the French of M. Ricciotto Canudo, with a 'Praise of Music,' by Barnett D. Conlan. Pp. 53. (London and Edinburgh: T. N. Foulis.)

An Important Lesson to Performers on the Violin. By Tartini (with portrait). Pp. 25. Price 1*s.* 9*d.* net. (London: William Reeves.)

Drama, Music-drama and Religion, as illustrated by Wagner. By Ramsden Balmforth. Pp. 93. Price 1*s.* 6*d.* (London: The Year-Book Press.)

The English Carol Book. Collected and edited by Martin Shaw. Words edited by Percy Dearmer, D.D. Pp. 75. Price 1*s.* 6*d.*, cloth 2*s.* net. (London and Oxford: A. R. Mowbray & Co.)

Correspondence.

VOCAL EXERCISES BY PORPORA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In reply to Mr. Hudson's query regarding the above, it should be remembered that a footnote on page 105 of Lunn's 'Philosophy of Voice,' eighth edition, states that they are 'to be had from the author.' Charles Lunn died, I might parenthetically observe, in the same year as Garcia, the centenarian, namely, 1906. Doubtless Mr. Lunn's son, of Cleeve Prior, Evesham, would give the desired information.

Personally I should be pleased to show anyone the old copy I possess of the original exercises which the author gave me whilst studying the same with him. They contain no accompaniment, for Lunn, whilst referring to the exercises in question, says: 'Use no accompaniment, plunge into the sea of sound, it is only a cripple who wants crutches.'

In a mutilated form, the exercises were republished by Reynolds & Co., Berners Street, W., a short time ago (but with accompaniments) in connection with Lunn's last book called 'The Voice,' published by subscription, as he said, in order 'To keep the method I have compiled exclusively in the hands of my pupils.' This may account for the scarceness of the work in question.—Yours faithfully,

GEORGE R. CEILEY.

AN OMISSION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I notice in the article on Mr. Frederick Corder in your last issue, that in giving particulars of his career no mention is made of his long connection with Trinity College of Music.

May I be permitted to contribute to the completeness of the article by stating that Mr. Corder was appointed Professor of the Pianoforte in 1886 and Conductor of the Orchestra from 1890 to 1897, when he relinquished both offices.

I may also add that the College had the benefit for many years of Mr. Corder's services as an examiner for the Higher Examinations.—Yours faithfully,

DIRECTOR OF STUDIES,
Trinity College of Music.

Obituary.

We regret to announce the following deaths:

MADAME MATHILDE MARCHESI, on November 17, at the residence of her daughter, Madame Blanche Marchesi, 16, Greville Place, Kilburn Priory, London, N.W. She was born at Frankfort-on-the-Main on November 26, 1826, and was thus, at her death, in her eighty-eighth year. Her father was I. Friedrich Graumann, a merchant, and her mother came of a good family at Frankfort. She displayed great vocal talent in her youth, and was for some time a pupil of Otto Nicolai, who made her an offer of marriage which she declined. After some vicissitudes she became a pupil of Manuel Garcia, and soon began to be in great demand as a concert-singer. In 1852 she married Salvatore Marchesi, a celebrated baritone singer. He died at Paris on February 20, 1908, at the age of eighty-six. From 1854 to 1861 Madame Marchesi was professor of singing at the Vienna Conservatoire, and in the latter year she settled at Paris and established a great teaching connection. Rossini was one of her personal friends, and he was a great admirer of her method of teaching. In 1864 she sang with a touring party in this country, and in 1865 she became a professor in the Cologne Conservatoire, a post she retained for three years, afterwards returning to the Vienna Conservatoire. This appointment she retained until 1878, when she established an independent school. Her pupils included Ilma de Murska, and many others known to fame. She settled again at Paris in 1882, where she remained and taught for many years. Her daughter Blanche has followed the profession of singing and has earned considerable fame as a performer and teacher.

CARL WILHELM ADOLPHE SCHLOESSER, at Great Bookham, on November 10. He was born at Darmstadt, on February 1, 1830. His father, Louis Schloesser, was a violinist, conductor, and composer. Adolphe (the name by which he was known) came to England in 1854, and soon after was appointed to a professorship of the pianoforte at the Royal Academy of Music. In this important post he gained much esteem. He retired in 1903. He was a warm advocate of Schumann's music at a period when that composer was not much appreciated.

GEORGE ARTHUR CLINTON, suddenly, on October 24, in the sixty-third year of his age. He was professor of the clarinet at the Royal Military School of Music, Kneller Hall, the Royal Academy of Music, and Trinity College, London. He was for many years solo clarinet in H.M. Queen Victoria's Private Band, and principal clarinet in the Crystal Palace Orchestra, and in the orchestras of the Philharmonic Society and the Royal Choral Society.

ARTHUR DUKE COLERIDGE, on October 29, in his eighty-third year. He was an enthusiastic musical amateur. The first performance in England of Bach's Mass in B minor was owing to his influence and exertions. He founded the Bach Choir, and he was one of the founders of the Mendelssohn Scholarship.

FRESH LIGHT ON OLD ENGLISH AIRS.

By W. H. GRATTAN FLOOD.

'THE BRITISH GRENADIERS.'

Much ingenuity has been expended in tracing the original source of the tune of 'The British Grenadiers.' Some have imagined that the present air is an evolution of 'All you that love good fellows' (also known as 'The London 'Prentice'), while others would have us believe that it is a variant of 'Sir Edward Nowell's Delight.' And not a few have ventured to describe it as another form of 'Grace Nugent,' composed by Turlogh O'Carolan about the year 1710.

As to the words of the song, Chappell is inclined to date them as written *circa* 1688 (the Grenadiers were first formed in 1678), but probably they only go back to 1704 or 1705. Internal evidence is quite sufficient to justify us assigning the latter date, as the 'hand grenades' alluded to in the third verse fell into disuse about the year 1710. Chappell, in his 'Collection of National English Airs' (1838), prints a version of the song which he regards as 'about eighty years old,' but I have good reason to believe that his copy was not older than 1770. Certain it is that his version has been taken from a copy of about that date, or probably of 1775, and it has been somewhat tinkered, probably by Chappell himself, who has also introduced an additional verse. I hereto subjoin in parallel columns an early form of the words as printed in 1760 or thereabouts, and Chappell's version.

VERSION OF 1760.

(1)

Some talk of Alexander and some of Hercules,
Of Conon and Lysander, and some Miltiades;
But of all the world's brave heroes there is none that can compare
With a tow row, row row, row row, to the British Grenadiers.

Chorus: But of all the world's, &c.

(2)

None of those ancient heroes e'er saw a cannon ball,
Or knew the force of Powder to slay their foes withal;
But our brave boys do know it, and banish all their fears,
With a tow row, row row, row row, the British Grenadiers.

Chorus: But our brave boys, &c.

(3)

Whene'er we are commanded to storm the Palisades,
Our Leaders march with Fusees and we with hand Granades;
We throw them from the Glacis about our enemies' ears,
With a tow row, row row, row row, the British Grenadiers.

Chorus: We throw them, &c.

(4)

The god of war was pleased, and great Bellona smiles,
To see these noble Heroes of our own British Isles;
And all the Gods celestial descending from their spheres,
Beheld with admiration the British Grenadiers.

Chorus: And all the Gods, &c.

(5)

Then let us crown a Bumper and drink a health to those
Who carry caps and Pouches, that wear the louped cloaths.
May they and their Commanders live happy all their Years,
With a tow row, row row, row row, the British Grenadiers.

Chorus. May they and their Commanders, &c.

CHAPPELL'S VERSION, 1838.

(1)

Some talk of Alexander and some of Hercules,
Of Hector and Lysander, and such great names as these;
But of all the world's brave heroes there's none that can compare,
With a tow row, row row, row row, to the British Grenadiers.

Chorus: But of all the world's, &c.

(2)

Those heroes of antiquity ne'er saw a cannon ball,
Or knew the force of powder to slay their foes withal;
But our brave boys do know it, and banish all their fears,
Sing tow row, row row, row row, to the British Grenadiers.

Chorus: But our brave boys, &c.

(3)

Whene'er we are commanded to storm the palisades,
Our leaders march with fusees, and we with hand grenades;
We throw them from the glacis about the Frenchmen's ears,
Sing tow row, row row, row row, the British Grenadiers.

Chorus: We throw them, &c.

(4)

Then Jove the god of thunder, and Mars the god of war,
Brave Neptune with his trident, Apollo in his car;
And all the gods celestial descending from their spheres,
Behold with admiration the British Grenadiers.

Chorus: And all the gods, &c.

(5)

And when the siege is over, we to the town repair,
The townsmen cry Hurra, boys, here comes a Grenadier.
Here come the Grenadiers, my boys, who know no doubts or fears,
Then sing tow row, row row, row row, the British Grenadiers.

Chorus. Here comes the, &c.

(6)

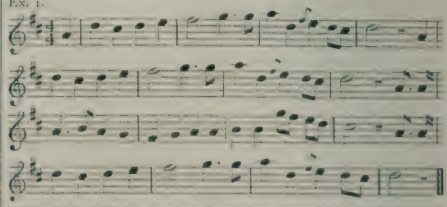
Then let us fill a bumper, and drink a health to those
Who carry caps and pouches and wear the louped clothes.
May they and their commanders live happy all their years.
With a tow row, row row, row row, for the British Grenadiers.

Chorus. May they, &c.

So much for the words. And now as to the tune. Mr. Kidson rightly says that early copies of the melody are not common, and he further states in the new edition of Grove's 'Dictionary' (vol. v., p. 620) that the earliest copy he has seen is from 'about the year 1735 or 1740.' I have not been fortunate enough to meet with a copy of this early date, and I scarcely think it likely that a music sheet of so early a date can be verified; but I possess a half music sheet, with the music and words dated *circa* 1760. However, it is very remarkable that Mr. Kidson, in 'The Minstrelsy of England' (1901), prints a setting of 'The British Grenadiers,' purporting to be taken from 'one of these half sheets of music of about the year 1750,' and yet which is totally unlike the settings of 1760-1790; in fact, which is a completely modern setting. As I write I have before me the printed setting of 1760, and the setting to be found in the 'Musical Miscellany' (1786), both of which are almost identical, and I herewith subjoin the melody of 1760, followed by the modern* setting as given by Mr. Kidson.

THE BRITISH GRENADIERS (1760).

EX. 1.



* By 'modern setting,' I mean the version which came into vogue about the year 1835.

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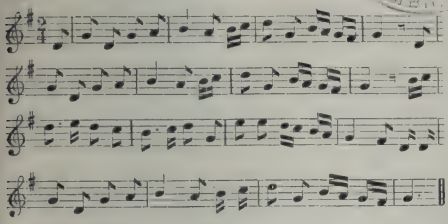
THE BRITISH GRENADIERS (1901).

Ex. 2.

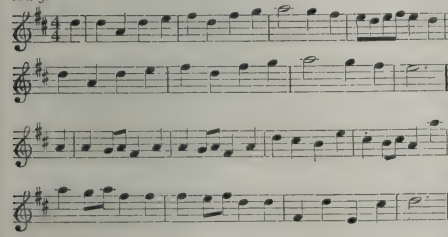


There still remains to be considered the source of the tune. Chappell, in 1838, stated that 'The British Grenadiers' bore a strong resemblance to 'Sir Edward Nowell's Delight,' and that it was also very like 'The London 'Prentice' or 'All you that love good fellows.' He adds that the latter melody must have been known 'before the year 1628,' as in that year a ballad was printed to the tune of 'All you that love good fellows.' Other writers pretend to see the source of the tune in 'Nancie,' to be found in the 'Fitzwilliam Virginal Book,' arranged by Thomas Morley, but the resemblance only extends to the first two bars. Mr. Kidson quotes from Chappell as to the tune of 'Sir Edward Nowell's Delight' appearing in a Dutch book in 1634, but Mr. Duncan, in his 'Minstrelsy of England' (1906), states that the tune was printed at Amsterdam, 'in Bellerophon, in 1622.' Be that as it may, no serious student can at all equate the melody of 'The British Grenadiers' as derived from 'Nancie,' or from 'Sir Edward Nowell's Delight' or yet from 'All you that love good fellows.'

Quite recently a friend drew my attention to a tune which he considered may have been the original of 'The British Grenadiers.' This tune is entitled 'Dr. Faustus' Tumblers,' and it was printed by Playford in his 'Dancing Master,' vol. iii., in 1726-27. At first sight there seems a considerable resemblance, but on examination the identity is by no means clear. For the sake of comparison I give the melody of 'Dr. Faustus' Tumblers.'

'DR. FAUSTUS' TUMBLERS' (PLAYFORD 1726).

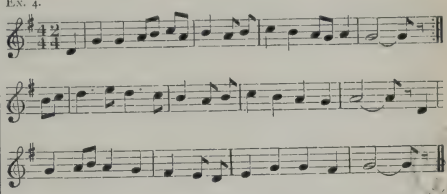
Ex. 3.



There remains but one more source, and this, in my opinion, is the undoubted tune which was borrowed by the English, and subsequently adapted to the song of 'The British Grenadiers.' Without further beating about the bush, I have no hesitation in tracing the air to 'Wilhelmus van Nassouwe' (1581), which, in turn, was borrowed from a song of derision on the siege of Chartres in 1568, entitled 'O la folle enterprise du Prince de Condé.' Prof. Enschedé says that the song was originally written in French, but was translated into Dutch by Marnix, in 1572, and hence has been regarded as of Dutch provenance. As a proof of the popularity of the French song, 'O la folle enterprise,' it is found printed in 1570 in a 'Recueil de Chansons Spirituelles,' and again in 'La pieuse alouette avec son tire lire' it is wedded to a hymn in honour of the Blessed Virgin, in 1619. It was adopted as the national anthem of the Netherlands, and was printed in 1581 as 'Wilhelmus van Nassouwe'—its French origin being admitted, as underneath the title is added 'Naar de wijze van Chartres.' I herewith subjoin the old French melody as adapted by the Dutch in 1581, and I feel convinced that the identity of the melody with the older form of 'The British Grenadiers' is too close to be merely accidental.

'WILHELMUS VAN NASSOUWE' (1581).

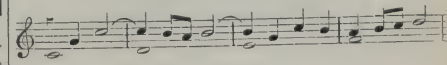
Ex. 4.



It is not at all surprising that the English soldiers under King William III. in his Continental campaign picked up the French tune and made it their own, and of course the deception was completed when the song of 'The British Grenadiers' was adapted to this fine old marching tune. The selfsame process resulted in the English annexation of the French 'Malbrouk s'en va-t-en guerre,' and its conversion into the convivial song of 'For he's a jolly good fellow,' which has been the unrivalled wind-up of social functions in Great Britain and Ireland since 1835. At this date the modern setting of 'The British Grenadiers' came into vogue, superseding the older adaptation of 1704 or 1705. Many other instances could be adduced of English 'borrowings' from French melodies, but these I hope to treat of in a subsequent article.

THE DIFFICULTIES OF COUNTERPOINT.

On November 4 Mr. Frederick Corder read a paper with the above title at the opening meeting of the new session of the Musical Association. He said that one of the best papers on practical subjects that had been read before the Association was that by the late Dr. Sawyer, 'Why do we teach harmony so badly?' which had been the cause of the publication of the two best text-books on harmony the world had yet seen: those of Prout and Macpherson. Harmony was now adequately taught; could the same be said of counterpoint? It was not that the teacher was inadequate. As a teacher of counterpoint for over thirty-five years he (the lecturer) was convinced that our ideas on the subject needed modernising. In teaching languages it used to be the custom to confine the vocabulary and the exercise-sentences to things which were of no practical use to the learner. Why? Nobody knew: it was traditional; that was enough. We were gradually abolishing these absurdities, except in Latin. It was the Caius and Balbus element in counterpoint that worried him. Explain it to the pupil how one might, the sensible musical pupil of to-day had to put a severe strain upon his powers of belief before he could accept such fatuous things as this:



as stepping-stones to a musical career.

Strict counterpoint was no more than an educational fiction, as unreal a language of conviction as Esperanto. If theorists would be sensible and accept it as an imaginary jargon invented to exercise the pupil on the free progression of concord to concord, such a point of view would cause the necessary exercises to acquire a more practical character, and they would perhaps be restrained within reasonable bounds. But it was the assumption, the pretence, that strict counterpoint was a semi-sacred language, like Latin, that everybody must study, yet nobody ever acquire, that benumbed the student. He yielded to no one in his estimation of the educational value of strict counterpoint,—up to a very definite point—but he was just as strong in his conviction that the demands made after that point were altogether foolish and time-wasting. Strict counterpoint of the first species in two parts was an obvious commencement for musical training, and the only pity

was that it could not precede elementary harmony. But why must we use those repulsive *canti fermi* of our ancestors? Chorales would serve the purpose just as well, and would appeal to the student far more. What human being would believe that those rows of fat semibreves were meant for music? They were merely invented to save the teacher trouble. The idea that they would serve equally well for all contrapuntal purposes was a delusion. Could one use a fourth species in the bass against a rising scale? Could one put double counterpoint in the tenth of first species against a *canto* which went for more than four notes in one direction, or against a *canto* in a minor key which had a leading-note in it? The learner needed a carefully devised set of subjects suitable for each kind of puzzle that he was set; yet it was only puzzle-work when all was said. In these days we could not afford to make the student waste his time over the study of dead languages. There were so many living facts that he had to assimilate, that unless something was speedily done to modernise the methods and the material of counterpoint, our students would either neglect the study—they pursued it only under protest now—or they would have their spirit crushed.

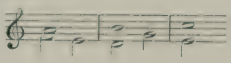
Each modern treatise had endeavoured to expound its theme more sensibly than the preceding one, and each writer had more or less neglected the spirit for the letter. Every modern book had begun with a perfectly splendid preface that made one feel that here at last was the treatise so long waited for. But the shadow of the public examination was over every man, and he dared not fulfil his noble promise. Whether he declared that counterpoint was the musical method of 'the ancients,' or whether he declared it to be only a means to an end, or whether he believed that salvation lay in trying to write like Palestrina, it all ended in the same hideously unmusical jargon. In that highly interesting collection of examples culled by Dr. Gordon Saunders from the early text-books, the majority of them were appallingly bad from every point of view.

Discussing the points open to improvement, Mr. Corder said that in two-part counterpoint, at any rate in the first species, which was such a valuable preliminary ear-training, the subjects should be rhythmical melodies. One could be as strict as one liked except that one would never make any student believe that the conventional cadence:

was half as satisfactory to the ear as the one to which he was accustomed:

—in which he was perfectly right. In the second species you would never get a really musical pupil to understand why he may not write:

while he *may* write:



This species should be much more elaborately taught and explained than it was.

Most theorists looked with horror upon semitonal auxiliary notes even when the taking of one of them below the dominant would save an ugly tritone; and although accented passing-notes on the first of a bar were grudgingly conceded as 'allowable,' to use one was infallibly to lose marks in any examination. In fourth species the only thing needful was to draw the student's attention to the fact that rising suspensions—except that of the leading-note, which some forbade—were not of good effect. Suspensions in the bass were very harsh, and it should be explained that an unbroken chain of suspensions in the bass was not in itself a desirable thing in music; it was being done purely as a technical exercise. Every student had to be taught the idiom of fifth species, and rightly regarded it as a useless puerility when he had acquired it. Why should any restriction at all, beyond that of musicality, be placed here? The preceding species taught the mechanism of melody; now let the student apply it according to his own fancy.

In three-part counterpoint the melodic aspect wanted to be emphasised at the expense of the harmonic. With special and really musical subjects all three parts could be advantageously practised in the fifth species. Real three-part writing was as far as ordinary students needed to go; but the unmusical ones, of course, must have something to grind at, and of all the unending and hopeless labours there was nothing like the strict counterpoint of the books in four or more parts. Fourth species in the bass ought not to be practised in four parts. The result was simply miserable. In four parts, too, a dominant $\frac{6}{4}$ chord became indispensable. How else was it possible to end an exercise when the top part walked down four notes to the Tonic? Counterpoint in more than four parts was a sheer waste of time.

Combined counterpoint needed thorough overhauling. The only combinations of any utility were first, second, and third species in three parts, and fifth species in from three parts to as many as one liked, provided rests were used. Double counterpoint in the octave was essential, and canon was most valuable practice if confined to reasonable limits. These were (*a*) two-part canon in every interval, (*b*) ditto in a free part, (*c*) ditto on a chorale or ground. The subjects must always be rhythmical and musically interesting.

If we were content to regard strict counterpoint as a mere puzzle-game, the chief object of which was to teach students to read, then leave it pretty much as it is, but do not turn a mere game into a cult, like golf. If it were claimed that it was intended to endow the student with a technique for polyphony, then it was just three centuries behind the time and it had to be brought up to date. Would it be taught on present lines in the far future? The difficulty was in deciding who should take action. No single individual could; he would not have the power. The Universities could, but they would never agree. Meanwhile musicians had to train pupils on totally different lines according as they desired to become composers or to become organists. Would it be deemed a feasible suggestion that such an independent body as the Musical Association should appoint a kind of Royal Commission to ascertain the private views of experienced teachers, and issue a Report urging the Universities to take definite action? It was the only chance of reform that he could see.

In the discussion which followed the paper, Dr. W. H. Cummings, the chairman, remarked that Mr. Corder's paper was full of thought and suggestion. He himself had never been taught counterpoint; the only book he studied with E. J. Hopkins, his master, was Goss's 'Harmony.' Good music could hardly exist without counterpoint, but it was very doubtful whether it was properly taught or properly understood.

Mr. F. G. Webb thought that a good deal of the wildness of our very talented young composers arose from the excessive restrictions placed on them during their education. They were like boys let out of school. Counterpoint should be considered from a modern standpoint.

Dr. R. R. Terry remarked that the whole secret of counterpoint being out of touch with everything that was musical and artistic was just this: When counterpoint was a living art it followed certain rules; these rules were modal. Now we had the major and minor keys. When rules which only had any sense when applied to modes were transferred to keys, then counterpoint became a hybrid, something which was in touch with neither ancient nor modern. Counterpoint as we understood it had no existence until the 18th century, and our traditions were therefore only those of yesterday. The study of strict counterpoint did not help a person to understand either Palestrina or living works of art.

The November issue of the *Three Arts Journal*, published at the Three Arts Club, makes good reading. A lecture by Mr. Bernard Shaw upon the economic position of women artists is given verbatim. There is much miscellaneous matter of interest, including notes on current musical events.

RECITING TO MUSIC.

In our last issue (p. 746) we reported a recital of various poems given by Mr. Charles Fry with musical accompaniment. On that occasion Mr. Fry prefaced the programme with some remarks on the history of this form of combined art. After paying a tribute to the memory of his friend the late Clifford Harrison, who excelled as a poet, musician, painter, and reciter, Mr. Fry went on to say that he might claim to be entitled to speak on the subject, as, apart from his Shakespearean work, the greater part of his professional career had been devoted to reciting in works with music.

So far as is generally known, said Mr. Fry, the earliest use of Melodrame—the technical term for the association of speech with music—was made in 1772, when Jean Jacques Rousseau produced, at Lyons, a dramatic piece entitled 'Pygmalion,' in which spoken dialogue was interspersed with music (the character of which was clearly indicated by the author), written by a French composer named Coignet. It achieved a great success, and was repeated at Paris in 1775. About the same period, Brandes, a German, adapted as a Melodrame a cantata entitled 'Ariadne,' for the use of his wife, an actress who could not sing. The music for this was composed by Georg Benda. Whether Brandes was influenced by Rousseau's production is not known, but it is evident that the credit of originating the method is due either to Rousseau or Brandes. 'Ariadne' also proved successful, and its production was followed by another Melodrame entitled 'Medea,' by Gotter, the music in this case also being composed by Benda. These works were known to Mozart, and influenced him in the composition of music for a drama on the subject of 'Semiramis.' To instance Mozart's approval of the method Mr. Fry quoted the following from a letter written by the composer to Von Dalberg, manager of the Mannheim theatre:

> With regard to the Monodrame a vocal part is by no means necessary, as not a single note is sung; it is entirely spoken: in short, it is a recitative with instruments, only the actor *speaks* the words instead of *singing* them. If you were to hear it, even with the pianoforte, it could not fail to please you; if it were properly performed you would be quite transported. I can answer for this; but it requires a good actor or actress.

There is no record of the performance of this work; but that the master was still favourably impressed with the method is clear, as he employed Melodrame in his opera 'Zaïde.' We know that Beethoven introduced melodrame in the prison scene in 'Fidelio' with great effect, and Weber also employed it in the Incantation scene in 'Der Freischütz.'

Later, Mendelssohn adopted the device in his 'Athalie,' 'Antigone,' and 'Œdipus,' while it was still more prominently and effectively employed by Schumann in his 'Manfred'; rarely has a more beautiful and touching effect been created than by his accompaniment to the invocation to 'Astarte.' Many modern composers have accepted the idea, prominent examples being Liszt's 'Lenore,' Richard Strauss's 'Enoch Arden,' and Grieg's dramatic setting of 'Bergliot.' It was reserved, however, for Sir Alexander Mackenzie to develop the method to the fullest extent in his 'Dream of Jubal, a poem with Music,' the words of which were written by the late Joseph Bennett, the eminent critic of the *Daily Telegraph*, and in the production of which Mr. Fry was associated as reciter. Here about 250 lines of poetry are accompanied throughout by the orchestra, and it is certainly the most remarkable work of the kind ever written. In the music accompanying the recitation, the distinguished composer has given some of the most delicate and beautiful of his creations.

Mr. Fry stated that probably the most prolific writer of musical recitations was Mr. Stanley Hawley, who had, he believed, written music for over fifty poems.

He concluded by saying that he thought he had given sufficient reason to show that the method of associating music with speech had appealed to many of the world's most eminent composers.

Mr. Herbert E. C. Hill, of Attleborough, has been appointed conductor of the Hingham Choral Society, on the resignation of the Rev. G. Russell.

THE WILLIAM LUDWIG MATINÉE.

A special matinée in aid of the William Ludwig Testimonial Fund will be given at His Majesty's Theatre on December 8. The artists who have promised to appear are Miss Marie Tempest, Miss Florence Smithson, Mr. H. B. Irving, Mr. Maurice Farkoa, Miss Margaret Cooper, Mr. Barclay Gammon; Mr. Arthur Bourchier and Miss Violet Vanbrugh, in 'Pearls,' by Stanley Houghton; Mr. George Grossmith and Miss Kitty Mason, in a Tango; Sir Herbert Tree and Mr. Tom Reynolds in 'The Van Dyck.'

AN APPRECIATION.

A correspondent writes:

'All things point to a highly-successful benefit performance at His Majesty's Theatre, on December 8, in aid of Mr. William Ludwig. It is sad that such a genuine artist, such a magnificent actor, such a man of splendid physique, should be compelled to seek retirement owing to an incurable throat malady; but it is gratifying that in the day of distress so many fellow-artists have come forward and promised wholehearted support towards the monster programme which will be offered the public on the 8th inst. With characteristic generosity Sir Herbert Tree has granted the use of the theatre, and a strong committee, organized by Mr. T. P. O'Connor, M.P., have been working for some months to ensure a bumper house. It is apropos, therefore, to give a short memoir of the distinguished Irish singer, now forced to relinquish his professional engagements whether on the operatic or the concert stage.

'William Ludwig—whose family name has always been Ledwidge—is the son of William Ledwidge, of Arran Quay, Dublin, and was born in December, 1847. His father was an excellent amateur musician, and was second tenor in the choir of the Pro-Cathedral, Dublin; being also a capable actor, he took part in the first production on any stage of Boucicault's "Arrah-na-Pogue," in the Dublin Theatre Royal, on November 7, 1864. As a young man Ludwig displayed considerable vocal gifts, and after a short tour with the Durand Opera Company he joined the staff of Carl Rosa in 1874. Between the years 1875 and 1880 he won golden opinions as a baritone. He sang in Henry Walsham's Company in 1878, and with the Blanche Cole Company in 1879, achieving as Vanderdecken in the "Flying Dutchman" an unqualified success at Birmingham in J. W. Turner's Opera Company. At the initial production of Goring Thomas's "Esmeralda," at Drury Lane, by Carl Rosa's Company, Ludwig created the part of Frillo, on March 26, 1883. Less than a fortnight later he took part in the first performance of "Colomba," by Sir Alexander C. Mackenzie (April 5, 1883). He toured America in 1886-88, and in 1896 rejoined the Carl Rosa Company, creating the part of Hans Sachs in the "Meistersingers" at Manchester on April 16. He appeared at the Garrick Theatre, London, in January, 1897, and then went on a second American tour, followed by a third. His last operatic appearance was at the Theatre Royal, Dublin, with the Carl Rosa Company, at Christmas, 1910.

'In oratorio, too, Mr. Ludwig has appeared with conspicuous success, notably in 1884, in the "Elijah" (when he sang with Joseph Maas), and in Rubinstein's "Paradise Lost." However, it was as a concert singer that he made a new departure by giving for twelve years purely Irish concerts, and popularising old Irish ballads like "Brennan on the Moor," "Crotty's Lament," &c. In later years the rich quality of his voice was marred by a pronounced vibrato, which became a perfect mannerism.

'He was a great favourite at the annual St. Patrick's Day Concerts in London, and introduced many songs that are now found in all Irish répertoires, such as "The Croppy Boy," "The Boys of Wexford," "Carrigdhoun," and "The West's asleep." Nor must it be forgotten that he often gave up lucrative engagements to sing in the cause of charity, and for years he sang on Sundays at the services in the Passionist Church, Highgate.'

We understand that a Musical Festival will be held at Cardiff on October 5, 1914, with Sir Frederic Cowen as conductor-in-chief. Works—in some cases new—by W. H. Reed, Williams, Josef Holbrooke, Elgar, David Jenkins, Edward German, and Sir Frederic Cowen will be included in the programme.

GRAND OPERA IN ENGLISH.

MR. RAYMOND RÔZE'S SEASON.

Once again the flag of grand opera in English is raised in the Metropolis, this time at Covent Garden, where on November 1 Mr. Raymond Rôze opened a short season of grand opera in the vernacular. The primary object of the undertaking was the production of Mr. Rôze's own historical music-drama on the ever-attractive subject of 'Joan of Arc.' Other works such as Wagner's 'Tannhäuser,' 'Lohengrin,' and 'Tristan,' with Gounod's 'Faust,' Bizet's 'Carmen,' Humperdinck's 'Hansel and Gretel,' and a new ballet, are features of the scheme set forth in the preliminary prospectus. Immediate recognition of one of the weak spots in the plan of opera in English has been noted by Mr. Rôze, and he promises that 'Carmen' shall be given in the new version of the book provided by Mr. Hermann Klein and published some time ago. A less urgent need is represented in the promised new translation into English by Mr. Alfred Kalisch of the libretto of Gounod's 'Faust.' This was scarcely necessary at all. The version made by H. F. Chorley for the English production of the work in 1864 stands to-day nigh fifty years later as one of the best examples of 'Englishing' ever made from a foreign libretto. But at the time of going to press, when most of the five weeks of the season have passed, no date is fixed for the production of this new version. Wagner's 'Tristan' and 'Tannhäuser' have been seen, and the rest of the time has been taken up with Mr. Rôze's own opera.

'JOAN OF ARC.'

Originally heard in a concert-version given at Queen's Hall four years ago, Mr. Rôze is announced as having spent twelve years in composing his opera. Like Wagner he is his own librettist, an arrangement that has a great deal to commend it, since if any objections are to be made they are not likely to be attended with blows. Save for its peaceful possibilities the plan in this case has not been of great service to the composer. Two heads are generally preferable to one, especially where a first attempt is concerned, and it is probable that a second head would have pointed out sundry defects in Mr. Rôze's libretto. He does not follow the Schiller design, but nevertheless adheres well to the historical facts. The Maid of Orleans is happily one of those historical figures about which we are uncommonly well informed. There is actually in existence in the Musée Tour Jeanne d'Arc, at Rouen, a sketch of her face made at the time of her trial five hundred years ago.

Mr. Rôze depicts all the principal events. He does so either *vivâ voce* through his characters, or by means of some *tableaux vivants*. Thus, one way or another, the whole of the story of her life is given. The battle scenes, the imprisonment, trial, and final burning at the stake are shown by means of tableaux. The opera begins at the beginning at Domremy, where we see Joan, not tending her flock but her flax, since she is shown with a spinning wheel outside the village church. She announces her convictions implanted in her by means of the mysterious voices; and her father, a clear-speaking if not plain-speaking man, has visions of his own. Next we are in the Hall of the Castle at Chinon, where the Dauphin is holding court. After a preliminary ballet Joan is announced, and makes her appearance so far forward with her mission as to have adopted male attire. After due trial of her powers of divination she is, on the strength of her powers of perception, entrusted with the command of the Army. Living pictures show her first essaying the storming of Orleans; her entry into the liberated city. Then the characters come to life again; this time in the camp of the allied English and Burgundians. Here there is a scene between the scoffing Isabeau and Philip, Duke of Burgundy, followed by the appearance of Joan leading a charge. Her sympathy for a mortally-wounded English soldier causes her to remain in the camp. She makes the acquaintance of Philip, who introduces himself in the free and open-hearted manner of the period by means of an axe with which he proposes to kill the Maid. She persuades him to the contrary. Dunois, who appeals to her as a lover, is rejected, and after Joan has uttered an Ave Maria with the assistance of a chorus (off), the sleeping soldiers are aroused and Philip, Dunois, and Joan, in good amity, make for Rheims. The coronation of Charles is shown in a picture, this time a moving one of great pomp and circumstance and of much quaintness. The next stage illustrates Joan at the zenith of her power and sufficiently influential to induce Charles not to sign the armistice which shall relieve Paris. Joan's 'voices' leave her, but fortified by the regard of Dunois she goes on with her work as per historical record. The scene and the active part of the open opera close with mutual confidences between Joan and Dunois and their setting out for Compiegne. Tableaux show Joan taken prisoner, her trial, her martyrdom at the stake and her final translation, and the adoration of her remains by the people who have already canonised her.

Mr. Rôze's music shows much resourcefulness. That resourcefulness is not always self-contained. There are many effective passages. The choral-writing in particular is always telling because of its excellent construction. The instrumental colouring is also admirable, and the score is of notable homogeneity. The fact that the composition of the work was extended over twelve years and that it was heard in its completed form four years ago accounts for much of the music not being of to-day. Good knowledge of the requirements of the stage is shown, and the Coronation scene is carried out to broad musical effects that create a definite impression. There is dramatic impulse in Queen Isabeau's openly expressed contempt for Joan, and the scene between the Maid and Philip is good operatic stuff. Elsewhere Mr. Rôze's matter does not always fit the situation, although he never fails to indicate undoubted powers of eloquence. There is great spirit in the scene at the Castle of Chinon, and the introductory choral dance is a notable example of the composer's adaptability. Generally the style is somewhat lyrical for the subject, and in the actual appeal of his music Mr. Rôze has rather handicapped himself by his choice of words which apparently do not always lend themselves to felicitous musical accentuation. Two casts were employed. The first comprised Miss Lilian Granfelt as an appealing Joan, Mr. Charles Mott as a vigorous and impressive Duke of Burgundy, Mr. Henry Rabke as Charles, Mr. Raoul Torrent as Dunois, and Miss Dora Gibson as Queen Isabeau. The alternative cast included Mlle. Marta Wittkowska as Joan, Mr. Raymond Loder as Charles, Mr. Harold Colonna as Dunois, Mr. Harry Reynolds as Philip, and Miss Edythe Goodman as Isabeau. In point of equipment the production is memorable because of the splendour of the costumes, its historical accuracy, and the general impressiveness of the setting. The work has been given three and four times a week since the season began and to growing appreciation.

'TRISTAN AND ISOLDA.

When the new opera had settled down, Mr. Rôze gave Wagner's 'Tristan and Isolda' with a cast that included Mlle. Marta Wittkowska as Isolda and Mr. John Coates as Tristan. Mlle. Wittkowska has recently developed sundry high notes in her voice that justify her in attempting soprano rôles. Her Isolda had plenty of vigour in its initial stages, but strain soon became obvious and the tunefulness of her singing declined. Mr. John Coates gave a very notable impersonation of Tristan. It was remarkable as characterization, for its vocal effect, and for its power as an exposition of a much abused character. Mlle. Juiliette Autran acted Brangaena with much skill, giving more point than usual to the part, but her voice lacks the necessary weight for the music. Mr. Charles Mott showed himself as an artist of high promise by his work as Kurwenal, and the music of King Mark was finely sung by Mr. Manitto Klitgaard. Quite a feature of the representation was the direction of the orchestra by Mr. Hamilton Harty. Although new to the work of operatic conducting he was able to express a great deal, and to show that with the necessary experience he would have no difficulty in attaining distinction in this branch of his art. The stage part of the performance was disfigured by some freak lighting during the duet in the Second Act which resulted in the lovers being bathed in bright red moonlight.

'TANNHÄUSER.'

In mounting this well-known work as his third opera, Mr. Rôze laid himself open to some severe criticisms. It revealed weaknesses in his company. Miss Bettina Freeman, who appeared as Elizabeth, did not rise to any great heights owing to the absence of any extensive command of vocal colour. Mr. John Coates, who appeared as Tannhäuser, was artistic as usual, but could not conquer the difficulty arising from the fact that the music does not suit him save in the last Act, when he sang admirably. The other characters were not of a high level, with the exception of Mr. Harry Reynolds, who gave a vocally excellent account of the music of the Landgrave. Miss May Storia as Venus, Miss Maude Garnette as the Shepherd Boy, Mr. Henry Rabke as Wolfram, did not sound any great depths, and moreover, helped to defeat rather than advance the whole reason of opera in English by failing to pronounce their words clearly. Mr. Frank Bridge conducted, but rather succumbed to the manifold difficulties of directing a much 'cued' opera such as this.

FRANCIS E. BARRETT.

'GIULIANA': A NEW ENGLISH OPERA.

At Cheltenham, on November 19, the Moody-Manners Opera Company added to the list of native operas produced by them a one-act example entitled 'Giuliana,' composed by Mr. David Knox. The libretto, by Signor E. Golisciani, tells a story of Italian love, hate, and summary vengeance, in which hapless women, a village lover, and a wicked Count are concerned. Mr. Knox's music is highly charged with the quality styled a 'sense of the stage.' He conveys it with a good deal of confidence in the matter of orchestration, and with fluent command of melodic phrase. There is good differentiation between the various characters and emotional phases of the story, and the whole is a work of undoubted promise. The composer has the right stuff in him; all he wants is experience in conveying it. Few first operas have carried so much conviction at their initial hearing. The parts, all of them prominent, were taken by Madame Susanna Salvani (Giuliana), Mr. Frank Christian (Paolo), Mr. Flintoft Moore (Count), Miss Olive Westwood (Marta), and Mr. Hubert Dunkerley (Lorengo). The composer conducted in excellent style, and the opera was well received.

ROYAL ACADEMY OF MUSIC.

On December 3 and 10, two lectures will be given at the Royal Academy of Music by Mr. Oscar Beringer. The subjects are 'English clavier music of the 16th-18th centuries,' and 'French and German clavier music of the 16th-18th centuries.'

The George Mence Smith Scholarship for a non-student displaying good voice and musical aptitude is open for competition, the last day for receiving entries being December 10.

A chamber concert was given by the Academy in the Duke's Hall on November 3. Movements from concerted works by Beethoven, Mendelssohn, and Dvorák, were played, and a song 'La Rose' by Mr. Adolf Hallis, a student, was heard for the first time.

THE GUILDHALL SCHOOL OF MUSIC.

The annual prize-giving and concert took place on October 25, in the presence of the then Lord Mayor (Sir David Burnett) and Lady Mayoress. An address, reviewing the year's work of the school, was given by the principal, Mr. Landon Ronald, and the Lady Mayoress distributed the prizes, of which the chief were as follows:—The gold medal to Elizabeth Weiss; the Knill challenge cup and Bechstein Scholarship to Eric Zardo; the Musicians' Company silver medal to John E. Hope. Corporation Scholarships were granted to Louis Godowsky, Rebe Kussmann, Nellie Walker, Gladys Broxup, and Herbert Y. Templeman. The Melba Scholarship was awarded to Dorothy M. Waring; the Knoop Scholarship to Mary Critchlow; the Mercers' Scholarship to Margaret Harrison; the Merchant Taylor's Scholarship to Carl True; the Lord Mayor's and Lady Mayoress's prizes to Phyllis Dicksee and Edith Harrhy; the Principal's prize, for promise of a public career, to Reginald Herbert.

A concert formed part of the proceedings, the programme being contributed by Miss D. Augusta Chilton-Griffin (pianist), Miss Muriel Hay (violinist), Miss W. Jamieson, Miss Doro by Waring, and Mr. Christian Obert (vocalists).

THE MUSICIANS' COMPANY.

A banquet was given by this Company on October 28, at Stationers' Hall. The new Master, Mr. Clifford B. Edgar, D.L., J.P., presided, and the large company present included: Mr. W. P. Fuller (the immediate Past-Master), the Earl of Shaftesbury, Lord Marchamley, Captain A. C. Chamier (Senior Warden), Mr. C. L. Collard (Junior Warden), Mr. T. C. Fenwick (Clerk), Sir Alexander Kennedy, Sir Frederick Bridge, Sir Edward Cooper, Sir George Truscott, Sir Homewood Crawford, Sir Herbert Marshall, Col. T. C. F. Somerville, Lieut.-Col. J. T. Phillips, Sir George Martin, Sir William Gibbons, Sir Edward Letchworth, Mr. Landon Ronald (Principal, Guildhall School of Music, who earlier in the evening was admitted to the roll of Honorary Freemen of the Company), Mr. Ian Malcolm, M.P., Mr. J. Boyton, M.P., Dr. W. G. Alcock, Dr. W. G. McNaught, Dr. T. L. Southgate, Mr. S. Ernest Palmer, Major A. J. Stretton, Mr. W. W. Cobbett. After the usual loyal toasts, Mr. Fuller proposed the toast of 'The Worshipful Company of Musicians,' coupled with the name of the new Master, and in an interesting survey of the operations of the Company during the past twelve months, mentioned that the three Company's Scholarships at the Guildhall School of Music (which were given by Mr. Carnegie and Mr. Ernest Palmer), were now filled up. He reported the unveiling, by the Duchess of Abercorn, of the window presented by the Company to the new Guildhall at Londonderry to commemorate the former association of the Musicians' Company with the Fishmongers' Company in the Plantation of Ulster. Miss Alice Prendergast had given £500 in memory of her late brother, Mr. Arthur H. D. Prendergast (a Freeman of the Company), to be invested for the purpose of apprenticing City choir boys to musical instrument traders. It was hoped that this trust would expand into a large scheme. He offered congratulations to Alderman and Past-Master Cooper on his receiving the honour of knighthood. He welcomed the new Master, and said he was known in and out of the Company as an accomplished amateur musician; and he referred to his civic and musical work eulogistically.

Mr. Edgar, in a brief reply, stated that there were things in connection with the Company of which it was justly proud. Kings could to-day confer charters, but they could not confer antiquity. The Company was increasing in usefulness and strength and unity of feeling amongst its members.

The health of the new Honorary Freeman, Mr. Landon Ronald, was proposed by Sir Edward Ernest Cooper. He said the Musicians' Company had one important distinction—that it represented a living Art which was a universal language. He referred to the distinguished abilities of Mr. Landon Ronald as a conductor, and said he was a composer of melody, an important matter in these days.

Mr. Landon Ronald, in responding, made an optimistic speech as to the quality and prospect of British music. His sympathies were strongly with the younger generation of composers who were struggling for recognition. But even they must remember that the now well-known musicians, such as Mackenzie, Parry, Stanford, had infinitely greater difficulty in getting their early work heard. This change was owing to there being many more orchestral concerts than there were. More than by any other agency the cause of British music had been served by the great Academies of Music and the 'Ernest Palmer' Patron's Fund. While we should do all we could to support the British musician, we must not shut the door on foreign artists and music, because that would tend to stultify the art. In this century, there was no talent, no genius, that was hidden—all had a chance. He concluded by saying that he hoped to make the Guildhall School one of the greatest, if not the greatest in the Kingdom.

The toast of the guests was proposed by Mr. C. L. Collard and responded to by Lord Marchamley and Sir Alexander Kennedy. The latter amateur gave some interesting reminiscences of his association with the late Herr Joachim.

The Company's silver medals were presented by the Master to Arthur Charlett Green, of the Royal Naval School of Music; to Student Leo Paul Bradley, L.R.A.M., of the Royal Military School of Music; and to John Ernest Hope, Mus. Bac., F.R.C.O., of the Guildhall School of Music.

During the evening a selection of vocal and instrumental music was given by Miss Lilian Stiles-Allen, Miss Nellie Walker, Mr. Alfred Steed, and Mr. Reginald Herbert, and a string quartet (Mr. Herbert Templeman, Mr. George Stratton, Miss Nellie Ridding, and Mr. John Francis). Mr. J. Ernest Hope played pianoforte solos and Miss Jenny Hyman accompanied.

THE LIVERY CLUB DINNER.

As a St. Cecilia celebration, the Livery Club of the Worshipful Company of Musicians held a dinner at Skinners' Hall on November 21, a large and distinguished gathering being present. The chair was occupied by Mr. Ian Malcolm, M.P., President of the Club. The toast of the President was proposed by Sir Homewood Crawford. Sir Ernest Clarke proposed the visitors, for whom Sir Samuel Evans responded. The following excellent musical programme, appropriate to the occasion, was arranged under the direction of Miss Gwynne Kimpton:

Antiphon, 'Cantantibus organis Cæcilia' *Peter Philips.*
Motet, for soprano and bass, 'Veni electa mea Cecilia' ... ... *Richard Deering.*
Ode to St. Cecilia ... ... *George Holmes.*
A burlesque Ode on St. Cecilia's Day ... ... *Bonnell Thornton.*

The final number was omitted owing to the lateness of the hour. The singers were Masters M. Donegan and J. Wood, Messrs. A. Cockell, A. Whitehead, A. Thorogood, J. K. McLean, and H. Langley. A band of ten string players supported the voices. All except the double-bass player, Mr. C. Winterbottom, were ladies.

BACH CHAMBER CONCERTS.

It cannot be said that Bach is neglected in England, but it is true that he is widely misunderstood. To instance his most popular works, 'Brandenburg' Concertos are listened to with ears attuned to modern orchestral writing, the B minor Mass is judged on standards learned from 'Elijah' and 'Gerontius,' and the 'Wohltemperirtes Klavier' is taught as a specimen of science. Tendencies such as these can be corrected where Bach's music is given under proper conditions of performance and under proper conditions of listening. Both requirements are met by Dr. R. R. Terry's Bach chamber concerts, which are given periodically at Westminster Cathedral Hall. The first was referred to in our issue for August (p. 542). The series was continued on October 28. The Cathedral Choir again assisted, their contribution being the Cantata, 'Weinen, Klagen,' and the Motet for double choir, 'The Spirit also helpeth us.' The Brandenburg Concerto No. 2, in F, was played by a small orchestra from the Society of Women Musicians, who also helped in the Concerto for four pianofortes and strings. The pianists were Mr. E. S. Mitchell, Miss Katharine Eggar, Mr. Denis Browne, and Mr. Harold Howell. Miss Hélène Dolmetsch and Miss Dorothy Moggridge played a Sonata for viola da gamba and harpsichord. Lack of space forbids the description of performances that were always of a good standard, and in the case of the last mentioned, of the nature of perfection. Dr. Terry, who conducted, and those who assisted, devoted themselves to the real Bach, and there could have been few in the large audience who were unresponsive to this influence. Perhaps many felt it for the first time.

RAILWAY MUSIC.

As far as we know, the work produced by the Great Eastern Railway Musical Society on November 5 is the first piece of railway music. Our memory is obscure as to whether it was Wilkie Bard who appeared in a railway-porter turn and had verses and accompaniment to introduce his gag. But there the word 'music' scarcely applies. Perhaps a railway part-song has been sung by some small band of choralists from a provincial shed. Certainly the first important work of the kind is 'Men on the line,' a cantata for male-voices and orchestra, with words by Mr. W. J. Galloway, the honorary conductor of the Society mentioned above, and music by Mr. Hubert Bath, his assistant orchestral conductor. The verses cleverly and colloquially express, in irresponsible metre, some characteristic incidents of life in a terminus.

A brisk overture, with a gentle middle-section, describes the bustle and commotion of a big railway terminus. The voices enter (in the manner of Tonio in 'I Pagliacci,' but to less emotional music) singing: 'Kind friends, accept a word of explanation. We are no minstrels; just hard-working men.' They tell of travellers who, when in doubt, consult the Guard, and we have to a serviceable tune:

'I say, Guard—
Some of us want to smoke,
The ladies have raided the smoking-car,
And this is beyond a joke.
The only vacant part of the train
Is the one for ladies only.
May we go there for a change of air
With our pipes, and chance being lonely?'

and so on. Presently we see the forger fleeing from the law; but his fate overtakes him to a good march-tune, first *ppp*, then *ff*, in the form of 'detectives three of the C.I.D., of Scotland Yard the pride.' A mother weeps farewell to her child, and the express is soon sent off 'with a toast to King Coal's most combustible soul.'

The music is always racy and appropriate. It never halts or misses the mark, and is extremely practicable. The composer conducted an excellent performance. The 'Meistersinger' Overture and movements from Dvorák's 'New World' Symphony helped to make an excellent programme. The choir, whose chorus-master is Mr. H. B. Dickin, gave glees and part-songs, and Miss Rosina Buckman sang. The audience, as is always the case at these concerts, tested the capacity of Hamilton Hall (in the Great Eastern Railway Hotel) and gave way to enjoyment without reserve.

London Concerts.

THE PHILHARMONIC SOCIETY.

Strauss's 'Festliches Präludium,' heard at Queen's Hall for the first time in England on November 4, proved a thorough-going *pièce d'occasion*. The purpose of the work and its unusual demands for orchestral resources were described in our November issue. The object of the increase in string power was to provide balance to a huge array of brass. No new effects of string writing came through. It is bombastic music, imposing in more senses than one, and good food for the fiery pride of a German festival gathering. It contributed to the interest of the occasion by providing ninety-six string players for the performance of Percy Grainger's 'Mock Morris,' and Beethoven's fifth Symphony. Here the resulting sonority and richness were magnificent, although at times too much so to be entirely manageable, even by Herr Mengelberg. The Morris was mockery à la Pélissier. Senor Joan Manen gave a fine interpretation of Lalo's 'Symphonie Espagnole.' The 'Kaisermarsch' of Wagner, at the beginning of the programme, somewhat took the wind out of Strauss's sails.

A startling innovation was made on November 20, when a large part of the programme was supplied by the Oriana Madrigal Society, under the direction of Mr. Charles Kennedy Scott. In a selection of madrigalian music and a

(Continued on page 810.)

The Eslet.

PART-SONG FOR S.A.T.B.

Words by SHELLEY. Composed by PERCY E. FLETCHER.

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Andante semplice e delicato.

SOPRANO. *p* There was a lit - tle lawn - y is - let By a - nem - o - ne and

ALTO. *p* There was a lit - tle lawn - y is - let By a - nem - o - ne and

TENOR. *p* There was a lit - tle lawn - y is - let By a - nem - o - ne and

BASS. *p* There was a lit - tle lawn - y is - let By a - nem - o - ne and

Andante semplice e delicato.

(*For practice only.*) *p*

poco cres.

vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

poco cres.

vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

poco cres.

vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

poco cres.

vi - o - let, Like mo - sa - - ic, pa - ven, mo - sa - - ic,

poco cres.

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pp *dolcissimo (senza espressione).*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

pp *dolcissimo.*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

pp *dolcissimo.*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

pp *dolcissimo.*

pa - ven: There was a lit - tle lawn - y is - let By a - nem - o - ne and

pp *dolcissimo (senza espressione).*

ON
LIC
IBRARY

vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

vi - o - let, Like mo - sa - - ic, pa - ven, like mo - sa - - ic,

vi - o - let, Like mo - sa - - ic, pa - ven, mo - sa - - ic,

mp

pa - ven : And its roof was flow'rs and leaves . . Which the summer's breath en -

mp

pa - ven : And its roof was flow'rs and leaves Which the summer's breath en -

mp

pa - ven : And its roof was flow'rs and leaves Which the summer's breath en -

mp

pa - ven : And its roof was leaves Which the summer's breath en -

mp

cres. a poco agitato.

- weaves, ... Where nor sun nor show'rs nor

cres. a poco agitato.

- weaves, ... Where . . . nor sun nor

cres. a poco agitato.

- weaves, which the sum-mer's breath en - weaves, Where nor show'rs nor

cres. a poco agitato.

- weaves, which the sum-mer's breath en - weaves, Where nor sun nor

cres. a poco agitato.

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breeze, . . where nor sun nor show'rs nor breeze . . Pierce the

breeze, . . where nor sun nor breeze . .

breeze, . . where nor sun nor show'rs nor breeze . Pierce the

breeze, . . where nor sun nor breeze . .

più cres. ed allargando. *f*

pines, . . . the . . pines and tall - - - est

più cres. ed allargando. *f*

Pierce the pines, pierce the pines and tall - - est

più cres. ed allargando. *f*

pines, . . . the . . pines and tall - - est

più cres. ed allargando. *f*

Pierce the pines, pierce the pines and tall - - est

più cres. ed allargando. *f*

mp *dolce ed espress.* *poco rall.*

trees, Each a gem en - gra - ven, each a gem en -

mp *poco rall.*

trees, . . . Each a gem en - gra - ven, each a gem en - -

mp *poco rall.*

trees, . . . Each a gem en - gra - ven, each a gem . . en -

mp *poco rall.*

trees, . . . Each a gem en - gra - ven, each a gem en -

dolce ed espress.

mp *poco rall.*

a tempo. *mp espress.*

- gra - - ven;— Girt by ma - ny an a - zure wave . . With

a tempo. *mp sostenuto.*

- gra - ven;— Girt by ma - - - ny an

a tempo. *mp* *espress.*

- gra - - ven;— Girt, ... girt by ma - ny an a - zure

a tempo. *mp sostenuto.*

- gra - ven;— Girt by ma - - - ny a

espress.

mp a tempo. *espress.*

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dim. e rall.

which the clouds and mountains pave . . . . . A lake's blue

dim. e rall.

a - - - zure wave . . . . . A lake's blue

dim. e rall.

wave . . With which the clouds and mountains pave A blue

dim. e rall.

wave With which the moun - - - tains

dim. e rall.

p *molto rit.* *a tempo.* *p*

cha - sm, . . a lake's blue cha - sm. . . . There

p *molto rit.* *a tempo.* *p*

cha - - - sm, a lake's blue cha - - sm. . . There

p *molto rit.* *a tempo.* *p*

cha - - - sm, a lake's blue cha - - sm. . . There

p *molto rit.* *a tempo.* *p*

pave A lake's blue cha - - sm. . . There

p *molto rit.* *p a tempo.*

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espress. *mp* *rall.*

was a lit - tle lawn - y is - let By a - nem - - o - ne and

mp *rall.*

was a lit - tle lawn - y is - let, a lawn - y

mp *rall.*

was a lit - tle lawn - y is - let, a lawn - y

mp *rall.*

was a lit - tle lawn - y is - let, a lawn - y

espress. *mp* *rall.*

Più lento. *pp* *calando.*

vi - o - let, Like mo - sa - - - - - ic, pa - ven. . .

pp *calando.*

is - let, . . Like mo - sa - ic, pa - ven. . .

pp *calando.*

is - let, . . Like mo - sa - ic, pa - ven. . .

pp *calando.*

is - let, . . Like mo - sa - ic, pa - ven. . .

Più lento. *pp* *calando.*

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(Continued from p. 808.)

group of part-songs the choir made fair advocacy of the possibilities of unaccompanied choral singing. The female-voice Round, 'Love, love, sweet love,' and Byrd's male-voice Canon, 'Hey ho! to the greenwood,' provided the most effective moments in the older music; in the madrigals for full-choir the blend and discipline were not perfect. There was more certainty and vitality in the singing of part-songs by Parry, Stanford, and Balfour Gardiner. The centre of interest in the orchestral programme was Mr. Frederic Austin's Symphony, given for the second time in London. The impression was deepened that the work is of an experimental nature. Mr. Austin has evolved an advanced and elaborate idiom of his own—for his music is not imitative or reminiscent—but is not thoroughly a master of it or cognizant of its possibilities. That these exist cannot be doubted. Mr. Austin's type of thought and expression contain the seed of new things, which we hope to see grow to life. The fault of the Symphony is that, though muscular music, it is heavy-handed and indecisive. The programme included Mr. Arnold Bax's 'In the faery hills,' Dr. Vaughan Williams's third 'Norfolk Rhapsody,' and Mr. Gustav von Holst's 'In the street of the Ouled Naïls.' The last-named, a brilliantly successful piece of tone-painting, made its customary effect, and earned a great reception for the composer, who conducted. Mr. Balfour Gardiner was the conductor-in-chief of the concert.

THE NEW SYMPHONY ORCHESTRA.

The concert given at Queen's Hall on November 3 by this fine Orchestra exemplified the deep appreciation which Mr. Landon Ronald feels for Elgar's orchestral works, and at the same time it demonstrated the exceptional skill and insight which this now celebrated conductor brings to bear on his interpretations. The programme was formed wholly from Elgar's compositions, and included the Variations for orchestra, the new Symphonic-study 'Falstaff' (recently produced at the Leeds Festival and now presented in London for the first time), and the second Symphony. No doubt Mr. Ronald was specially stimulated to secure the fine performance that was given of 'Falstaff' because the work is dedicated to him. Certainly on this occasion the many beauties of the Tone-poem were made clear. It will no doubt be some time before this latest emanation from Elgar will be fully appreciated by the public, simply because so much of its appeal is derived from the association of details with the character of Falstaff and incidents of his career. Until this association is built up it can only be listened to as abstract music which may yield pleasure to the ear, although its purpose may not be felt. As to the interpretation of the Symphony we are disposed to agree with the generally-expressed verdict that on no previous occasion has the work been performed so splendidly. Mr. Ronald does not conceal his conviction that this Symphony is one of the greatest of modern art-works of any country, and he was supremely successful in demonstrating the strong foundation he has for his faith. It was much to be regretted that the audience was a comparatively small one, but its enthusiasm was unbounded. Mr. Ronald, so far from being daunted by this lack of appreciation of some of the finest work ever done by a British composer, immediately arranged to repeat 'Falstaff' and the Symphony at a concert announced to take place on November 27. We trust we shall be able to record that this event was successful in every way.

QUEEN'S HALL ORCHESTRA.

The last few evenings of the Promenade Concerts provided several points of interest, and one novelty. The concert of October 23 introduced a not very striking Ballade for pianoforte and orchestra by Gabriel Fauré, played by Mlle. Emilienne Bompard, and a Suite, 'Au soleil,' by the Russian composer, Vassilenko. The five movements of this work suggest various ways in which earth responds to sun, in fact and in fable. It is mainly descriptive music, showing a clever hand at scoring but no great musical invention.

The first Symphony Concert, on November 1, introduced matter of interest, new and old. In the case of Herr Max Reger's 'Concerto in the olden style' for orchestra, Op. 123, wherein the composer colours the idiomatic outlines of two hundred years ago with harmonies and other technical ways that were invented later, the interest evaporated as the work proceeded. Sir Hubert Parry's fifth Symphony earned more sustained attention. Its four sections, 'Stress,' 'Love,' 'Play,' and 'Now!' and their effect were described in these columns at the time of the first performance of the work. A second hearing served to intensify one's admiration for the open, vigorous thought and the fertility of idea that abound. The audience seemed to feel and understand the appeal of the work fully, and gave a warm reception to the composer, who himself directed the performance. Dohnànyi gave an admirable performance of Beethoven's fourth Pianoforte concerto, and the last item was Moussorgsky's 'Une nuit sur le mont chauve.'

The Symphony Concert of November 15 was notable for the supreme excellence with which everything was done, although the chief material—Tchaikovsky's Violin concerto and Brahms's fourth Symphony—scarcely deserved such devotion. The violin soloist was M. Mischa Elman, who gave strong meaning to every passage in the Concerto, whether sentimental or virtuoso. The Symphony was played with fine sonority, purity of detail, and purposeful expression. The programme was completed with Dvorák's 'Slavonic Dance' (No. 3) and Ravel's 'Rapsodie Espagnole.'

LONDON SYMPHONY ORCHESTRA.

The new policy of this organization, by which new works and British works are excluded from the programmes, has been triumphantly vindicated at the first two concerts, for the Queen's Hall was practically full on both occasions. On October 27 the ancient habit of including two Symphonies in one programme was imitated, and Brahms's third and Beethoven's fifth were given under Herr Steinbach's direction. The performances, though not memorable, were of high quality. Many passages were played with individual thoughtfulness and breadth of interpretative idea. Beethoven's Overture, 'Leonora' (No. 3), opened the concert, and between the Symphonies came Bach's 'Brandenburg' Concerto No. 6, in B flat, which is scored for violas, violoncellos, double-basses, and pianoforte.

Herr Steinbach again conducted on November 10, and gave estimable interpretations of Beethoven's eighth Symphony, Strauss's 'Tod und Verklärung,' Wagner's 'Faust' Overture, and Beethoven's Violin concerto. The soloist was Miss Isolde Menges, whose reading was on a level with the rest of the evening's performance in being sound and reliable, but uninspiring.

THE ROYAL CHORAL SOCIETY.

The season of this Society opened with the customary performance of 'Elijah,' under the direction of Sir Frederick Bridge. The choral singing again attained the standard of effectiveness set up by the previous work of the Society. The 'Baal' choruses were interpreted with striking significance. The chief soloists were Miss Agnes Nicholls, Madame Ada Crossley, Mr. Ben Davies, and Mr. Wilfrid Douthitt. Mr. H. L. Balfour was at the organ.

LONDON CHORAL SOCIETY.

For the first concert of its season, given at Queen's Hall on October 29, this organization occupied itself with two works that it had previously introduced to London—Wolf Ferrari's 'La Vita nuova' and Coleridge-Taylor's 'A tale of Old Japan.' Of these the second was far the more welcome and popular, as was shown by the attitude of the audience. The choir sang throughout the concert with intelligence, spirit, and excellent tone, under the direction of Mr. Arthur Fagge. The four soloists were Miss Leah Felissa, Miss Gladys Palmer, Mr. Haigh Jackson, and Mr. John Prout.

The Royal Amateur Orchestral Society gave an excellent concert at Queen's Hall on November 5, under the direction of Mr. Arthur W. Payne. Saint-Saëns's seldom-heard Symphony in A minor was a good choice for the principal work in the programme, as it is worthy of occasional resuscitation and is suitable material for proficient amateurs. The soloists, who contributed to the value of the concert, were Miss Isolde Menges (violinist) and Miss Ella Caspers (vocalist).

Dr. Charles Wood's 'A ballad of Dundee,' for chorus and orchestra, was performed by the Royal College of Music on November 6, under Sir Charles Stanford's direction. Mr. William H. Greene, a scholar, was bass soloist. The same programme included Schumann's second Symphony and Lalo's F major Violin concerto, with Miss Ivy Wigmore as soloist.

The 'Van Buren Ladies' Orchestra,' a new organization under the conductorship of Miss Muriel Jack, made its début at the Little Theatre on November 6. It consists of strings, solo wind, harp, and timpani, and was assisted at the pianoforte. The programme, which was carried out with high ability, included Grieg's 'Peer Gynt' Suite, Mendelssohn's 'Hebrides' Overture, and three new 'May dances' by Miss Lita Jaratt, a member of the orchestra. The solo artists were Miss May Bartlett (violoncello), Miss Phyllis Richards, Miss Violet Fielding (vocalists), and Miss Lilian Mather (reciter).

The first of the present series of Orchestral Concerts for the Young took place under Miss Gwynne Kimpton's direction at the Duke's Hall, Royal Academy of Music, on November 8. Mr. Stewart Macpherson was again the lecturer, and Mr. Leonard Borwick (pianist) and Mr. Foxton Ferguson (vocalist) were the soloists. Mozart's G minor Symphony was admirably performed.

Members of the Music Club and their friends assembled at the Grafton Galleries on November 17, to hear Erich Korngold's new Violin and Pianoforte sonata (Op. 6), with M. Nandor Zsolt and Mr. Richard Epstein as executants. It was disappointing to find that the work contained little music that was of vital interest. The technique and advancement of manner were again extraordinary for so young a composer, but they were a substitute, and not a medium, for ideas. It is the old story of a composer too fascinated by his newly-found powers to turn them to useful account. The remainder of the evening's music was excellent, specially such as was contributed by 'Kammersänger' Hermann Gura.

CHAMBER CONCERTS.

The Wessely Quartet opened their season at Bechstein Hall on October 25, the programme consisting of a Mozart Quartet in B flat, Glière's Quartet in G minor, and Schubert's String quartet in C (with Mr. Crabbe as second violoncello). The playing was of delightful quality throughout.

Two concerts have been given at Bechstein Hall by the Flonzaley Quartet. On October 28, the programme consisted of Beethoven's Quartet in C minor (Op. 18), Schubert's 'Der Tod und das Mädchen' Quartet, and a Sonata by Leclair for two violins.

All other recent events in the realm of chamber-music have been overshadowed by the second concert of the Flonzaley Quartet, for it brought the first performance in London of Arnold Schönberg's String quartet (Op. 6). It can be safely said that a great number of the audience came to sneer, and it ought to be true that most of them remained to praise. To the ordinary listening ear the Quartet is far from plain-sailing, but it contains page after page of fine, virile, and often beautiful writing. There is plenty of harsh dissonance and plenty of super-free counterpoint, but the grating passages do not loom larger than those that are interesting and admirable. It is a thousand pities that Schönberg did not stay longer on a level with his unenlightened contemporaries before taking his later flights. The only real difficulty in judging of this Quartet at a single hearing was to perceive coherence and design in it. It is in one long, long movement, with a number of sections in which it was hard to find connectedness. It seemed to lose nothing in performance, for it was played with ease and familiarity. One was never in doubt that the effects heard were those imagined by the composer. It was bold, but perfectly correct, to open the concert with Mozart and to conclude with Haydn. The ancient and modern were too far apart to clash.

The Rosé Quartet played on behalf of the Classical Concert Society at Bechstein Hall on October 29, and again reached the highest level of human perfection in quartet playing. They were assisted by Mr. F. S. Kelly in giving a Brahms programme, in which the C minor String quartet (Op. 51, No. 1) and the Pianoforte quartet in A (Op. 26) were the chief works. At the next concert of the Society's series, which took place on November 5, the same body played Quartets by Mendelssohn (in E flat), Beethoven (in E minor), and Frank Bridge—the three 'Idylls.' Songs were given by Madame Julia Hostater.

An excellent concert of chamber music took place at the Royal College of Music on October 23. Tchaikovsky's D major String quartet was the chief concerted number. The novelty was Mr. F. Purcell Warren's 'Miniature Suite' of pleasant, light, descriptive music. At a similar concert of equal merit, given on October 30, the principal works played were Fauré's Pianoforte quartet in C minor and Brahms's String sextet.

The London Trio opened their season at Æolian Hall on November 17 with an admirable performance of Schubert's Pianoforte trio in B flat, Op. 99. The excellence of the *ensemble* was noteworthy. Songs were given by Mr. Paul Draper.

VOCAL RECITALS.

Madame Nina Jaques-Dalcroze, the wife of the famous propagandist of eurhythmics, is a singer of very high accomplishments. At Steinway Hall on October 28 she gave abundant pleasure with her interpretation of songs by Cornelius, Borodin, Moussorgsky, Erwin Lendvai, and M. Jaques-Dalcroze. At her second recital, on November 4, she introduced four further songs by her husband, who appears as a lyric writer of some eminence, and made up an excellent programme of works by Mahler, Gustav Ferrari, and Schubert.

Miss Frieda von Vukovic, a mezzo-soprano from Austria, made a good impression at Bechstein Hall on November 6.

Vocal recitals were also given by Miss Edith Wynne-Agabeg, with Miss Winifred Thompson, reciter (Steinway Hall, October 29), and by Mr. Charles Copland, with Miss Cordelia Coe, reciter, at the same hall in the evening; Miss Meta-Ling (Æolian Hall, November 5); Miss Elsie Dunham, with Miss Esther Walker, reciter (Steinway Hall, November 6); and Miss Roussel d'Elpin (Bechstein Hall, November 14).

PIANOFORTE RECITALS.

Mlle. Jehanne Chambard made a successful first appearance in London, on October 27, at Bechstein Hall. She played Schumann's Fantasia in C major very effectively.

On October 29 an interesting recital was given at Bechstein Hall by Mrs. Ernest Heasman, who played with considerable ability and discernment in music by Christian Bach, Schumann, d'Albert, Liszt, Chopin, and others. Songs were given by Miss Margaret McEwen.

Herr Dohnányi's eminence as a pianist seems less known to the general public than it deserves to be, as there was not a large audience at Æolian Hall on November 6, when he gave a recital. He played Bach, Schubert (the Sonata in G, Op. 78), and Chopin superbly, and supported his claims as a composer with four Rhapsodies, Op. 11.

Mr. Vivian Hamilton was compelled by ill-health to postpone the opening of his interesting series of concerts at Queen's Hall, and when, on November 17, the first concert eventually took place, he had to retire after performing one movement of Scharwenka's Pianoforte concerto. His compositions, however, were heard, and gave signs of considerable ability both in orchestral writing and in dramatic conception. The soloist in the vocal numbers was Mr. Montague Borwell. Sir Henry Wood conducted the Queen's Hall Orchestra.

Excerpts from 'Parsifal,' including the whole of the third Act, were 'illustrated' at the pianoforte by Madame Rose Koenig in the course of a Wagner recital at Leighton House on November 18.

M. de Pachmann gave his second and last recital of the season at Queen's Hall on November 19, before an interested and amused audience.

Pianoforte recitals were also given by Miss Pauline St. Angelo (Steinway Hall, October 25), Mr. John Thompson (Bechstein Hall, October 28), Miss Winifred Christie (Bechstein Hall, October 30), Miss Winifred Burston (Æolian Hall, October 31), Miss Adela Verne (Steinway Hall, November 4), Miss Vera Brock (Bechstein Hall, November 5), Dr. Dezsö Szántó (Steinway Hall, November 5), Mr. Paul Roes (Æolian Hall, November 6), Miss Ellen Edwards, in conjunction with Miss May Mukle violoncellist, (Steinway Hall, November 6), Miss Clara Blackburne (Bechstein Hall, November 10), Miss Sarita Benaton (Bechstein Hall, November 11), Mr. Richard Ball Johnson (Trinity College of Music, November 11), M. Benno Moiseiwitsch (Bechstein Hall, November 15), Miss Norah Drewett (Steinway Hall, November 17), Miss Adela Verne (Steinway Hall, November 17), Madame Alma Haas (Steinway Hall, November 18), Miss Dorothy Martin (Steinway Hall, November 19)

VIOLIN RECITALS.

Sigmund Feuermann, the twelve-year-old pupil of Sevcik, increased the number of his admirers at Bechstein Hall on October 23.

M. Florizel von Reuter's series of three recitals was completed at Bechstein Hall on October 24.

Miss Daisy Kennedy, the Australian violinist, taught by Sevcik, gave a recital at Æolian Hall on November 11. She is one of the most brilliant and interesting of the younger performers of the day.

Interesting recitals were also given by Miss Dorothy Bridson at Æolian Hall on November 9, and Mr. Gustave B. Walther, a newcomer, at Bechstein Hall on November 12.

OTHER RECITALS AND CONCERTS.

A concert was given at Steinway Hall on October 23 by Madame Saima Neovi, Miss Ellen Beck (vocalists), and Miss Johanne Stockmarr (pianist).

Signor Luigi Gasparini, a promising violinist, made his first appearance in London on October 28 at Steinway Hall.

M. Octave Crémieux, the composer of popular waltzes, gave a concert of his own works at Æolian Hall on November 4.

Good ability and promise were shown by Miss Florence Panby, a pupil of Miss Mathilde Verne, and Miss Margaret Norton, a pupil of Madame Albani, at Bechstein Hall on November 7.

Mr. and Mrs. York Bowen, pianist and singer, gave a recital at Æolian Hall on November 12, with a varied and up-to-date programme. The songs included some of Mr. Bowen's, with viola and horn obbligati that were played by the composer himself.

The Classical Concert Society's programme at Bechstein Hall on November 12 took the form of a recital by Mr. Leonard Borwick (pianist) and Madame Jane Bathori-Engel, who gave songs by living French composers.

The Smallwood Metcalfe Choir opened their season at Queen's Hall on November 12 with a programme that, as usual, contained a selection of madrigals. A six-part song, 'The splendour falls on castle walls,' by G. A. Alcock, was given for the first time.

A recital was given at Bechstein Hall on November 13 by Mr. Harry Alexander (vocalist), and Mr. Mescher Parker (violoncellist), who was also heard upon the controviolin, an instrument between a violoncello and a viola.

Mr. Arnold Trowell, the able violoncellist from Australia, showed maturing powers at Bechstein Hall on November 17.

Miss Adela Hamaton (pianist) and Miss Florence Macnaughton (vocalist) added to the interest of their recital at Æolian Hall, on November 18, by introducing vocal quartets by Dr. Walford Davies into the programme. Miss Macnaughton gave the first performance of some 'Essays in imitation' by Mr. Herbert Hughes in the form of settings of nursery rhymes.

The Saturday afternoon concerts at the Crystal Palace have provided the following attractions: October 25, Miss Marie Hall; on November 8, Miss Susan Strong and Mr. Mark Hambourg.

The Saturday Popular Concerts at the Central Hall, Westminster, which opened on October 11, and continue as at present arranged until December 27, are proceeding with every kind of success. Well-known singers and players, too numerous to mention, are engaged. On December 6, part of the programme will be supplied by the band of H.M. Coldstream Guards, under Lieut. J. Mackenzie-Rogan. The concert on December 20 takes the form of a recital by Mr. Alexander Watson of Dickens's 'Christmas Carol.' The organist to the concerts is Mr. J. A. Meale.

Suburban Concerts.

As an example to other similar Societies who generally lie dormant throughout the summer months, the choral singing of the South London Musical Club at their 217th Smoking Concert on October 28 is to be commended. The choir of male voices attacked with confidence and success a number of glees and part-songs, including Bantock's difficult Variations on the 'Piper o' Dundee,' and another old air similarly treated by Dr. Charles Wood. The programme also included Sullivan's 'The long day closes' and three Cavalier songs for baritone and chorus by Sir C. V. Stanford, the soloist being the Club's President, Mr. Frederick Henry. Other members of the Club also sang solos, and further valuable assistance was rendered by Mr. Harold Wilde (tenor) and Miss Maud E. Grundy (solo harp). Mr. H. L. Balfour conducted, and Mr. William Every accompanied.

The Dulwich Philharmonic Society opened their season at the Crystal Palace on November 8, with a noteworthy performance of 'Elijah,' under the direction of their new conductor, Mr. Martin Klickmann. The principal soloists were Miss Mary Leighton, Miss Lysette Mostyn, Mr. William Sheen, and Mr. Dan Richards.

The People's Palace Choral and Orchestral Societies surpassed all their previous efforts on November 15 by their admirable performances of Parry's 'Blest Pair of Sirens' and Sullivan's 'The Golden Legend.' The efficiency, vitality, and expressiveness of the choral singing did credit to the work of Mr. Frank Idle, the conductor. The chief soloists were Miss Maude Willby, Miss Mildred Jones, Mr. Alfred Heather, and Mr. Julien Henry.

MUSIC IN PARIS.

M. Jacques Rouché has been appointed manager of the Grand-Opéra for a period of seven years, beginning on January 1, 1915. The choice meets with unanimous approval in artistic circles. The announcement of M. Rouché's appointment was immediately followed by M. André Messager's resignation. M. Messager's reason is that he considers the premature appointment, coming close upon a scandal in which the other manager of the Opéra, M. Broussan, is mixed, as offensive. He has consented, however, to retain the responsibility of the production of 'Parsifal,' which is to take place in January. M. Rouché has selected as musical manager M. Camille Chevillard.

The Théâtre des Champs-Elysées has closed its doors six months after the inauguration, summer vacation included. The smash, although it came as a surprise, was not altogether unforeseen. It is said that several schemes have been brought forward with a view to resuming the run of performances, or at least of ensuring the production of 'Parsifal,' in rivalry with the Grand-Opéra. In the meanwhile the last novelty produced, M. Isidore de Lara's veristic 'Les trois Masques,' continues its career at the Théâtre Sarah Bernhardt.

A concert of Spanish music has been given by the Madrid Philharmony Orchestra, conducted by Señor Arbos. The programme comprised works by Albeniz, Conrado del Campo, and Turina.

Daily orchestral concerts have been started at the Théâtre-Femina. Interesting features in the first week's doings were the performances of Florent Schmitt's 'Feuillets de Voyage' and Albeniz's 'Rhapsody' for pianoforte and orchestra' (soloist, M. Pierre Lucas).

Humperdinck's 'Moorish Rhapsody' was played on two successive Sundays at the Concerts Lamoureux. The verdict of most critics was decidedly unfavourable. No less scant success attended the production, at the same concerts, of a new Symphony by Georges Brun—a very conventional work.

At the Concerts Colonne were produced a commendable tone-poem by Marcel Grandjany, two fine songs by Alfred Bruneau, and the Cantata with which Mlle. Lili Boulanger won the Prix de Rome. The former was well received, the latter (entitled 'Faust et Hélène,' and sung by Madame Croiza, MM. Devriés and Ghasne) wildly applauded. It is, however, a cleverly executed task rather than the outcome of artistic imagination; and the success should be interpreted as a natural meed of praise to the young laureate, the first of her sex.

Saint-Saëns has made his last public appearance as a performer at a charity concert given on November 6 in the Salle Gaveau. He played the pianoforte and the organ in his customary magnificent style. The greater part of the programme was devoted to his own works. This concert took place exactly sixty-seven years and six months after the master's first appearance as a pianist (May 6, 1846, in the Salle Pleyel).

The well-known critic, M. Emile Vuillermoz, has of late been passing severe criticisms on Beethoven's music. 'The day shall come,' he wrote, 'when one will be able to assert that the greatest and best of Beethoven's genius is not of purely musical order, and that the sublimity of certain artistic ideals may be easily satisfied with trite melodies, conventional harmonies, and dull orchestration. Beethoven's ambitions went further than the ear.' The following week he remarked that 'even in the fourth Symphony (more cheerful than her eight sisters) the hollow, meagre orchestration sounds cruel to our 20th century ears.'

Considering the recent cases of Paul Dupin and Ernest Fanelli, remorselessly boomed as composers of genius, M. Louis Laloy writes an article to show that in either case the lack of discrimination displayed by enthusiasts has proved as harmful to the very objects of the misplaced, ephemeral enthusiasm as it was unsustainable.

The Cantata, 'Diane et Actéon,' admitted among the doubtful works of Rameau, has been discovered to belong to the output of Joseph Boismortier (1691-1765).

The Société Musicale Indépendante will give two concerts during the month of December.

The Société J. S. Bach will give concerts on December 19 ('Weinachts oratorium'); February 27 (Mass in B minor); and March 27 ('Matthäus' Passion).

A Société Palestrina has been founded, with the object of 'forwarding the cause of spiritual art, and more specially, Church music.' Its head is M. Léon Saint-Réquier. The first concert will comprise works by Bach, Beethoven, Franck, d'Indy, and Chausson. M. Vincent d'Indy is to lecture on 'Spiritual Art.'

The first concert of the Conservatoire was devoted to Schumann's 'Faust,' which was also given on November 23, at the Concerts Colonne.

A most useful short book on 'Gregorian music,' by the Rev. Gatard, a monk of Solesmes, has been published by Henri Laurens.

Gustave Charpentier has recast in ballet-form his Orchestral Suite 'Impressions d'Italie.'

The successor of MM. Isola at the Gaité Lyrique will in all likelihood be M. Charbonnel.

A most attractive chamber-music evening has been held at the Schola Cantorum by the Spanish Quartet 'Renacimento.' The programme was devoted to César Franck, Borodine, and Turina.

A pupil of Chopin, M. Péru, is still alive at Paris. He is eighty-three, and still active. He will give, on December 11, in the Salle Pleyel, a pianoforte recital devoted to Chopin's works.

MUSIC IN RUSSIA.

ST. PETERSBURG.

At the Imperial Opera has been produced an opera by Schenk, 'The Miracle of the Roses,' whose subject is borrowed from the legend of Saint Elisabeth of Hungary. It is a picturesque work of a rather facile kind, but not devoid of elegance or of melodic charm.

At the new Lyric Theatre has been given Moussorgsky's 'Boris Godounov,' with Mozjookin, a débutant, in the title part. The performance was on the whole satisfactory, and the staging remarkably good.

The programme of the first Siloti-Concert comprised Rachmaninoff's second Symphony, Ravel's Introduction and Allegro for harp, Liszt's first Pianoforte concerto, and songs by Roger-Ducasse.

The composer César Cui, despite his advanced age (he was born in 1835), displays surprising activity. He has just written several miniature operas for children: 'Puss in Boots,' 'Red Riding Hood,' and 'Ivan the Fool' (this last after a Russian folk-tale), a String quartet, a Violin sonata, and set to music five of Krylov's Fables.

The fifty-years' jubilee of the conductor Napravnik will be celebrated this month.

An action concerning the libretto of Anton Rubinstein's opera, 'Der Dämon,' was recently settled in the Courts of Justice at Petersburg. Rubinstein wrote this work in 1871, and paid 500 roubles to Wiskowatoff, the author of the libretto. The latter, however, was extremely dissatisfied with the numerous alterations made by the composer, and stated in a letter (published at the time) that he disowned the authorship of the libretto. Composer and author being dead, Madame Tieling-Rubinstein has been drawing the whole of the performing-right fees. A short time ago, however, Miss Wiskowatoff put in a claim at the 'Société des Auteurs' for her share of the fee, on the ground that the libretto was the work of her father. The Tribunal has decided that all rights of the opera, text and music, belong to Madame Tieling-Rubinstein.

MOSCOW.

At the Theatre Zimin has been given Rimsky-Korsakoff's beautiful opera-ballet, 'Mlada,' seldom performed on account of the many difficulties attending its production. The score, which comprises a great number of unusual instruments, is one of the master's finest, and in its favour, as in favour of the picturesque scenery and stage effects, the weakness of the poem—which is of a rather cheap, fantastic order—may well be overlooked.

Another of Rimsky-Korsakoff's best lyric-plays, the 'Golden Cockerel,' was given at the Grand-Theatre. Here the orchestral setting offers no abnormal difficulty, but the vocal parts are far from easy. The singers, headed by Madame Nejdanova, Messrs. Pirogov and Bonatchich, did well. M. Emil Cooper conducted excellently.

A third opera by the same master, 'Tsar Saltan,' has also been added to the répertoire of the Grand-Theatre. It contains many fine parts, although at times more conventional in style.

Great interest attached to the production, at the Independent Theatre, of Moussorgsky's posthumous musical comedy 'The Fair at Sorotchinsi,' the score of which was finished and scored by Karatyghin, Liadoff, and Sakhnovsky. The music may rank among the best of Moussorgsky's output, and teems with raciness and humour.

An opera by a young composer, Gloukhovtsoff, entitled 'The days of our life,' has been produced at the Theatre Zimin. It proved moderately original, the composer remaining under the influence of Tchaikovsky and of the Italian verists.

Scriabin has recently written a number of new works for pianoforte: Etudes, Op. 65, Preludes, Op. 67, Poems, Op. 69, and three Sonatas (Opp. 66, 68, 70); they are all in his new, recondite, symbolic style, and contain many novel experiments in discords.

Prof. Inayat-Khan and his Hindu orchestra have given at the Conservatoire a highly attractive and successful concert of Hindu music.

Three concerts devoted to the chamber music of Serghéi Tanéïèw have been given, the composer taking part as pianist. Tanéïèw's music, classical as a general rule, delights at times by its geniality and freshness.

Rachmaninoff has written two important works, a Cantata, 'The Bells,' to words by Balmont, and a Pianoforte sonata.

On Sunday, November 16, the Brixton and District Musical Society visited the Brixton Prison, and under the direction of Mr. Frederick Williams suitably performed 'How lovely are the messengers,' 'By Babylon's Wave,' &c. The soloists were Miss Esther French and Mr. H. F. Williams.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Birmingham Choral and Orchestral Association held their first popular Saturday night concert in the Town Hall on October 18, giving a performance of Berlioz's dramatic legend, 'Faust,' which fully taxed their powers. The attempt, laudable as it was, proved an ambitious effort on the part of an amateur musical organization, and it would have been more gratifying if they had chosen a less exacting and lighter work for their inaugural concert of the season. The principals were Madame Florence Parkes-Darby, Mr. Richard Ripley, Mr. Arthur Cranmer, and Mr. Charles Leeds. Mr. Joseph H. Adams conducted.

The Midland Musical Society's first concert of the current series took place in the Town Hall on October 25, the programme then provided being of a classical type, such as one rarely hears at a popular Saturday night concert, and consisted of Bach's Motet for double choir, 'Be not afraid,' Hubert Parry's 'Blest Pair of Sirens,' Beethoven's C minor Symphony, Weber's Overture to 'Oberon,' and Grieg's 'Peer Gynt' Suite. The choir were especially excellent in Sir Hubert Parry's glorious work, the voices being quite remarkable in power and excellently balanced. The feature of the Bach motet lay in the due observance of rhythmical accent and distinctness of phrasing. The orchestra gave an intelligent performance of the Symphony, gratifying in every way. The second part of the programme was of a miscellaneous character. Operatic excerpts were given by Miss Minnie Barlow and Mr. Charles Mott, and Mr. A. J. Cotton conducted with skill and judgment.

The Chappell Ballad Concert Party gave a concert in the Town Hall on October 20. Mr. Max Mossel's first Drawing Room Concert of the present series of four was given as usual in the Grosvenor Room of the Grand Hotel on October 30. Miss Irene Scharrer, a favourite pianist at Birmingham, was supported by Miss Daisy Kennedy, the Australian violinist, in a delightful performance of Strauss's Sonata for pianoforte and violin. Miss Jean Waterston sang artistically, and Mr. G. H. Manton accompanied. Through the instrumentality of Miss Elma Baker, her teacher, Miss Cecilia Innis, a new contralto gifted with a voice of an excellent and rich timbre, gave a vocal recital at Queen's College on October 30 with much success. Master Paul Beard, the clever boy violinist, played a number of pieces with remarkable tone-power for one so young, and with an astonishing command over all forms of violin technique. Mr. G. H. Manton was the accompanist.

In the place of the customary lecture, the Birmingham Sunday Lecture Society gave in the Town Hall on October 26, a choral and orchestral concert specially organized and conducted by Mr. Wymark Stratton. He had the assistance of members of the Birmingham Symphony Orchestra and the Moorpool Musical Society, the latter augmented by choristers from the Birmingham Festival Choral Society. The chief choral work was Coleridge-Taylor's 'Hiawatha's Wedding-feast'; the choir also sang 'Sweet and Low,' and Faning's 'Song of the Vikings.' The performances were quite praiseworthy, and seemed to delight the crowded assembly present. Songs were given by a child soprano, Eva Benson, and by Mr. R. J. Holloway. In aid of the Children's Hospital Building Fund a concert was given in the Town Hall on November 5, organized and conducted by Mr. Frank J. Beach. The programme was entirely vocal, contributed by the Ladies' Grecian Choir and the Edgbaston Male Glee Singers.

A pianoforte recital was given by Miss Marjorie Sotham, assisted by Mr. Max Mossel (violin) and Mr. G. H. Manton (accompanist), at the Grosvenor Room, Grand Hotel, on November 6. The concert-giver is a performer of considerable artistic attainments, and is likely to make a position for herself in this country. Another pianoforte recital pure and simple was given in the Town Hall on November 12 by Mr. Leonard Rayner, who possesses a remarkably sensitive touch, and is complete master over a flawless technique.

In the Assembly Rooms of the Edgbaston High School for girls, Miss Hélène Dolmetsch gave a concert on November 11, assisted by Miss Dorothy Moggridge and Mr. Frederick Keel. Miss Dolmetsch is a remarkable player on the viola da gamba and the violoncello. In selections culled from Bach, Christopher Sympson, and Boccherini, she was assisted by Miss Moggridge at the pianoforte. The latter also contributed some pianoforte solos, and Mr. Frederick Keel, an exceedingly cultured baritone, sang with great charm some old German lieder and some Elizabethan songs.

The Birmingham Choral Union, ably conducted by Mr. Richard Wassell, gave Handel's 'Messiah' at the Town Hall on November 15. The choir were in excellent form, their singing being characterized by evenly balanced tone-power, firm attack, and artistic phrasing. The orchestra were all that could be desired, and the principals were in every way suited for their respective parts. They comprised Madame Fannie Copeland, Miss May Peters, Mr. Sam Hempsall, and Mr. William Evans. Mr. C. W. Perkins presided at the organ, and Mr. A. Corfield was responsible for the trumpet soli.

The Birmingham Symphony Orchestra held their first concert of the season in the Town Hall on November 8, the programme with one exception being entirely devoted to Wagner in commemoration of the centenary of his birth. Mr. Julian Clifford conducted with more than ordinary watchfulness, and under his baton the orchestra completely responded to his will. Mr. Clifford also appeared as solo pianist and played his own Concerto No. 1, in E minor, a short, melodious and graceful composition. Mr. Frank Mullings, the rising operatic tenor, achieved a phenomenal success with his inspired singing of the Trial songs and the Prize song from the 'Mastersingers.'

The second of the season's series of concerts organized by the Birmingham Chamber Concerts Society took place at the Queen's College, on November 12. The Catterall String Quartet again supplied the programme, which consisted of Mozart's Quartet in D major (K. No. 449), Debussy's Quartet in G minor, and Bach's Sonata in G major for violoncello and pianoforte, the latter being excellently performed by Mr. J. C. Hock and Dr. Rowland Winn. The interpretation of the two String quartets was of the highest artistic standard.

BOURNEMOUTH.

During the past month Bournemouth has had almost more music than it can cope with. Four, and even five days in a week have yielded concerts of importance at the Winter Gardens, and, on top of this centralised activity, there has been a week of opera under the auspices of the Moody-Manners Company at the Theatre Royal.

Crowded houses, it is understood, were the rule at the Moody-Manners' performances; and the writer can vouch for the fact at the performance of 'Lohengrin,' the only opera that he was able to hear. Taking everything into consideration, the production was an estimable one, although it cannot be gainsaid that it presented considerable deficiencies. Indeed, in a town such as this, where opportunities for enjoying the choicest excerpts from Wagner's works capitally performed by a first-rate orchestra (*plus* excellent vocalists) are so frequent, it is questionable whether a more or less incomplete stage performance assists towards a proper understanding of the music-dramas.

At the Winter Gardens the Symphony Concerts have afforded an immense amount of pleasure, the programmes having been constituted on a catholic basis, and the orchestral playing, under Mr. Dan Godfrey, being as good as anything previously heard at these long-established concerts. The following works proved of particular interest: Moussorgsky's exceedingly descriptive Fantasia, 'Une nuit sur le monte chauve'; five stirring fanfares (Liadoff-Glazounoff); a Symphony in C minor by Kopyloff; Brahms's 'Tragic' Overture; Montague F. Phillips's Symphony in C minor; Rimsky-Korsakoff's very pleasing Overture on Russian Themes (Op. 28); and Schumann's romantic Symphony in C, the performance of the last-named being especially powerful and impressive. Russian music has been exhaustively exploited, this searching examination of the 'Nationalist' group being long overdue. The performance of the Kopyloff work was the first in England, the music proving fresh and melodious, if not strikingly

original. Mr. Phillips conducted his own composition, a clever and earnest piece of writing. The soloists have maintained a lofty standard on each occasion: Miss Muecia Albertini was unconventional in Grieg's beautiful Pianoforte concerto; M. Jacques Kühner played Saint-Saëns's charming Violoncello concerto in A minor like a true artist; a revival of Tchaikovsky's unequal Pianoforte concerto in G was rendered noteworthy by the splendidly finished, if slightly unemotional playing of Miss Johanne Stockmarr; and Glazounoff's fine Violin concerto was dexterously performed by Miss Ivy Angove.

The Monday 'Pops,' also, have not sought for approbation in vain. On October 20 a 'Shakespeare' programme was given, to which songs were contributed by Miss Nina Samuell-Rose. Russian music occupied the programme on October 27, with M. Mendelvitch as violin soloist. The week following brought an 'Opera' programme, in which Bournemouth's leading soprano, Miss Nora Read, gave much pleasure with her reading of Weber's effective aria, 'Ocean, thou mighty monster.' A selection from Brahms filled the bill on November 10, when the Sonata in F for pianoforte and violoncello was capitally played by Miss Edith Leah (of Bournemouth) and Mr. S. Coëlho (of the Municipal Orchestra).

Miscellaneous fixtures have been extremely numerous and varied. Miss Adela Verne's first-rate interpretation of Beethoven's 'Emperor' Concerto must be placed on record. There is no occasion, however, to dwell upon the details of the Chappell Ballad Concert Party's entertainment, which was neither better nor worse than most affairs of the kind; nor, perhaps, need we criticise Mr. Mark Hambourg's Beethoven recital, as the artist was somewhat swallowed up in the virtuoso. A week of Russian Ballet had its moments of extreme pleasure as well as periods of dullness. Unqualified interest, on the other hand, attended the farewell visit of Pachmann, who, although his performances may not be always on the same elevated plane, will long be remembered for his attributes of genius, and his few limitations forgotten. Other events deserving mention are a recital of the songs of Montague F. Phillips, given by Miss Clara Butterworth, a very charming singer; and a ballad concert by Miss Alys Bateman and party. Much commendation must be bestowed upon the violin and pianoforte recital by Madame Beatrice Langley and Mr. Herbert Fryer, when Brahms's fine D minor Sonata was excellently performed, and upon Madame Ada Crossley's orchestral concert. Lastly, the first appearance at Bournemouth, on November 15, of Isolde Menges was a triumph for the youthful violinist, her interpretation of Brahms's exacting Concerto being positively startling in its masterfulness and greatness.

A significant innovation has been made at the ordinary Saturday evening concerts in the provision of a high-class soloist: on October 25, for instance, that very artistic singer, Mr. Manitto Klitgaard, took a prominent part in the scheme.

BRISTOL.

Mr. Hubert Hunt's chamber concert at the Victoria Rooms on October 27 was specially interesting on account of the performance of Beethoven's Septet in E flat, which had not been given publicly at Bristol for many years. The players were the following: Mr. Hunt (violin), Miss Gladys Home (viola), Mr. Roger Bucknall (violoncello), Mr. Jules von Hemel (clarinet), Mr. F. T. Stephens (horn), Mr. C. Bayman (bassoon), Mr. G. Weiss (double-bass). An excellent interpretation of this fine work was forthcoming. Two Quartets, Mozart's in D and Schumann's in A minor (Op. 41, No. 1), were effectively played by Mr. Hunt and Miss Avice Sealy (violins), Miss Gladys Home (viola), and Mr. Bucknall (violoncello).

The Bristol Royal Orpheus Glee Society on October 30 appeared in the Shire Hall, Gloucester, on behalf of the Gloucester and District Commercial Travellers' Association. There was a large audience who, by their frequent applause manifested the gratification which they experienced. Mr. Riseley conducted the greater portion of the pieces, which included arrangements by him of two songs, 'Massa's in de cold ground' and 'The old folks at home,' sung by Miss Gertrude Winchester, with accompaniment by the choir. Dr. A. H. Brewer and Mr. C. Lee Williams directed part-songs of their own composition, which were well received.

Some organ recitals given during the month have attracted large and appreciative audiences. On November 1 Mr. Alfred Hollins gave two recitals upon the Colston Hall organ, and on November 8 Mr. George Riseley gave a recital upon the same instrument, Miss Gertrude Winchester, who possesses a rich contralto voice, contributing songs at intervals. On November 5 the monthly recital upon the organ at St. Mary Redcliffe Church was undertaken by Dr. A. H. Brewer.

In the Public Hall, Shirehampton, on November 5, the Avonmouth and Shirehampton Choral Society gave a concert under the direction of Dr. R. Vaughan Williams and Mr. P. Napier Miles, and there was a numerous attendance. The choir gave excellent performances of three Elizabethan songs by Dr. Vaughan Williams, viz., 'Sweet day,' 'Willow song,' and 'O mistress mine.' A part-song, 'Nocturne' by Mr. Napier Miles, was another successful feature. Miss Maja Kjohler delighted with some Swedish and English folk-songs, and Miss Dora Bright gave pianoforte solos.

By arrangement of the joint committee of the Ladies' Musical Club and the Bristol Musical Club, there was a performance by the Flonzaley String Quartet at Victoria Rooms on November 7. These fine players gave Haydn's Quartet in D (Op. 64, No. 5), Hugo Wolf's 'Italienische Serenade,' and Schubert's Quartet in D minor, and their able interpretation afforded pleasure to a large audience, who caused the composition of Hugo Wolf to be repeated.

The Bristol Choral Society, on November 15, at Colston Hall, gave their first concert of the season, and under the direction of Mr. George Riseley performed Coleridge-Taylor's 'Kubla Khan' (with Miss Phyllis Lett as soloist) and Max Bruch's 'Lay of the Bell,' the principal vocalists being Miss Lilian Dillingham, Miss Lett, Mr. Frank Mullings, and Mr. Frederic Austin. The choir and orchestra numbered 500. Both works were admirably given, and were highly appreciated by a large audience.

DEVON AND CORNWALL.

THE THREE TOWNS.

For their first concert of a new series of Musical Matinées, at Plymouth, on October 22, the Misses Smith arranged a visit by the English String Quartet, whose special achievement was a beautiful interpretation of Tchaikovsky's Quartet, Op. 11, though they failed to achieve an ideal interpretation of the first movement. In Schumann's Quintet they were joined by Miss Florence Smith as pianist.

A corporate festival service of Freemasons, on October 26, at St. Paul's Church, Devonport, gave opportunity for some good singing of sacred music. St. Peter's Quartet, a local combination of male voices who are gaining a reputation for beautiful tone and artistic performance, gave pieces by Gounod and Sullivan, and Mr. W. H. Stowell was heard as violoncello soloist.

Two special efforts on behalf of the sufferers of the Welsh colliery disaster were made at Plymouth on November 6 and 13. The first was a miscellaneous concert, for which the Pier Pavilion was lent by the management. So generous was the assistance given that not a farthing had to be deducted from receipts for expenses, and the sum of £44 was handed to the charity. The Plymouth Orpheus Male Choir (conductor, Mr. D. Parkes) were the promoters of a concert in the Guildhall on the latter date. They sang several pieces excellently, and also secured the services of solo artists. The profits amounted to upwards of £50.

OTHER DEVONSHIRE TOWNS.

The Dohnànyi Quartet in D flat, Op. 15, was admirably played at Torquay by the Haydn String Quartet when they opened their seventh season on October 23. Beethoven was represented by No. 1 of Op. 18, and Miss Wressell Macey sang songs by Stanford. The Isca Glee Singers at Exeter on November 12 greatly pleased a large audience by the finish and expressiveness of their singing of 'Hail, smiling morn,' 'My dear mistress,' 'Fair Flora decks,' and pieces of lighter character. Solos were given by Madame Amy Shergold, Miss Edith Penville (flute), and the Singers.

Mr. Fred W. Ward gave an organ recital at Dawlish on October 23, assisted by Miss Phyllis Smith (violin), Miss Queenie Parsons, and Messrs. W. J. Berry and J. A. Gray (vocalists). 'Elijah' was performed in Torquay Wesleyan Church on October 29, by 180 performers, under the conductorship of Mr. Ernest W. Goss. The choruses were finely sung, and the principal singers were Miss Mary Leighton, Mrs. E. Fowles, Messrs. Frank Webster and G. Parker. Barnstaple Orchestral Society have instituted a series of fortnightly Saturday evening concerts. Mr. A. Hind conducts a band of forty players, and the two programmes performed up to date have been of good standard. At Marychurch, on November 12, quartets were excellently sung by Messrs. F. Hawke, T. Hillman, H. Gillam, and S. E. Kelly, at a miscellaneous concert directed by Mr. A. Pratt.

On November 14, Mrs. Herring-Mason's Operatic Society gave a performance of 'The Barber of Seville' with much success, the characters being sung by Miss Fifine de la Côte, Miss W. Nott, Messrs. J. C. Nott, L. J. Lomax, W. J. Nicks, C. Mills, A. Pook, and N. Egbeare.

At Torquay, on November 19, Mr. E. W. Goss gave a lecture-recital on 'Some modern composers and their music.'

CORNWALL.

To encourage the Wadebridge Town Prize Band two concerts were given on their behalf on October 22, the chief feature being quartet-singing by Messrs. Ennor, Drake, Crewes, and Hawke; other helpers were Miss Keen (pianoforte), Mrs. Andrews (soprano), Messrs. C. G. Pike (violoncello), A. W. Latcham, W. T. Lobb, and Rea, Mr. and Mrs. Savage and Miss Salmon. Looe Orchestral Society, conducted by Mr. T. H. Northam, played remarkably well at their concert on October 29. Mr. Richard White conducted an excellent performance of 'Judas Maccabæus' in Penzance Wesleyan Church on October 31. The soloists were the Misses M. Cooke, M. Tonking, D. Rosewarne, D. Shakerley, and Messrs. F. W. Holman and J. Trebilcock, with Mr. W. H. Carne at the organ.

The Rev. Canon Corfe, addressing Truro Junior Clergy Society on November 5 on the subject of 'Church Music from the point of view of the parish priest,' argued that the three factors—one organist, one choir, and one congregation—must be severally severely confined to their limits of contribution to the general purpose; but he did not demonstrate how this idea could be attained.

Miss Maria Yelland (contralto) gave a concert at Mevagissey on November 6, with assistance from Miss Maud Tellam, Miss Mary Hawke, Messrs. A. Blight, A. Yelland, and W. Manshire. The Welsh colliery disaster was the object of charity at a sacred concert at Wadebridge on November 9, when the Town Band and Male Quartet were the chief performers. The cantata, 'King Harold' was sung by St. Austell Musical Society on November 13, with orchestra. Mr. S. D. Collins conducted.

DUBLIN.

The Royal Dublin Society chamber music recitals commenced for the season on Monday, November 3, with a pianoforte recital by Dr. Esposito. His programme included Beethoven's Op. 31, No. 2, Schumann's 'Carneval' and an attractive group of pieces by Alessandro and Domenico Scarlatti, Marcello, Galuppi, and Grazioli.

On November 10, Signor Simonetti, Mr. Clyde Twelvetrees, and Dr. Esposito gave a trio recital, playing works by Mozart in B flat, and Brahms in C minor (Op. 101). The programme also included Beethoven's Op. 30, No. 2, in C minor. Miss Fanny Davies gave a pianoforte recital on November 17.

At Woodbrook Concert Hall a series of Saturday afternoon concerts started on October 25. The programmes have been given by our local instrumental trio (Signor Simonetti, Mr. Clyde Twelvetrees, and Dr. Esposito), Mr. Goss Custard (organist of St. Margaret's, Westminster), and Mr. George Hewson (organist of the Chapel Royal, Dublin Castle). The organ is a beautiful instrument recently erected by the Æolian Company. Vocalists who sang were Madame Borel, Mr. Melfort Dalton, the Carlton Quartet (Miss Lilian Whittaker, Miss Edith Mortier, Mr. William Lewin, Mr. A. G. Birch), and Mr. Percy Whitehead. The Instrumental Trio, performing on alternate Saturdays, intend to play Beethoven's Trios in chronological order.

On November 16 the ninth season of the Sunday orchestral concerts began in the Antient Concert Rooms. The programmes included Beethoven's fourth and Mozart's G minor Symphonies.

The Sackville Hall Saturday popular concerts organized by Mr. Robert Harrison and Mr. Sealy Jeffares are in full swing, and cater for large audiences at prices ranging from threepence to one shilling for admission.

EDINBURGH.

The outstanding event of the past month was the visit of the Hallé Orchestra, under the conductorship of Michael Balling. Two concerts were given by this combination of players, and these formed the first of the Classical Series of concerts arranged by Mr. Simpson. On November 3 a Wagner programme was planned, to give an idea of Wagner's growth as a composer. The Symphony in C was introduced to the Edinburgh public at this concert, and had a cordial reception. The 'Rienzi,' 'Faust,' and 'Meistersinger' Overtures, the Prelude from 'Tristan,' the Bacchanale from 'Tannhäuser,' and the 'Siegfried Idyll,' completed the programme.

On November 4 a classical programme was submitted. The fifth Symphony of Beethoven and a Spohr Concerto, with Miss Menges as soloist, were the chief items. Brilliant is the only term applicable to the success of this venture, as the bringing of this band to Edinburgh may be called.

Paterson's Orchestral Concerts opened on the succeeding week under Mlynarski as conductor (for the fourth year). On November 10 Elman was the attraction in the Beethoven Concerto, and the chief orchestral item was Elgar's 'Enigma Variations.' On November 17, a Wagner-Tchaikovsky evening was given, with Reger's Concerto for orchestra opening the programme. Ellen Beck was vocalist in the Wagnerian excerpts.

Rosenthal was entirely responsible for the third Classical Concert on November 15.

A record of musical happenings would be incomplete without reference to Pachmann's farewell recital on November 12, Miss Jean Waterston's vocal recital on October 25, Miss Agnes Copland's violin recital on October 30, and the first University Historical concert on October 29.

An event which is not without an important bearing on musical education and appreciation, was the lecture demonstration of Jaques-Dalcroze on November 15, in the Heriot Hall, under the auspices of the Musical Education Society, with Prof. Niecks as chairman. There was a large audience, and a considerable wakening up to the importance of education in matters musical may result from the discussion which this visit has produced.

GLASGOW.

The first of Mr. A. M. Henderson's chamber concerts on October 30 took the form of a vocal and pianoforte recital in which the concert-giver had the co-operation of Dr. Georg Henschel as singer. One cannot conceive of anything more artistic than Dr. Henschel's singing to his own pianoforte accompaniment, and on this occasion his interpretation of ten contrasted songs, with Loewe's ballad, 'Edward,' as a climax, was inimitable. Mr. Henderson played three groups of pianoforte solos, one of the most interesting being the performer's own Pianoforte transcription of five numbers from Bach's organ-works and chamber-music.

The Glasgow Amateur Orchestral Society having been in abeyance for a year, have decided to join forces with the Western Amateur Orchestra, a body who have been coming to the front during the few years of their existence. The amalgamation is popular on both sides, and is likely to lead to a revived interest in orchestral playing. The new orchestra will adopt the name of the older Society, and Mr. H. W. Cole will act as conductor.

The Choral and Orchestral Union's season opened auspiciously on October 11, when the Scottish Orchestra and M. Emil Mlynarski received a cordial reception from

an audience which completely filled St. Andrew's Hall. The *personnel* of the Orchestra is practically the same as last year, and their playing at the opening concert was a foretaste of joys to come during the season. M. Mischa Elman, who was soloist, gave a performance of Beethoven's Violin concerto which conferred a note of distinction upon the concert. The other orchestral numbers were Weber's 'Jubilee' Overture, Elgar's 'Enigma' Variations (capitally played), and Glazounoff's 'Carneval' Overture. As indicated, the coming season promises to be a highly successful one, for it begins with a much-increased subscription list, and the Orchestra's list of outside engagements is quite full. The City Corporation have engaged the Orchestra for six 'People's' concerts as against four last year, and it is rumoured that if these are sufficiently supported a further extension may be made next year. The first of the Saturday Popular Orchestral Concerts, on November 15, was truly a popular one in respect of programme, but one novelty — Enesco's Roumanian Rhapsody No. 1, was given for the first time. Miss Rhoda Von Glehn was solo vocalist.

M. Pachmann's 'farewell' recital took place on November 14, when that eccentric artist delighted a large audience with his Chopin interpretations.

The second classical concert on November 18 marked the centenary of Wagner's birth, and appropriately, the programme was wholly composed of the Bayreuth master's works. In soprano excerpts Miss Ellen Beck confirmed the very favourable impression she made formerly at these concerts.

LIVERPOOL AND DISTRICT.

The Tchaikovsky concert of the Philharmonic Society on October 28 was remarkable for the impressive performance directed by M. Safonoff of the 'Pathetic Symphony,' of which, as a work inscribed to him, his knowledge is intimate and illuminating. M. Safonoff has materially increased his reputation here as a conductor of first-rate powers, and not only in Tchaikovsky's music. He brought with him a splendidly-equipped violoncello player in M. Beloussoff, of Moscow, whose artistic reputation was fully maintained in the 'Rococo Variations' in A, Op. 33. The choral feature of the evening was the 'Hymn to the Trinity,' which was beautifully sung under Mr. Harry Evans's direction.

The presence of Signor Busoni at the third concert on November 11 gave a strong personal interest to the programme, to which he contributed in a three-fold capacity as solo pianist, composer, and conductor. It was in the first of these rôles that Busoni appeared to chief advantage, and his performance of Beethoven's C minor Pianoforte concerto, in which the orchestra was conducted by Mr. Harry Evans, was marked by the highest features of musicianship, as well as by a technique of extraordinary masterfulness. His individuality as a player was further exhibited in the Andantino from Mozart's ninth Concerto as arranged for pianoforte solo without orchestra. Signor Busoni directed his 'Lustspiel' Overture, a clever, brisk piece, avowedly in the Mozartian manner, and as conductor of Mozart's G minor Symphony he appeared to advantage in an unaffected reading which gave general satisfaction. Miss Tilly Koenen, who was accompanied by Mr. Bennett North, sang earnestly in songs by Schubert and Brahms. The choral-singing in Brahms's 'Lullaby' was a delightful feature of the programme. Mr. Harry Evans can best explain how the sopranos commanded such a beautiful tone, and that in passages which chiefly lie high. There was no mistaking the sincerity of the encore—a rare compliment as regards the choir.

The Pachmann 'Farewell' recital in the Philharmonic Hall, on October 25, drew a crowded audience, who found the eminent pianist in full possession of all his powers as an executant and humorist.

The new series of Akeroyd Symphony Orchestra concerts began on November 4 in the Philharmonic Hall, when Mr. Vasco Akeroyd conducted a programme of music, 'popular' in the best sense, for it included Schubert's B minor 'Unfinished' Symphony, the 'William Tell' Overture, brilliantly played, and Luigini's 'Ballet Suite.' Any disappointment occasioned by the non-appearance of the violinist Melsa, owing to a damaged finger, was fully alleviated by the playing of M. Zacharewitsch, who at short notice undertook the Paganini D major Concerto and Bach E major Concerto originally set down in the programme, both of which works he played with easy mastery and abundant expression. Interest was also added to a successful concert by the singing of Miss Dorothy Silk. From the dimensions of the audience it appeared that Mr. Akeroyd has gained new supporters as well as retained old subscribers.

At the second concert of the Rodewald Club on October 27 the programme was sustained by Miss Helen Anderton (vocalist), and Mr. Vivian Burrows (violinist). At the third concert, on November 10, the Fransella Trio, which consists of Mr. Albert Fransella, the well-known flautist, Miss Marjorie Hayward (violinist), and Miss Winifred Christie (pianist), collaborated in Bach's Trio Sonata in G, Purcell's MS. Trio, César Cui's new Suite, Op. 56, and a Trio by Eugene Goossens.

A concert which interested a large circle was given in St. George's Hall on November 12 by Mr. Alfred Ross (violin), Miss Marguerite Stilwell (Mrs. A. Ross) (pianoforte), and Miss Ethel Penhall (vocalist). Miss Penhall's songs included examples by Ernest Austin, F. C. Nicholls, and Jane McConnan, of whom the last two are local composers, professional and amateur respectively. The song accompaniments were played by Miss Charlotte Davies.

At the meeting of the Liverpool and District Organists' and Choirmasters' Association on November 3, an address on 'Bye-paths of Musical History' was given by Mr. James T. Lightwood, editor of *The Choir*, in the course of which reminiscences were introduced of local musicians, including Mr. W. T. Best. This incomparable organist provides an oft-recurring theme of local interest, for he had an extremely keen and nervous sensibility which was sometimes a trial even to its possessor, and was certainly not always a delight to his friends. His reputation as a master of sarcasm and caustic wit is sustained by *bons mots* and anecdotes which should afford material for an entertaining chapter in his biography if this ever comes to be written.

Although Liverpool did not provide whole-hearted support to the week's Beecham-Denhof Operatic Festival which opened on October 27, there was certainly no lack of appreciation displayed by those who attended the splendid performances given in the Shakespeare Theatre. But a really good response was made as regards the less expensive seats, and it is probable that had better-known operas been given there would have been crowded audiences. It is really lamentable that the financial loss on the week ran into four figures, but it is chiefly due to the production of two absolutely unknown operas, 'Rosenkavalier' and 'Pélleas and Mélisande' (as well as 'The Magic Flute,' which is practically unknown to the present generation). It is no use blinking the fact that Liverpool, as elsewhere in the provinces, is not vitally concerned with the very latest developments of modern opera. Mr. Beecham was unfortunately prevented by indisposition from taking part in the seven performances, which included two of 'Rosenkavalier' and one each of 'Tristan and Isolda,' 'The Magic Flute,' 'Pelléas and Mélisande,' 'Orpheus,' and 'The Flying Dutchman.' Mr. Beecham's absence was particularly regretted in the case of Debussy's opera, although M. Schilling-Ziemssen's careful direction of an interesting first performance must not be overlooked. He was naturally more temperamentally suited to 'Rosenkavalier,' as was M. Emil Kreuz in the direction of Mozart's 'The Magic Flute.'

There are indeed but few reservations in the chorus of universal praise regarding the representations. Well-known singers sustained high reputations in the cases of Miss Agnes Nicholls and Madame Gleeson-White, and both ladies exhibited dramatic abilities in keeping with their vocal powers. The same can be said about Mr. Walter Hyde, Mr. Frank Mullings, a valuable recruit to the opera stage, and also Mr. Charles Knowles, while Mr. Frederick Ranalow achieved new fame both histrionic as well as vocal. Mr. Arthur Pacyna was excellently cast as Baron Ochs in 'Rosenkavalier, and Mr. Robert Radford is accounted the best King Mark we have seen here. Among other gifted and capable artists mention should be made of Miss Beryl Freeman, in the part of Mélisande.

Coleridge-Taylor's masterpiece, 'The Song of Hiawatha,' exactly suits the Welsh Choral Union, for its human interest, humour, tenderness, and tragedy appeal to the

ardent Celtic temperament, which Mr. Harry Evans knows so well how to govern. Their latest performance of the work on November 15 was limited to Parts I. and II., and if the note of certainty and exaltation was not so sustained as in the memorable first performance when the music had the charm of novelty, it was an unmistakably fine example of choral interpretation. The soloists were Miss L. Evans Williams, Mr. Ivor Walters, and Mr. Charles Tree. The miscellaneous items included a Motet by Cyril Jenkins, an earnest and expressive setting of Longfellow's 'Blessed are the dead.' Smoothly written, and beautifully sung by the unaccompanied voices, it made a favourable impression. The Welsh Choral Union are now engaged in the preparation of Prof. Granville Bantock's new choral work, 'The Vanity of Vanities.' At their final concert on March 28, Brahms's 'Requiem' will be sung.

The first of the series of three concerts by the Warrington Musical Society was given in the Parr Hall, on November 12, when Mr. Percy Fletcher's 'The Deacon's Masterpiece' ('The wonderful one-hoss shay') was sung under the direction of Mr. Frank H. Crossley, with Miss Eva Rich and Mr. Norman Allin as principal soloists. Choral works now in preparation include Coleridge-Taylor's 'Kubla Khan' and Mendelssohn's 'Lobgesang.'

A performance of 'Elijah' was given by the Port Sunlight Philharmonic and Orchestral Society in the Gladstone Hall, Port Sunlight, on October 30, under the direction of Mr. Seddon. The vocal principals were Miss Edina Thraves, Miss Georgina Phillips, Mr. Herbert Pope, and Mr. Samuel Mann.

At Mr. Akeroyd's third Symphony Orchestra concert, on November 18, the programme included Dvorák's 'From the New World' Symphony, Cowen's Overture, 'The butterfly's ball,' and Grieg's Pianoforte concerto in A, Op. 16, in which the boy-pianist, Solomon, appeared as soloist.

A performance of Gounod's 'Messe Solennelle' was given under the auspices of the Sunday Society in St. George's Hall, on November 16, by the Liverpool Ladies' Choir and Liverpool Vocal Union of male voices. As conductor of these well-trained choral bodies, Madame Fanny de Boufflers worthily fills a high place, which she has won by her own abilities. Her Choral Societies have specialized in Gounod's beautiful work, and in previous performances have set up a high standard which they sustained on the occasion referred to. In the Mass, the soloists were Madame Annie Goodwin, Mr. Lloyd Moore, and Mr. Ralph Smith, an excellent trio of local singers. In conducting various orchestral items Madame Fanny de Boufflers displayed natural force and command. There was a large audience, as is usual at these popular Sunday evening functions.

The Liverpool Symphonic Society, of which Mr. E. Malcolm Kelly is conductor, gave an invitation lecture-rehearsal on November 20, when the subject was 'The illumining power of Music.'

MANCHESTER AND DISTRICT.

Writing in April last, at the close of Michael Balling's first season, I hazarded the view that quite probably the future would reveal the fact that Balling's worth to Manchester, at this juncture in its musical life, had been in directions other than that of being conductor of the Hallé Society. Too late for publication in my last month's notes, it was announced that the Hallé Executive had offered the Manchester City Council the services of the Hallé Orchestra, under Balling's conductorship, for the experimental purposes of two Corporation concerts in the Town Hall at prices of 6*d.* or 3*d.*, or perhaps free of charge, so as to enable the poorer people who have a love of good music to attend. The Hallé Society's fee for both these concerts would be £105, Balling giving his services, this amount being not more than one-third of the sum which in ordinary circumstances, and exclusive of the conductor's fee, would have to be paid for two such concerts. Balling's democratic sympathies are pretty well known, and his experiences as an adjudicator at Blackpool Festival last October would merely confirm him in his view that the future of music in this country lies with the masses rather than with the moneyed classes.

Of course the City Council had advisers who bade it pause before consenting to such an unfair undercutting of other local enterprises (which are out for profit, be it noted, as the Hallé body is not). Mr. Brand Lane focussed these views in a strongly-worded letter to the local Press. The main difficulty confronting these practically 'free' Municipal orchestral concerts will be to see that the right class of people (for whom they are intended) get there, and are not crowded out by those who can well afford to pay 1*s.* or 2*s.* 6*d.* for a Hallé or other orchestral concert. By holding them on the half-day closing, Wednesday, a class of person will be reached for whom orchestral concerts of any sort are an utter impossibility owing to the conditions of their business life. Notwithstanding Mr. Brand Lane's very natural line of argument, all who take a long view of matters would agree that such things are entirely desirable, and, well handled, can only bring great ultimate good to the city's higher life. It was gratifying to find the full Council confirm the recommendation of its sub-committee.

On the top of this came Beecham and the Denhof Company to give Manchester a chance of rehabilitating herself in the eyes of the musical world. Downcast as we all felt last month, it may, after all, prove to have been a case of *reculer pour mieux sauter.* Anyhow, 'Rosenkavalier' and 'Meistersinger' packed the Theatre Royal to suffocation, and the 'Ring' dramas drew audiences which closely approached these crowds. But even so, it was not possible to clear the expenses, still less show a profit, which proves that the first essential to success is a bigger theatre, where 7*s.* 6*d.* and not 12*s.* 6*d.* would be the charge for a best seat. At the time of the Denhof débâcle Beecham had been very caustic in his remarks on 'musical Manchester'; his experiences between November 3 and 8 were such as to lead him to relent somewhat, to take back most of the hard things he then said, and even to suggest that a month's opera on a co-operative basis was quite feasible. It would cost, he estimated, £2,500 per week—say £10,000 for the month. He was willing to guarantee £5,000 if Manchester would find a like amount, and they would share half-and-half in management, Balling being a co-director; and he hoped the Hallé band might be available for such a purpose. If the plan were carried out, it would probably prove a source of income to the Society by the engagement of its players. Recent developments in Municipal affairs show that we are far from any City subsidy. In Germany it is usually found that the aristocracy back opera; here the moneyed men of commerce must be looked to for support. Given that, and a theatre capable of holding an audience twice as big as the Theatre Royal at prices within the means of moderate purses, and we should be in a fair way to solve the operatic problem.

I understand that Mr. Beecham's project is making satisfactory progress, as he met the conductor, secretary, and chairman of the Hallé Society on November 13, and the Hallé attitude may be described as quite sympathetic. Although a period roughly coinciding with the first month of Lent, 1914, has been mentioned, no definite and final arrangements have been made, but it is certain that the venue will not be the Theatre Royal. Probably before this journal is published a meeting of Manchester citizens will have been held to meet Sir Joseph and Mr. Thomas Beecham. It is most gratifying to find the Hallé executive disposed to take the initiative, as they are the natural leaders in the musical life of the city.

Few people here knew anything of Beecham's powers as a conductor, but those few were compelled to acknowledge that his reading of the 'Ring' dramas, his supple resource equal to all emergencies, the perfect command of all his forces, far surpassed their highest expectations.

Warm appreciation of the orchestral playing must not make us oblivious of some equally brilliant singing.

Hans Bechstein's work as Mimmy (to adopt G. B. Shaw's good anglicisation) is well worthy of ranking with that of Hans Breuer. The eloquence of wind and cloud and the heroic pathos of Brünnhilde's leave-taking made the 'Walküre' very memorable. We left her sleeping as Agnes Nicholls, but she awoke as Gleeson-White. Although there is considerable disparity in their vocal purity, one could not doubt that the sheer intellectuality of Gleeson-White's work—and the same is true of Austin as Wotan and Wanderer—must eventually place these artists on the highest plane as Wagnerian singers. There was, however, one conspicuous instance of all voice and little brain that served to drive home the lesson that Wagner-dramas all possess an

epic quality and must be served by intellects of a commanding scale. But in Messrs. Knowles, Maitland, Hyde, Lewys James, Ranalow, Blamey, and Mullings, and Misses Beeley, Cooper, Hine, and Muriel Terry, we are seeing the evolution of a group of younger Wagnerian singers who will be uncommonly useful in the day that is dawning for opera.

In the week preceding these Wagner-dramas we had two Acts of 'Parsifal,' under Balling, in the Free Trade Hall, where John Coates proved that he is quite ready for 'Parsifal' at Covent Garden (or anywhere else) next February. The whole reading was spiritualised in a very intense way. The glory and rapture of the Good Friday music will surely never fade from the memory. This continuous drenching in Wagnerian music (space forbids any mention of 'Die Meistersinger') needed a big work even for relief, and Strauss's witty 'Rosenkavalier,' under Schilling-Ziemssen, was a perfect foil. Here Mesdames Agnes Nicholls, Caroline Hatchard, and Elizabeth Schiller, and Mr. Arthur Pacyna, bore away the palm. How the first-named conveyed the pathetic beauty of the Indian summer of woman's life (at the close of Act 1) must be seen and heard to be believed. It came to most Manchester musicians as an astounding revelation. The Baron Ochs of Pacyna was an admirable feature. In Mr. Gura, Messrs. Denhof and Beecham possess a stage-producer of exceptional genius.

The 'Rosenkavalier' performance quite denuded the usual Hallé concert audience on the same evening; rather unfortunately too, as the important Bruckner Symphony No. 3 was played in a manner which aroused more enthusiasm than any other performance of his work at Manchester. Its nobility was at once evident, but that could not compensate for its generally somewhat threadbare character. Why Miss Tilly Koenen elected to sing Schubert's 'Der Hirt auf dem Felsen' to a pianoforte rather than to an orchestral accompaniment passes comprehension. The fifth Hallé concert, on November 13, was chiefly of interest on account of Jacques Thibaud's first appearance in association with the orchestra, introducing us to Chausson's Poem for violin and orchestra (never played here before). Since Elgar's Concerto, Manchester has heard no new violin music which reaches such lofty heights. On this occasion, too, Holbrooke's 'Queen Mab' music (with choral ending) was given for the first time, and, in an evening of distinguished orchestral music, stood forth brilliantly. The Verdi 'Requiem' had not been sung here for over twenty years, so its reappearance as a 'centenary' offering to the composer's memory, on November 20, was more than usually fitting.

The month brought some uncommonly interesting chamber concerts, and pride of place must go to the three great-nieces of Joachim, the Misses von Aranyi, who came to the second Gentlemen's Concert on November 12. Bach's C minor Concerto for two violins (the accompaniment to which was given in a specially-written pianoforte arrangement) was a wonderful presentment of perfectly-matched styles in noble music. The Spohr Duet in concerto form, for two violins alone, brought back to memory the days when Joachim and Lady Hallé bewitched us by its grace.

Ill luck dogged the first Bowdon chamber concert, for in turn Szigeti, Thibaud, and Hamilton Harty fell out of the scheme, Mr. O'Connor Morris taking the latter's place and Zacharewitsch being the violinist. The London party of wind-players who have before visited various Lancashire centres joined Mr. Morris in Beethoven and Mozart Quintets,—solos on the various wind-instruments lending diversity to the programme.

The opening Brodsky Quartet concert brought Miss Tina Lerner in a new rôle; in the Dvorák Pianoforte quartet she proved herself one of the elect who are as great in chamber ensemble music as in the bigger forms of the art. But the great thing of the afternoon was the Brahms G major Sextet.

The Manchester Vocal Society got to work on November 12 with Bach, Delius, Holbrooke, and the early madrigalians. Mr. Whittaker has left the olden-time Vocal Society programmes miles behind. It may be a moot point whether his audiences have travelled as quickly as his choir; the reception accorded to an occasional mid-Victorian piece of music would suggest a 'hankerin' arter' the tuney songs of our very early manhood.

NEWCASTLE AND DISTRICT.

The city and district owe a deep debt of gratitude to Mr. Beecham for his enterprise in presenting the Denhof Operatic Festival performances at the Theatre Royal from November 10 to 15. As the attendance was not so good as the merits of the scheme deserved, it is to be feared that Newcastle also owes Mr. Beecham something in current coin of the realm. The performances reached a higher standard than anything we have hitherto heard in the North, especially in regard to the orchestra. The operas produced were 'Tristan and Isolda,' 'The Magic Flute,' 'The Flying Dutchman,' 'Elektra,' 'The Rosebearer' ('Der Rosenkavalier'), 'The Mastersingers,' and 'Orpheus,' the last at a matinée on the Saturday. Details are unnecessary, as the performers are all so well known and have already been chronicled. The sensation of the week was Mr. Frank Mullings's fine performance of the part of Tristan. He is well known on the concert platform here, and his début in opera was looked forward to with keen anticipation. The result was a triumph for English operatic art. Another event that should be chronicled was the appearance of Madame Gleeson-White as Senta in 'The Flying Dutchman'—a part which she took at short notice, to replace Miss Agnes Nicholls, who was unable to appear. Mr. Frederic Austin also did splendid work during the week, being equally good in tragedy and comedy. Mr. Frederick Ranalow was another singer who created a favourable impression. 'Elektra,' as usual, provoked endless discussion, but 'Der Rosenkavalier' drew one of the biggest houses of the week and was hailed with delight by everybody. The house was filled on the Saturday evening, when 'The Mastersingers' was produced. It was altogether a memorable event for Newcastle, and proved conclusively that some of our English singers have both voice and dramatic instinct equal to any demands that operatic art can make upon them.

The Geloso Quartet, of Paris, gave the second concert of the Darlington Chamber Music Society on October 30, in the Mechanics' Hall. There was a large attendance, and great enthusiasm on the part of the audience. The players were remarkable for their perfect ensemble, fine rhythmic powers, and the clarity of their phrasing. Debussy's Quartet in G minor, Beethoven's C sharp minor Quartet (Op. 131), and Mozart's Quartet in D minor (No. 13), formed the programme.

On Wednesday, October 29, in the Market Hall, Richmond, Yorks, the Yorkshire Permanent Orchestra, under Mr. Julian Clifford, gave a concert at which a large and fashionable audience was present. The programme included Beethoven's 'Egmont' Overture, Mozart's second Rhapsody, the 'Theme and Variations' from Tchaikovsky's third Suite, and a fine 'Valse de Concert' of Glazounoff. Miss Groschel, of Richmond, played the solo part in Mendelssohn's 'Cappriccio Brillante' with clear technique and beautiful tone. The concert had been promoted by Lady Evelyn James, who takes the greatest interest in the musical development of the district. On Wednesday, November 12, the first concert, of the present season, for young people was given at Polam Hall School in the evening. The programme was provided by Mr. Albert Fransella (flute), Miss Hélène Dolmetsch (viola da gamba and violoncello), and Miss Dorothy Moggridge (pianoforte), with Mr. T. Henderson as Lecturer. A brief outline of the history of the instruments was given, and Mr. Fransella and Miss Dolmetsch then displayed to the young people their various technical and tonal powers. The illustrations were a Trio for flute, gamba, and pianoforte by Leclair, a Prelude (unaccompanied), and 'Divisions on a ground' for viola da gamba solo, by Christopher Sympson, Handel's Flute sonata in A minor, Bach's Sonata in G minor for viola da gamba, two Scarlatti pieces for pianoforte solo, and a Boccherini Sonata in G for violoncello. This programme had also been given in the afternoon at the Training College by kind permission of the principal, Miss Hawtrey.

Mr. C. J. Bishenden gave another of his lecture-concerts on November 18, at 105, New Oxford Street. On this occasion his subject was 'Sir Henry Bishop,' who was born on November 18, 1786.

NOTTINGHAM AND DISTRICT.

A good house supported the concert given by Miss Elsie Johnson and Miss Dorothy Foulds on October 22, at Calvert's Café, Nottingham, when the former showed herself a pianist of distinct promise, and the latter, although hindered by a cold, revealed considerable ability as a vocalist.

The lectures on 'The development of the string quartet,' given by Mr. Allen Gill at the University College, proved of increasing interest. The first, on October 23, entitled 'Apt for voices and viols,' covered a long period; the illustrations, mainly choral, were very numerous and similar, no less than seven examples being taken from the works of Dowland. The second, on October 30, gave more scope both to the lecturer and the performers. The examples included movements from Quartets by Haydn, and Mozart's Quartet in D minor in its entirety.

The series was concluded on November 13, when the works of Beethoven and Mendelssohn were drawn upon. The subject of the lecture and the examples were ably treated and proved highly interesting. It should be mentioned that the vocal illustrations at the first lecture were given by members of the Sacred Harmonic Society, and the instrumental items by Mr. F. Mountney, Miss Una Truman, Mrs. Marshall, and Mr. Edwin Thorpe. Much interest was taken in these lectures, and further researches in the realm of chamber music would prove a welcome and a useful subject for future discourse. On October 21 an interesting sonata recital was given by Mr. Edwin Thorpe (violoncello) and Mr. John Cullen (pianoforte), when an interesting programme included Sonatas by Brahms in E minor (Op. 38), Grieg in A minor (Op. 36), and Rubinstein in D major (Op. 18).

The Sacred Harmonic Society opened their season with a fine performance of Elgar's 'King Olaf,' on November 6. The solos were given by Madame Gleeson-White, Mr. Alfred Heather, and Mr. Stewart Gardner. The choral-singing was especially fine in the ballad, 'The guests were loud,' 'A little bird in the air,' and in the Epilogue. Included in the programme were Stanford's 'Songs of the Fleet,' which were received with great warmth, the performance being all that could be desired. Pachmann's 'farewell' visit took place on November 10, when he played to a monster house at the Mechanics' Hall.

SHEFFIELD AND DISTRICT.

Mr. Granville Bantock's new Suite for string orchestra, 'Scenes from the Scottish Highlands,' was given its first performance at the Sheffield Promenade Concerts in the Albert Hall on November 18. The distinguished composer has from the first institution of these orchestral concerts shown a keen interest in their scope, namely, the provision of orchestral music by a thoroughly-equipped orchestra in a district where, in the cultivation of choral music, other branches of musical activity are somewhat overshadowed. This interest has taken a practical form in the composition for the concerts of his new Suite and his personal attendance to direct its first performance.

The Suite is in five movements. They comprise a Strathspey ('The Braes o' Tullymet'); Dirge ('The Isle of Mull'); Quickstep ('Inverness Gathering'); Gaelic Melody ('Baloo, baloo'); and Reel ('The De'il amang the Tailors').

The Suite is the outcome of a recent visit by the composer to Scotland, where he heard indigenous tunes played at musical gatherings, generally in two-part and very primitive harmony and progressions. He conceived the idea of embodying these experiences in a permanent form, and with a nucleus of such suggestive material plus his own resourceful musicianship and free-handed scoring, has produced a Suite of considerable musical value and obvious attractiveness. The Dirge, though the shortest, is one of the finest sections. It is graphic music, recording the impression of a visit to Mull, and is veritably a sea-picture. Solo violin, viola, and 'cello are used against the full mass of strings (muted) with striking effect. The Gaelic Melody, a slow, crooning song, is the most modern in feeling as it is the most sensuously beautiful of the divisions of the Suite. The lively movements are piquantly scored, and the entire composition is of varied interest and likely to become generally popular. The composer directed a smart performance, and was several times enthusiastically recalled. At the same concert Mr. J. A. Rodgers directed a performance of the 'Eroica' Symphony in which the orchestra surpassed its previous best, and Miss Yvonne Astruc played Bach's Violin concerto in A minor in superlatively artistic style. Miss Helen Blain was the vocalist.

A well-planned series of chamber concerts, organized by Miss Marie Foxon, was inaugurated on November 4, when the Flonzaley Quartet were heard in Dvorák's Quartet (Op. 61), Beethoven's Op. 18, No. 4, and Sammartini's 'Sonata à tre' for two violins and 'cello. The refinement of the tone and the polished ensemble of the quartet party were their chief merits, and gave infinite pleasure. The large audience indicated reviving interest in chamber music in the city.

M. de Pachmann's farewell recital found the Albert Hall with every seat sold, and large audiences have attended a week's representations of 'Iolanthe' by the Croft Hall Operatic Society, conducted by Mr. W. H. Dawn.

Sir Edward Elgar's 'The Music Makers' was given its first performance at Sheffield on November 20. To Dr. Coward and the Sheffield Musical Union is due the introduction to the district of so interesting a work. Both choir and conductor evidently approached their task in the spirit of earnestness and sympathy which the peculiar introspectiveness of the poem and music demands. The choir sang with great refinement of style, the control and reticence of their singing in the quiet reflective passages giving to the music an added significance and intimacy. More vigour at the climaxes would have enhanced the point of their singing—truly a curious reproach to bring against the Musical Union. The need for a combined rehearsal of choir and orchestra is imperative in Elgar's involved works, and this, it is understood, was not in this instance possible. In a fine performance of Sir Hubert Parry's 'Job,' the choir touched their own high-water mark. The soloists were Miss Lucy Nuttall, Master D. Sadler, Mr. Henry Brearley, Mr. Herbert Heyner, and Mr. William Hayle. Dr. Coward conducted, Mr. J. H. Parkes led the orchestra, and Mr. W. S. Jessop was organist.

YORKSHIRE.

LEEDS.

Leeds has just undergone a surfeit of good music in the Festival and the Denhof opera season, both of which occurred in October, while at the end of November a three weeks' 'Repertory Theatre' season has been making an insistent appeal to the more cultured section of the community. All these things have been against the ordinary concert enterprises, and though the number of concerts has been considerable, it is to be feared that some of the more important will have a reduced subscription list to contend with. The opening concerts of the two principal Societies have certainly been poorly attended, save in the cheaper seats, though their programmes were interesting enough. On November 12, at the first of the Leeds Philharmonic concerts, the Hallé Orchestra, under Mr. Balling, was heard in Schumann's Symphony in B flat, played with a suitable lightness of touch, and Strauss's 'Tod und Verklärung,' which made a distinct impression. The choir were heard in Bach's eight-part motet, 'Come, Jesu, come' (conducted by Mr. Fricker), and Beethoven's not very characteristic or interesting 'Calm sea and prosperous voyage.' The Leeds Choral Union, on November 11, repeated, again with the help of the Sheffield Musical Union, Bantock's choral Symphony, 'Atalanta in Calydon,' under Dr. Coward's direction. Though it did not surpass the performances of last spring, and in some points seemed hardly equal to them, it was a notable effort, and the movement for female voices only was very charmingly sung. The programme was made up with some choruses from 'Israel in Egypt' (sung with organ accompaniment), and Mr. Frederick Dawson's very brilliant pianoforte-playing. On November 8, at the first of the Saturday Orchestral Concerts,—organized last season in continuation of the Municipal Concerts, which the Municipal authorities dis-established,—Miss Fanny Davies appeared for the first time,

strange to say, as soloist at an orchestral concert at Leeds, and played the Schumann Concerto in her highly-sympathetic and artistic fashion. Smetana's 'Vltava,' Percy Grainger's 'Mock Morris,' and Sibelius's 'Karelia' Suite were also in the programme, and were effectively played by the Leeds Symphony Orchestra, under Mr. Fricker's direction. Another series of 'Saturday Popular Concerts,' organized by Mr. Julian Clifford, began its second season on October 25 with a Wagner programme, Mr. Robert Charlesworth being the vocalist. On November 5 the Leeds Bohemian Concerts—among the few that can boast of increased support—began their fifteenth season, and introduced a String trio by Akimenko—said to be for the first time in this country, an exceedingly well-written work for a difficult combination of instruments. Chausson's beautiful Pianoforte quartet, and Schumann's more familiar work of the same kind, made up the programme, and were well played by Messrs. Herbert Johnson (pianoforte) and Cohen, Miss Lily Simms, and Mr. Hemingway. On October 28, at one of Messrs. Haddock's 'Musical Evenings,' Miss Pauline Sant Angelo gave a pianoforte recital; and on November 10 Moriz Rosenthal gave a recital, the 'Appassionata' Sonata, Schubert's Fantasia in G (a masterly interpretation), and Brahms's 'Paganini' Variations being outstanding features in his programme. At the second of the Musical Evenings, on November 18, Mr. Theodore Byard gave a vocal recital.

BRADFORD.

The Bradford Subscription Concerts are in the happy position of having a 'full house' always assured them, since the first and second seats are entirely appropriated by subscribers. At the concert on October 31 Mr. Balling conducted the greater part of the second and third Acts of 'Parsifal' (the same selection he introduced at Manchester last season). Madame Gleeson-White and Mr. John Coates were again excellent representatives of Kundry and Parsifal; Mr. Knowles was the Klingsor and Gurnemanz, and Mr. Robert Maitland the Amfortas. The Bradford Festival Choral Society and the Hallé Orchestra took part in a performance which, good as it was, did not quite convince one that 'Parsifal' could be made really effective in the concert-room. On November 1 the Bradford Permanent Orchestra opened their twenty-second season, Mr. Fricker being on this occasion the conductor, and introducing Saint-Saëns's Pianoforte concerto in G minor, a work which well suits Mr. Frederick Dawson, who played the solo part with all the brilliance and piquancy it demands. On November 12 the Bradford Old Choral Society, conducted by Mr. E. J. Pickles, gave Bantock's early work, 'The Fire-worshippers,' with Miss Esta d'Argo, Mr. Alfred Heather, and Mr. Montague Borwell as soloists. The choral-singing was characterized by freshness and precision, and reached a high level of excellence. A chamber concert on November 14, at which Beethoven's String quartet in C minor (Op. 18, No. 4) was played by Mr. Kefer, Miss Friedman, Mr. Campbell, and Mrs. A. T. Priestman, concludes the record of Bradford's activity during the month.

OTHER TOWNS.

The Huddersfield Choral Society, under Dr. Coward, began their season on October 31 with Bantock's 'Christ in the Wilderness,' announced, by a singular misunderstanding, as a 'new work.' It was first performed at Gloucester Festival six years ago, and has since been heard at Sheffield. Miss Esta d'Argo, Mr. Frank Mullings, and Mr. Julien Henry were the principals in a performance of which the powerful singing of the choir was the chief feature. Elgar's 'King Olaf' was also in the programme. At the Wakefield Chamber Concert, on November 5, the Arthur Catterall String Quartet were heard in works by Mozart, Schubert, and Novacek, and Miss Alys Gear was the vocalist. On November 10, Miss Vera Dawson, an Ilkley pianist, gave a chamber concert at Ilkley, with the assistance of the Ellenberger Quartet, the programme including works by Beethoven, Mendelssohn, and Goldmark, an interesting feature being a Sonata for two violins and violoncello by the early Veronese composer, Dall' Abaco. Miss Edleston's singing added to the enjoyment of the audience. At Harrogate, on November 15, Messrs. Lloyd, Hartley, and Cohen gave a chamber concert at which they played Sonatas for pianoforte and violin, Mr. Hayle being the vocalist.

For the first of the subscription concerts, Mr. Balling and the Hallé Orchestra visited Hull on October 29, the programme including Beethoven's C minor Symphony and Liszt's Pianoforte concerto in E flat, with Mr. Frederick Dawson as soloist. The familiar 'Tannhäuser' Overture, which ended the concert, furnished the finest orchestral performance of the evening. On November 14 the Hull Harmonic Society, under Mr. Walter Porter, gave Coleridge-Taylor's 'Hiawatha' trilogy, with Miss Eva Rich, Mr. Webster Millar, and Mr. Robert Charlesworth as principals, who contributed materially to the excellence of a broad and expressive performance of the work, and on November 18 the Hull Vocal Society, under Dr. E. H. Smith, gave a concert of unaccompanied choral music.

The Mather Subscription Concert, on October 30, was sustained by three young artists, Miss Phyllis Eyre (violin), Miss Ruth Eyre (pianoforte), and Mr. Gordon Cleather (baritone), who afforded a very enjoyable programme, the interest of which was sustained without having recourse to the sensations of virtuosity.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BATH.—The Avon Vale Musical Society, which forms a choir of over eighty voices, gave a successful concert at the Assembly Rooms on November 12 under the direction of Mr. J. S. Liddle. Excellent performances were presented of Gade's 'Spring's Message' and Stanford's 'Songs of the Fleet.' A notable interpretation of the latter work was further distinguished by the solo-singing of Mr. Plunket Greene. The other soloists of the concert were Mr. J. P. Prior (vocalist) and Mrs. Arthur Stothert (violinist).

CARDIFF.—The Royal Carl Rosa Opera Company occupied the New Theatre from October 20 to 25, and gave two performances of 'The Magic-Flute,' and one each of 'Carmen,' 'Faust,' 'Il Trovatore,' 'The Jewels of the Madonna,' and 'Maritana.'——A violin recital, on October 28, by Mischa Elman (assisted by Miss Alice Lakin and Percy B. Kahn) was a great success.——The Cardiff Harmonic Society gave a concert at the Park Hall on November 1, and the proceeds were given to the Senghenyd Disaster Fund.——The Lord Mayor of Cardiff, on November 5, gave a civic reception to the members of the Cardiff Harmonic Society at the City Hall, when Mr. Roderick Williams, the conductor, was presented with the trophy won at the Abergavenny National Eisteddfod in the chief competition, and the members of the Society with suitable mementoes (gold brooches to the ladies and pendants to the gentlemen) in commemoration of the victory at the National Eisteddfod.——The famous Moritz Wurm Orchestra made their first appearance at Cardiff on November 10. They were assisted by Miss Edith Bingham Hall.——A new Cardiff Orchestral Society has recently been formed, under the conductorship of Mr. Garforth Mortimer.

CHICHESTER.—A Wagner Centenary concert was given by the Orchestral Society on October 30, under the direction of Mr. F. J. W. Crowe. A number of familiar excerpts were given. Mr. Hermann Hill played Mendelssohn's Violin concerto, and Miss Amy Simpson sang.

MELBOURNE.—A creditable performance of Coleridge-Taylor's 'A tale of Old Japan' was given by the Victorian Festival Chorus on August 11. Mr. J. J. Bailey conducted, and the solo parts were taken by Miss Eileen O'Brien, Miss Violet Somerset, Mr. E. E. Hooke, and Mr. Horace Stevens.

NEWTON ABBOT.—The concert given by the Newton Abbot Wesleyan Church Choir on November 6 was highly successful. The chief work in the programme, Barnby's 'Rebekah,' was performed with certainty and expressive effect under Mr. Coleridge D. White's conductorship. The choir also showed good powers of sonority in choruses from 'Elijah' and Handel's oratorios. The soloists of the occasion were Miss E. Pascho, Mr. Alfred Wills, and Mr. J. B. Martin.

READING.—The Misses Fife opened a further series of chamber concerts at the Town Hall on November 17. Mr. Hans Wessely, Miss Eveline Fife, Miss Dorothy Jones, Mr. W. E. Whitehouse, and Miss Katherine Eggar played a Pianoforte quintet by Miss Eggar, and the four string players gave Dohnànyi's Quartet in D flat. Songs were contributed by Miss Pattie Hornsby. It is gratifying to note that these concerts are prospering, as is shown in the fact that four instead of three concerts per year are to be given in the present and future seasons.

WARRINGTON.—The Musical Society gave an interesting miscellaneous concert on November 12, under the direction of Mr. F. H. Crossley. Percy Fletcher's 'The Deacon's Masterpiece,' the principal work in the programme, was performed creditably, and still better qualities were shown in various part-songs, including German's 'My bonny lass, she smileth' and Faning's 'Our Island home.' The orchestra played independent numbers, and the soloists were Miss Eva Rich and Mr. Norman Allin.

WOKING.—The works chosen for performance by the Musical Society this season are Mendelssohn's 'Walpurgis Night,' a concert-selection of Gounod's 'Faust,' Coleridge-Taylor's 'Bon-bon Suite,' and for the orchestra, Dvorák's 'New World' Symphony. The conductor is Mr. Patrick White.

Foreign Notes.

ANTWERP.

The first concert given at La Société de Zoologie was devoted to works by Willem De Mol and Paul Gilson, two national composers of great merit. The programme included the first part of 'Les quatre ages,' an oratorio by De Mol, and 'Francesca de Rimini,' a lyric by Gilson.

BERLIN.

Ferruccio Busoni has just completed a new orchestral work, entitled 'Sinfonisches Nocturne.' This Nocturne, and a new Pianoforte concerto by the same distinguished composer, will be produced here in February, 1914.——The first chamber music concert of the Trio, Marie Soldat-Röger, Fanny Davies, and Pablo Casals, will take place on December 10 at the Königliche-Hochschule für Musik.——Humperdinck's new opera, 'Die Marketenderin,' is to be produced at the Royal Opera House on December 31, 1913.——August Strindberg's fairy-play, 'Die Kronbraut,' with music by August Enna, the eminent Danish composer, has been successfully presented for the first time under Herr Enna's direction.——A concert given by the Royal Court and the Cathedral Choir is always an event of public interest. The prominent features of the last programme were Bach's Motet 'Singet dem Herrn,' and Caldara's melodious 'Regina Cœli.'——During next spring the Philharmonic Orchestra will give a first hearing of Franz Mikorey's 'Sinfonia engadiana,' under the composer's direction.——Two highly interesting novelties are on the programme of the Sinfonie-Verein. These are Max Bruch's latest work, a Concerto for clarinet and viola with orchestra, and a Serenade for orchestra by Robert Kahn.——During the season Saint-Saëns's opera 'Proserpine' is to be performed for the first time at the Deutsche Oper.——A great music festival devoted entirely to Swedish music is planned by M. Marteau. The event will take place in the spring of 1915.——Bach's solo-cantata, 'Mein Herz schwimmt in Blut' (discovered by M. Martienssen at the Royal Library, Copenhagen), is to be sung for the first time at the Luther-Kirche.——An important sale of autographs, including fragments and manuscripts by Beethoven, Brahms, Chopin, Liszt, Verdi, and Wagner, was announced to be held by Leo Liepmannssohn on November 21-22.——A highly interesting sketch-book of Beethoven, hitherto unknown, was recently sold with other autographs and documents left by Ignace Moscheles, the famous composer and pianist. This sketch-book, containing among other good things the first detailed draft of the 'Missa solennis' (Op. 123, in D), was at first in the possession of Aloys Fuchs, who bought it at the sale of Beethoven's belongings at Vienna in 1827. In 1830, Aloys Fuchs presented the sketch-book to Mendelssohn as a token of friendship. In 1832 Mendelssohn gave the precious relic to Moscheles.——The 'Lohengrin' house referred to in a recent number is not to be sold to the Berlin butcher. The King and the Prince of Saxony have taken an interest in the matter. The house is to be bought by a rich music-lover of Dresden, and the building to be formed into a Wagner Museum.——Prof. Georg Schumann, the distinguished director of the Berliner Singakademie, has been selected president of the Academical Master-school for Composition.——'Die Musik seit Richard Wagner' is the title of a new work by Dr. Walter Niemann, just published by Schuster & Loeffler, that promises to be of great interest.

BREMEN.

Max Reger's 'Ballet Suite,' recently produced here under Prof. Ernst Wendel's baton, met with a very great success. Under the same direction, V. Reifner's Burlesque-symphonique, 'Die Bremer Stadtmusikanten' (The Waits of Bremen), will be produced here during the season.——At the Town-Theatre Felix Weingartner's opera 'Genesius' was accorded an enthusiastic reception.

BRESLAU.

After its great success at Paris, New York, and in London, Moussorgsky's *chef d'œuvre*, the popular drama 'Boris Godounoff,' has been given at the Municipal Theatre of Breslau for the first time in Germany. The work was enthusiastically received.

BRUSSELS.

César Franck's *chef d'œuvre*, 'Les Béatitudes,' is announced for the fourth concert of the Conservatoire royal de Musique.——Vincent d'Indy's ballet 'Istar' and Raoul Gunsbourg's opera 'Venise' were recently given for the first time at the Théâtre de la Monnaie.

CASSEL.

G. Ferrari's lyrical-drama, 'Le Cobzar,' will be performed for the first time in Germany on November 22 at the Kaiserliches Hoftheater. The libretto is by Vacaresco and Paul Milliet.

COLOGNE.

At the opening of the Musico-historic Museum, founded by Wilhelm Heyer, a very interesting historical concert took place. The programme included works by Bernardo Pasquini, Milandre, Bach, Bull, Handel, and Rameau, performed on old instruments. The soloists were Madame Wanda Landowska (the celebrated clavecinist), N. Vogel (Amsterdam), A. von Neste (Brussels), and G. Kimsky (the conservator of the Museum).——Heinrich Marschner's famous opera, 'Templer und Jüdin' (produced in 1829 at Leipsic) has been successfully revived at the Opera in Pfitzner's version, under the direction of Walter Gaertner.——The opera 'Fennimore,' by Frederick Delius, will be produced here during the season.

DÜREN (RHINELAND).

The recently discovered ballad 'Scholastika,' by Karl Loewe (the world-renowned ballad-composer), will be produced at the second concert of the Konzert-Gesellschaft.

FRANKFURT.

At a recent concert Berlioz's 'Symphonie Fantastique,' followed by the same composer's 'Lelio,' achieved a great success under Mengelberg's baton, with Dr. Ludwig Wüllner as soloist.——'Der Zwerg und die Infantin' (The Dwarf and the Infanta), a dance-play in two tableaux by Bernard Sekles, has been successfully produced at the Opera House by Dr. Rottenburg.

LEIPSIC.

F. Mikorey has written a new work entitled 'Sinfonia Engadiana' (a glorification of the Engadin Mountains), for two mixed choruses, two children choruses, and soli, organ, and orchestra.——A Brahms manuscript (38 pages), containing among other songs, eight unpublished Lieder, has been discovered among the documents left by the well-known music enthusiast, Alfred Bovet. The word 'Lieder' on the title-page is in the autograph of Clara Schumann.

MILAN.

Maestro Enrico Bossi, the well-known Italian composer and organist, has just finished his new opera 'Jeanne d'Arc.' A concert-performance of this work will be given on January 20, 1914, at Cologne (Gürzenich Concert), under Fritz Steinbach. The libretto is based on the historical studies on 'L'héroïne de Vaucouleurs,' recently published in France.——The biography of Verdi, by Monaldi, has just been issued. This splendid publication contains, besides numerous new facts concerning the life of the great master, a series of portraits of his friends and of the interpreters of his works, and will prove of immense interest to the musical world.

MUNICH.

'Fragment einer unvollendeten Oper, 'Die Hochzeit' von Richard Wagner,' is the title of a manuscript recently discovered among the documents left by Felix Mottl. The manuscript is dated Würzburg, March 1, 1833, the year when Wagner presented this fragment to the Würzburger-Musikverein. He was at the time choirmaster to the town.

NICE.

'Beatrice,' the new opera by André Messager, will be produced here in March, 1914.——H. Leroux has written an operetta, 'The daughter of Figaro' (a kind of continuation of Mozart's 'Figaro'). It is rumoured that this work is to be produced at Paris during this season.

Music in France and Russia is dealt with on pp. 818-19.

Miscellaneous.

The work of the English Folk-Dance Society has so increased that it has necessitated a change of office to 73, Avenue Chambers, Vernon Place, Bloomsbury (secretary, Mrs. Huxtable). Among the recent lecture-demonstrations given by Mr. Sharp and members of the Society are: at Nottingham, November 1, afternoon to members of the Frœbel Society, and evening to Lady Boot's employees; Leicester, November 8, in the afternoon; Market Harboro', November 8, in the evening; Radley, Oxford, November 15; Clapton, November 25; Wood Green, November 29. Folk-song lectures were given by Mr. Sharp at Roehampton on November 5, Lincoln on November 6, and Holloway College on November 7. Forthcoming events are a Members' Country Dance Ball on December 4 at Chelsea Polytechnic, Manresa Road, and the Christmas Holiday Session at Stratford-on-Avon, December 27 to January 4.

One of the interesting matinée entertainments periodically given at Miss von Etlinger's School of Opera took place on November 11. Miss Evelyn Althaus and Miss Cecily Derrick were again the chief performers, appearing as principals in the second Act of 'Hänsel und Gretel.' A talk by Miss Margaret Halstan and a performance by Miss Ruby Ginner and her pupils helped to make up an attractive programme.

The Stock Exchange Orchestral and Choral Society met on October 20, for the purpose of testifying their appreciation of Mr. Munro Davison's services as conductor of the choir, which post he recently resigned. The presentation took the form of a handsome antique grandfather clock, made by the famous craftsmen Mudge & Dutton in 1760.

Mr. Thomas Beecham has promised to co-operate next summer, at Glastonbury, in the production of 'The birth of Arthur,' a choral-drama by Reginald Buckley and Rutland Boughton. Portions of this work have been performed in various places, notably at Bournemouth last summer, when a whole scene was given under the peculiar conditions required by the composer.

We learn with gratification that the music of Mr. Cyril Scott is making headway on the Continent. The pianist, Count Visconti, is making a feature of Mr. Scott's work on his tour in Italy; the Violin and Pianoforte sonata has recently been played at Leipsic, and a new Quintet has been given at Vienna. Mr. Scott's choral work, 'The Nativity Hymn,' will be produced at Vienna on April 3 next.

Under Miss Nellie Chaplin's guidance an entertainment that never failed to interest or to charm was given at Æolian Hall on October 29. The plan of the programme was of the kind that Miss Chaplin had previously made familiar. Dancers, viol-players, singers, flautist, and oboist played their part, and Miss Chaplin was usually busy at the virginal or harpsichord.

Dr. R. R. Terry gave an exceedingly interesting lecture on 'The romance of musical notation' to a meeting of the Incorporated Society of Musicians at the Regent Street Polytechnic on November 8. He made an appeal to all who are able to help in the work of transcribing old English musical manuscripts.

The music chosen for practice by the Balham Orchestral Society, under Mr. Allan Brown, during the season includes Haydn's D minor Symphony, German's 'Coronation March,' Mendelssohn's 'Midsummer Night's Dream' Overture, and Thomas's 'Mignon' Overture.

Four extremely interesting lectures on the 'Music and Musical Instruments of the ancient eastern civilizations' were given by Miss Kathleen Schlesinger at the British Museum on October 22, 29, November 5 and 12.

The songs by Marx mentioned in our November issue, page 753, as having been sung by Madame Jessie Brett-Young, were by Joseph, not Adolph Marx.

In our review of Dr. Alcock's 'Marche Triomphale' (p. 733, November), the word 'Duke' should have been Prince Arthur.

Mr. Ernest G. White gave a lecture entitled, 'Science and singing,' at Queen's (small) Hall, on November 3.

Mr. Wilhelm Ganz celebrated his eightieth birthday on November 6.

Dr. C. H. Lloyd intends to resign the post of musical instructor at Eton College next Easter.

Answers to Correspondents.

A. W. would be glad to know if there was a Funeral March played at Queen Mary's execution. Our correspondent heard 'an old lady play a march, which she learned when a child (over sixty years ago), the name of it being "Funeral March played at Queen Mary's execution." Part of it resembles Highland music.'

B. C. G.—Schumann's 'Du bist wie eine Blume' is published (as part of the 'Myrthen' song-cycle, price 1*s.* 6*d.*) by Messrs. Novello. The same firm publish, in their 'Orpheus' Series, the male-voice quartet you are in search of. It is by Charles Wood.

A. K.—Korngold appears to be the Peter Pan of music, for he won't grow up. When first mentioned in these columns, in June, 1910, he was thirteen years old. Last month he was announced as fourteen.

P. L.—Mr. Louis Schloesser's personal reminiscences of Beethoven (translated by his son, the late Adolf Schloesser) were published in the *Musical Times* for April and May, 1894 (Nos. 614 and 615).

NORTHERNER.—A list of the musical settings of Tennyson's poems would fill pages of our Journal. Novello & Co. will send you a list of those they publish if you apply for it.

T. VON L.—The letters of Clementi do not appear to have been published in the *Musical Times*. Perhaps one of our readers might be able to help in tracing them.

JONES.—The tune you quote (or rather misquote, for F E D should be F C A) is sung in the garden scene of Gounod's 'Faust.'

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SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

FRIDAY, DECEMBER 19.

(FIRST POST.)

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Soprano. Alto. Tenor. Bass. Organ.

Andante moderato. *p*

Sun of my soul, Thou

Sun of my soul, . . Thou

Sun of my soul, Thou

Sun of my soul, Thou

Andante moderato. ♩ = 88. *pp* *pp*

mf *cres.*

Sa - viour dear, It is not night if Thou be near; O may no

Sa - viour dear, It is not night if Thou be near; O may no

Sa - viour dear, It is not night if Thou be near; O may no

Sa - viour dear, It is not night if Thou be near; O may no

mf *cres.*

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SUN OF MY SOUL.

p

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

p

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

p

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

p

earth - born cloud a - rise To hide Thee from Thy ser - vant's eyes.

p

SOPRANO (OR TENOR) SOLO.

p

When the soft dews of kind - ly sleep My wea-ried

pp

cres.

eye - lids gen - - tly steep, Be my last thought, how sweet . . to

mp *p* *cres.*

poco accel. *poco rall.*

rest . . For ev - er on my Sa - - viour's breast, . . Be my last

poco accel. *poco rall.*

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p

Watch by the sick; en - rich the poor

rall. *ppp*

mf *p*

With bless-ings from Thy bound - less store; Be ev - 'ry mourn - er's

mf *p*

pp semplice.

sleep to - night Like in-fant's slum - bers, pure and light.

ppp

FULL. *Più animato.*

mp

Come near and bless us when we wake, Ere through the

mp

Come near and bless us when we wake, Ere through the

mp

Come near and bless us when we wake, Ere through the

mp

Come near and bless us when we wake, Ere through the

Più animato. *Solo.*

mp

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poco a poco accel.

world our way . . we . . take; Till in the

poco a poco accel.

world our way we take, . . . Till in the

poco a poco accel.

world our way we take; . . . Till . . in the

poco a poco accel.

world our way we take; . . . Till in the

poco a poco accel.

o - cean of Thy love . . . . . We lose our - selves . . in

o - cean of Thy love We lose our - selves in Heav'n, in

o - cean of Thy love We lose our - selves in Heav'n, . . in

o - cean of Thy love We lose our - selves in Heav'n, in

f

più accel.

Heav'n a - bove, Come near and bless us, come near and

più accel.

Heav'n a - bove, Come near and bless us, come near and

più accel.

Heav'n a - bove, Come near and bless us, come near and

più accel.

Heav'n a - bove, Come near and bless us, come near and

più accel.

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bless us, come near and bless us when we wake, Till in the o - cean

bless us, come near and bless us when we wake, Till in the o - cean

bless us, come near and bless us when we wake, Till in the o - cean

bless us, come near and bless us when we wake, Till in the o - cean

f *cres.* *f*

Largamente.

of Thy love . . We lose our - selves . . . . in

of Thy love . . . We lose our - selves . . . . in

of Thy love . . . . . We lose our - selves . . . . in . .

of Thy love . . . . . We lose our - selves . . . . in

Largamente.

Heav'n, . . . in Heav'n . . . . a - bove.

Heav'n, . . . in Heav'n . . . . a - bove.

Heav'n, . . . in Heav'n . . . . a - bove.

Heav'n, . . . in Heav'n . . . . a - bove.

molto rit.

ff *ff*

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The Competition Festival Record

No. 65.

THE HALIFAX MADRIGAL SOCIETY'S COMMAND PERFORMANCE AT WINDSOR CASTLE.

As recorded in our last issue, the Halifax Madrigal Society gained the chief prize offered at the recent Blackpool Festival. This blue ribbon in the choral competition world they also gained at the two previous Festivals (1911, 1912), and thus they have established a record. It must be remembered that each year they have been pitted against many of the finest small choirs in the whole Kingdom. This achievement was brought to the notice of His Majesty The King, with the result that on November 21 the choir was commanded to appear at Windsor Castle to sing before Their Majesties and the royal guests from Austria. The programme had to be submitted immediately, and the president of the Society, Mr. T. W. Benson, was summoned to Windsor to make all the necessary arrangements. Rehearsals were held every evening until the 19th. The choir travelled to London on the morning of the 21st, and after a brief rest at the Imperial Hotel, Russell Square, journeyed to Windsor, arriving at 8.30 p.m. Carriages conveyed the party to the Castle, and by 9.30 the choir were assembled in the beautiful Waterloo Chamber. There was no platform and no seating accommodation. The Royal party and their attendants came into the apartment soon after 10 p.m., and the following programme was sung through with little or no pause :

Madrigal	'Yield up your ancient fame' ('Cedan l'Antiche')	*Luca Marenzio*
Choral piece (acc.)	'Sleepless dreams'	*Ethel Smyth*
Part-song	'Cargoes'	*Balfour Gardiner*
Descriptive chorus (acc.)	'The mad fire-rider'	*Hugo Wolf*
Choral song	'Nocturne'	*Granville Baniock*
Choral song	'Morning song of praise'	*Max Bruch*
Madrigal	'Sweet honey-sucking bees'	*Wilbye*
Part-songs	'Lord, lovely hast Thou made my dear' ('Dieu! qu'il la fait bon regarder') 'Cold winter, villain that thou art' ('Yver, vous n'estes qu'un villain')	*Debussy*
Choral song	'On Jordan's banks'	*Max Bruch*
Part-song	'Since first I saw your face'	*Ford*
Harmonized air	'Annie Laurie'	*Arr. by Granville Bantock*
National anthem	'God save the King'	*Arr. by Edward Elgar*

There was no other music. The performance lasted about an hour, after which Mr. Benson and Mr. Shepley were presented to The King and The Queen, who expressed their satisfaction with the concert.

The occasion is not one for criticism, but it may be said that the Society fully maintained its very high reputation. The full choir of 89 voices (sopranos, 27; altos, 20; tenors, 18; basses, 24) attended. Dr. McNaught was present as conductor-in-reserve. A sumptuous repast was afterwards served to the choir, and at about 11.30 they were conveyed to the railway station, where a crowd of residents awaited to see them off. Before starting the choir gave a splendid performance of 'On Jordan's banks,' and at midnight the special train left for London. On the next day the choir visited Westminster Abbey and other of the interesting sights of London. A time to be remembered and discussed for the rest of their lives!

On November 20, the night before the visit to Windsor, Mr. Benson and Mr. Shepley were the guests of the London Madrigal Society, at the first dinner and practice of the season. Mr. Lionel H. Franceys, honorary secretary of the Blackpool Festival, was also present as the guest of Dr. McNaught.

BLACKPOOL.—October 13 to 18.

The following list of results supplements those already given in our November issue.

PIANOFORTE.

Open (over 16 and under 18 years of age).

1st. Muriel Hill, Hull.

VIOLIN.

Open (over 16 and under 18 years of age).

1st. Fred Brough

Open.

Test: *Allegro* and *Adagio* from Sonata for Violin and Pianoforte (J. S. Bach).

1st. Fred. Brough.

VIOLA.

Test: 'Canto Popolare' (Elgar).

1st. Wm. H. Bushell.

VIOLONCELLO.

Test: 'Le Cygne' (Saint-Saëns).

1st. Burley Copley, Jun.

VOCAL SOLOS.

Girls.

Test: 'Secrets' (Schubert).

1st. Bertha Street.

Boys.

Test: 'The swallow's flying west' (Brahms).

1st. H. Proctor Moorhouse.
Bertie Gamble.

PIANOFORTE TRIO.

(Six entries.)

Test: Trio in E flat, Op 1, No. 1 (Beethoven).

1st. Mrs. F. Yardley's Trio, Solihull.

2nd. The Willans Sugden Pianoforte Trio, Keighley.

String Quartet.

(Four entries.)

Test: Quartet in E flat, Op. 12 (Mendelssohn).

1st. The Willans Sugden Quartet, Keighley.
2nd. The Mauldeth Quartet, Manchester.

Operatic Duet.

Test: 'Lovely maid in the moonlight' (Puccini).

1st. Miss Maude A. Warde and Mr. W. Cooper, Barnsley.

Operatic Quartet.

Test: 'La Bohème'—Portion of Act 3 (Puccini).

1st. The Manchester Operatic Quartet.

Mixed-Voice Quartet.

(Seven entries.)

Tests: Gipsy Song, No. 9, Op. 103 (Brahms).
Gipsy Song, No. 10, Op. 103 (Brahms).

1st. The Alexandra Quartet, Barnsley.
2nd. Skipton Clarendon Quartet Party, Skipton.
3rd. Blackpool Clarendon Quartet, Blackpool.

String Orchestra.

Test: Air with variations, 'The Vicar of Bray' (Ernest Austin).

Barnsley Symphony String Orchestra (Mr. B. Langdale).
1st. Padiham String Orchestra (Mr. Harry Tate).
2nd. Mr. Arthur W. Kaye's Huddersfield String Orchestra (Mr. Arthur W. Kaye).
Nelson Congregational Orchestra (Mr. Charles Townsley).

Full Orchestra.

Test: Overture, 'The Barber of Bagdad' (Cornelius).

1st. Slaithwaite Philharmonic Society (Mr. Arthur Armitage).
2nd. Nelson Congregational Orchestra (Mr. Charles Townsley).

KEIGHLEY.—October 25 and November 1.

The annual competitive gathering known as the 'Summerscales' Competitions was held successfully in spite of electoral turmoil. The first day was fully occupied by the work of the children. The chief prize for class-singing went to Bradford Heaton Church Day School (Mr. J. H. Wilkinson) for the best performances of Parker's 'An evensong' and Hatton's 'Jack Frost.' Brunswick Street, Nelson (Mr. H. Whitaker), were first in a class for Band of Hope choirs, &c., and Queen's Road C.S. were first in a sight-reading test. The successful solo competitors were Harry Frear and Florence Adelaide Taylor for singing, Frank H. Noble (junior class) and Joseph Butterworth (senior class) for violin-playing.

Two contests for adult choirs that had not previously won a first-prize were decided on this day. The successful entrants were Bradford Philharmonic Society (Mr. C. Milne Rook) among mixed-voice choirs, and Batley Liberal Club among male-voice choirs.

The principal event at the second meeting was the Challenge Shield class for mixed-voice choirs. The first- and second-prizes were taken by Keighley Vocal Union (Mr. W. H. Whitaker) and Bradford Vocal Union (Mr. J. Barker). Keighley Vocal Union were also first in the sight-reading test and the class for ladies' voices. The winning male-voice choir was Todmorden (Mr. Harold Lees). Craven Quartet, Silsden, were best out of six parties. The prizes for solo-singing were won by Miss Gladys Peel (contralto) and Mr. J. W. Widdop (tenor). Miss Peel and Mr. H. Thomas (tenor) were the best sight-readers.

The adjudicators were Miss Edith Robinson and Dr. Bairstow at the first meeting, and Dr. Bairstow alone at the second.

NOTTINGHAM.—October 25.

This Festival is continually expanding in usefulness. As will be seen from the list of choral entries we give, the area of its appeal is a wide one. The adjudicators were: Dr. W. G. McNaught, Mr. Harry Evans, Mr. Granville Humphreys, Madame Edith Hands, Mr. C. Rawdon-Briggs and Mr. Bernard Johnson.

Mixed-Voice Choirs.

Tests: (a) 'My bonnie lass she smileth' (E. German).
(b) 'Thou wilt keep him' (C. L. Williams).

2nd. Melton Mowbray Wesleyan (Mr. J. W. Warner).
3rd. Billingborough Choral (Mr. E. Corlett).
1st. Swadlincote Glee Singers (Mr. W. Jones).
Annesley Woodhouse Co-operative (Mr. G. H. Attwood).
Huthwaite Harmonic Prize Choir (Mr. S. Paling).
Leeming Street P.M., Mansfield (Mr. H. Blythe).
Manfield, Northampton (Mr. W. F. Marshman).
Matlock Vocal Society (Mr. L. G. Wildgoose).

Mixed-Voice Challenge Shield Class.

Tests: (a) 'I wrestle and pray' (Bach).
(b) 'Phœbe' (C. V. Stanford).
(c) 'The Spring is here' (F. Hegar).

Melton Mowbray Choral Society (Mr. J. W. Warner).
Kettering Excelsior (Mr. R. J. Williams).
Tibshelf and Newton Choral Society (Mr. H. Price).
Eccleshill Choir, Bradford (Mr. James T. Wilcock).
The Johnson Peters Birmingham Choir (Mr. W. Johnson Peters).
3rd. The William Woolley Choral Society (Mr. William Woolley).
1st. Nottingham Philharmonic Society (Mr. William Turner).
Mansfield and Sutton Co-operative Choir (Mr. Fred Ward).
2nd. Garibaldi Choral Society, Grimsby (Mr. Percy Wilson).

Male-Voice Choirs.

Tests: (a) 'Boot and saddle' (Granville Bantock).
(b) 'The linden blossom' (Moellendorff).

Mansfield and Sutton Co-operative (Mr. Fred Ward).
Billingborough Choral Society (Mr. E. Corlett).
Melton Mowbray (Mr. E. P. Smyth).
Kettering Gleemen (Mr. S. Roughton).
1st. Coventry Musical Club (Mr. John Chapman).
Rugby (Mr. H. B. Lane).
Alfreton Orpheus Glee Club (Mr. C. Robinson).
2nd. Church Gresley Primitive Methodist (Mr. G. Walton).
Alfreton Congregational (Mr. E. Walker).
Pye Hill and District (Mr. J. Bonsall).
Boots' Choral Union (Mr. E. S. Waring).
3rd. Garibaldi, Grimsby (Mr. Percy Wilson).

Female-Voice Choirs.

Test: 'To blossoms' (Percy Bowie).

1st. Mr. W. Turner's Girls' Prize Choir (Mr. W. Turner).
Melton Mowbray Ladies' Choir (Mr. E. Percy Smyth).
Billingborough Choral Society (Mr. E. Corlett).
2nd. Swadlincote Glee Singers (Mr. W. Jones).
St. Cecilia, Grimsby (Miss P. Market).
3rd. Garibaldi, Grimsby (Mr. P. Wilson).
Cooper and Roe Girls' Choir, Ruddington (Mrs. Annie Francis).
Eccleshill Ladies' Choir (Mr. J. T. Wilcock).
Birmingham Ladies' Choir (Mr. W. Johnson Peters).
Manfield, Northampton (Mr. W. F. Marshman).
Mansfield and Sutton Co-operative (Mr. F. Ward).

Solo-Singing Classes.

Soprano.

Test: 'Oh, had I Jubal's lyre' ('Joshua,' Handel).

1st. Winnie Woollatt.

Contralto.

Test: 'Pleading' (Elgar).

1st. Amy Jowett.

Tenor.

Test: 'Ah, moon of my delight' (Liza Lehmann).

1st. Tom G. Patterson.

Baritone.

Test: 'Be comforted' / 'The Lord worketh wonders' ('Judas Maccabæus,' Handel).

1st. William Edge.

Bass.

Test: 'Hear me! ye winds and waves' ('Scipio,' Handel).

1st. J. Weston.

PIANOFORTE (under 21 years).

Test: 'Troika' (Tchaikovsky).
1st. A. E. Chidzey.

Test: (a) Violin Solo, 'Walther's Preislied' (Wagner).
1st. Helena Reed.

VIOLIN.

Test: Sonata in A (Handel).
1st. Alice E. Hamer.

A welcome feature of this Festival is the singing of the test-pieces by the combined choirs. Mr. Charles E. Riley conducted with his usual alertness and ability.

HASTINGS MUSICAL FESTIVAL.—October 27 to 29.

This Festival, now in its fifth year, has grown from year to year, and it is satisfactory to note that the public interest has increased. In the opinion of Dr. Charlton Palmer, a higher level of excellence was reached this year than on any previous occasion. This may be taken as evidence of the good work which the Festival inspires, and should be a great encouragement to its promoters. A Prize composition, a part-song set to words selected by the committee, 'There is beauty on the mountain,' was won by Dr. Herman Brearley, a highly-esteemed local professor. A challenge shield that was offered for competition for mixed-voice choirs of fifty voices attracted entries from Folkestone, Eastbourne, and Hastings, and was won by the Hastings Madrigal Society. In the female-voice choir class, this Society also won the first-prize. Miss Ruth Smith was successful in the gold medal class for previous winners, and the Ore Male-Voice Choir, conducted by Mr. Fred. Shoesmith, were the winners in the class for male-voice choirs.

In addition to Dr. Charlton Palmer, the other adjudicators were Dr. Eaton Faning, Mr. Dan Price, Mrs. Knatchbull (Miss Dora Bright), Madame Alice Toothill, Miss Florence Aylward, Mr. W. F. Freeman, Mr. George Wilby, and Mrs. Cameron Taylor.

The hon. secretaries, Lady Vere Isham and Mr. J. B. Lockey, on whom the chief burden of the organization of the Festival fell, are to be congratulated on the success of their efforts.

The success which has attended this Festival should go a long way in stimulating enthusiasm on the South Coast, where zeal in cultivating the musical art seems to progress somewhat slowly when compared with the vigour shown in some of the northern counties.

BARROW.—November 6, 7, 8.

This Festival as usual produced some results of the very highest worth. The competitions were well attended by choirs and listeners, and keen interest was shown. The adjudicators were Mr. Harry Evans and Mr. J. E. Adkins. Below we summarise the chief results:

MIXED-VOICE CHOIRS.

Tests: 'Song of Proserpine' (Coleridge-Taylor).
'Cargoes' (Balfour Gardiner).

1st. Barrow Madrigal Society.
2nd. Carnforth.
3rd. Haverigg and Millom.
Bradford Philharmonic.

The choir last mentioned were first in a special competition for madrigal singing, in which the test was 'So saith my fair,' by Luca Marenzio.

MALE-VOICE CHOIRS (five entries).

Tests: 'Into the silent land' (Arthur Foote).
'The sailor's return' (Percy Fletcher).

1st. Lancaster.
2nd. Barrow Madrigal Society.

Four female-voice choirs, of which Barrow St. James's Choir were the best, sang Bantock's 'To the evening star,' and Schumann's 'The forest fay.'

There were also competitions for local choral societies, in which the prizes were won by King's Hall Choir (mixed voices), Millom (male voices), and Millom Wesley Guild (Girls' Friendly Societies).

In the chief competition for junior choirs, Askam Senior Council School gained first place. Two choirs competing in the singing of the Cantata, 'Mice in council' (W. McNaught) gave a combined performance under Mr. Harry Evans.

The chief solo prize-winners were Miss May Robinson (soprano), Miss Doris Young (contralto), Mr. Horace Bennett (tenor), Mr. G. W. Horne (baritone), and Mr. Cecil Rhodes (bass), Miss Frances M. Casson (pianoforte), and Miss Ethel Richmond (violin).

STOCKSBRIDGE.—November 1 and 15.

The annual competitions were brought to a musical and financial success, although the choral section was not well supported on the whole. The first-prizes in the choral classes were as follows:

JUNIOR CHOIRS (Open).

Abbeydale (Girls) C.S. (Miss Watkinson).

MALE-VOICE CHOIRS (Local).

Stocksbridge Choral Union (Dr. W. M. Robertshaw).

MALE-VOICE CHOIRS (Open).

Stocksbridge P.M. (Mr. F. W. Hill).

CHURCH AND CHAPEL CHOIRS.

Stocksbridge P.M.

FEMALE-VOICE CHOIRS.

Stocksbridge Choral Union.

MIXED-VOICE CHOIRS.

Stocksbridge Choral Union.

The adjudicator was Mr. J. A. Rodgers.

SOUTHEND AND SOUTH-EAST ESSEX MUSICAL FESTIVAL.—November 8 to 15.

This Festival is now in its third year. The choral entries on this occasion were not numerous, but these deficiencies were amply made up by the entries in other classes. The programme of tests was a very good one, there being no shoddy music. The audiences were large, and generally much life and interest were exhibited. The following were the chief results:

PIANOFORTE SOLO.

(For candidates aged 16 and 17 years.)

1st. Miss Gladys Shrapnel.

VIOLIN SOLO.

(For candidates aged 18 years and upwards.)

1st. John H. Haigh.

VOCAL SOLOS.

1st. Girls, Josephine Swift.
1st. Boys, Archibald Sloman.
1st. Soprano, Miss Ivy G. Boyle.
1st. Mezzo-Soprano, Miss Gertrude Fishleigh.
1st. Soprano (2nd song), Miss Ethel Beale.
1st. Contralto, Miss Minnie R. Brown.
1st. Baritone, Mr. Arthur Seton.
1st. Bass, Mr. Frank W. Harvey.

CHURCH CHOIRS OF MIXED VOICES.

Tests: 'He watching over Israel (Mendelssohn).
'Fierce was the wild billow' (Tertius Noble).
St. George's Presbyterian (Miss E. Duniam Jones).

1st. Crowstone Congregational (Mr. H. J. Teakle).
Park Road Wesleyan (Mr. Philip H. Kessell).

All these choirs showed good training. The winning choir was well equipped and disciplined. In the Mendelssohn chorus they sang too slowly, but in other points they were excellent.

CHAIR EISTEDDFOD IN LONDON AT CENTRAL HALL, WESTMINSTER.—November 20.

London does not often have a chance of witnessing a 'Chair' Eisteddfod. The event arranged at the new and commodious Central Hall, Westminster (erected by the Wesleyan body) afforded this opportunity. The 'chairing,' however, is not to do with music: it is the reward of a successful bard. The Festival, if we may use the word, was an extraordinary success in drawing choirs from the provinces, more especially from Wales.

In the male-voice choir section there came the New Siloh Choir, the Ebbw Vale Male Choir, the Cleveland Harmonic Male Choir, the Midsomer Norton Choir, the Bargoed Choir, the Llanelly Choir, the Williamstown Choir, the Wren Male Choir, the Tonyrefail Choir, and the Margam Glee Society from Port Talbot. The test-piece was Dard-Janin's 'Peace and War.' Cleveland was first.

In the mixed-voice section ten choirs competed—the Penygraig Music Lovers, the Cambrian Harmonic Society, the New Jewin Choir, the Woolwich Co-operative Choral Society, the Camberwell Choral Society, the Willesden and District Choir, the Carmarthen Young Choristers' Glee Society, the Essendine Choir, the Finchley Presbyterian Church Choral Society, and the Llansamlet Choral Society. The test-piece was 'Efe a ddaw' ('The Lord shall come'), by Pughe Evans.

The prize went to the Woolwich Co-operative Choral Society (Mr. John Hines), with 93 marks, Finchley coming next with 89, and Camberwell third with 88. So gallant Wales was defeated, not even being placed.

CRYSTAL PALACE.—November 22.

This wonderfully successful event was promoted by Mr. Granville Humphreys on behalf of the Crystal Palace management. Many people shook their heads when it was proposed to hold competitions in such an arena in the month of November. But the optimism of Mr. Humphreys was, as the event proved, thoroughly justified, and even he was surprised at the response made by competitors, no fewer than 2,000 being drawn from a very wide area. The chief results were as follows:

PIANOFORTE.

Open Class (Seniors).

1st. Miss D. Augusta Chilton-Griffin.

VIOLIN SOLOS.

1st. Ruth Pedersen.

Open Class.

1st. Miss W. Joan Clare.

VOCAL SOLOS (Open).

1st. Soprano, Miss Amy Knightly.
1st. Mezzo-Soprano, Miss Eleanor A. Gillespie.
1st. Contralto, Miss Elsie Rohm.
1st. Tenor, Mr. Sidney Pointer.
1st. Baritone, Mr. Howard Fry.
1st. Bass, Mr. John H. Hummel.

FEMALE-VOICE CHOIRS (Open).

Tests: 'How merrily we live' (Michael Este).
'Soul-star' (Granville Bantock).

2nd. The Willesden District Choir (Mr. J. S. Waddell).
3rd. Essendine Ladies' Choir, Willesden, N. (Mr. William Kendall).
1st. Boots' Ladies' Choir, Nottingham (Mr. C. E. Riley).
(Nine choirs competed.)

CHURCH OR CHAPEL CHOIRS.

Test: 'O that I knew' (Bennett).

1st. High Street Wesleyan Church, Clapham (Mr. Wesley Hammet).
2nd. Britannia Row Congregational Church, Holloway, N. (Mr. A. G. Carver).

MIXED-VOICE QUARTET (Open).

Test: 'Come, sweet morning' (Arranged by A. L.)

1st. The Nafford Quartet, Birmingham.

MIXED-VOICE CHOIRS (Open).

Tests: 'Weary wind of the west' (Elgar).
'Since first I saw your face' (Thomas Ford).

Sutton Musical Society (Mr. P. W. H. Carpenter).
Penge and Beckenham Co-operative Choral Society (Mr. Percy A. Bullmann).
Woolwich Co-operative Choral Society (Mr. John Hines).
The Willesden District Choir (Mr. J. S. Waddell).

2nd. Essendine Choir, Willesden (Mr. William Kendall).
The Pearl Choir, Chelsea (Mr. Charles Smith).
Camberwell Choral Society (Mr. W. J. Hooper).
1st. Vineyard Choir, Richmond (Mrs. Nelly Lyne).
Albion Hall Choir (late Queen's Road, N.E.) (Mr. Walter Penn).
Excelsior Choir, Chelmsford (Mrs. T. H. Waller).
3rd. The Manfield Choir, Northampton (Mr. W. F Marshman).

MALE-VOICE CHOIRS (Open).

Tests: 'Feasting I watch' (Elgar).
'Hymn before action' (Walford Davies).

3rd. Excelsior Male-Voice Choir, Chelmsford (Mrs. T. H. Waller).
1st. Coventry Musical Club Male-Voice Choir (Mr. John Chapman).
2nd. Essendine Male-Voice Choir, Willesden, N. (Mr. W. Kendall). (Seven choirs competed.)

The adjudicators were Dr. W. G. McNaught, Mr. Visetti, Mr. Dan Price, Mr. Russell Bonner, Mr. Percy E. Fletcher, and Mr. S. Filmer Rook.

NEW JEWIN EISTEDDFOD, ALDERSGATE STREET, LONDON.

The annual Eisteddfod was held on November 6, and attracted a large number of competitors. The standard of the solo items was exceptionally high. The choral prize was won by the Fann Street Choir, conducted by Mr. Thomas. Dr. Caradog Roberts adjudicated.

LEIGH (LANCS.).—October 24, 25.

The juniors competed on the first day and the adults on the second day. The chief choral prize was won by the Leigh P.M. Choir. In the class confined to Wesleyan Choirs five choirs competed, and the prize was awarded to Earlestown Wesleyan Choir. The adjudicators were Dr. Caradog Roberts and Mr. H. Dauber.

THE MYTH AGAIN.

In our September issue we stated that no evidence had reached us to support the assertion that had been made (in *The Choir*) that 'it is a fact that some choirmasters and soloists prepare their music for competitions *not in accordance with the composer's intentions* so much as to suit the *known vagaries* and preferences of the adjudicators for the time being.' Now, notwithstanding a vague statement by Mr. Rutland Boughton, an entertaining and quite nicely-written article by Mr. Gerald Cumberland—whose opinion on the equator would be as interesting and as relevant to the issue—and an editorial in the November number of *The Choir*, we are still uninformed, and, therefore, incredulous. Not a single scrap of honest, straightforward evidence has been brought forward to prove that competitors deliberately ignore composers' intentions in order to satisfy the vagaries of adjudicators and that they win prizes by so doing. The present writer has been closely associated for many years with all the best-known adjudicators in the Kingdom. Familiar as he is with all their ways and outlook on musical interpretation, he declares that he would be puzzled to know how to proceed with the preparation of, say, the Morecambe tests for next year in order to meet the assumed peculiar views of any one of his fellow adjudicators. Yet we are told of wonderful conductors who are able to project their knowledge of 'vagaries,' and the precise amount of violence to a composer's intentions that will be approved, into the interpretation of new pieces! On this outrageous theory the said vagaries are rigid habits, and the calculation of allowable liberties an exact science! *Nous ne pensons pas!*

M.

We have received the Syllabus of the Morecambe Festival (May 5 to 9) and the Report for 1913; also a Syllabus for the Midland (Birmingham) Festival (May 19 to 23), and the Bristol Exhibition Festival (June 3 to July 18). These documents we shall devote special attention to next month.

The junior results of the foregoing competitions are recorded in the SCHOOL MUSIC REVIEW.

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Students who show special merit and ability receive the distinction of being elected by the Directors Associates of the Institution, and are thereby entitled to the use after their names of the initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the initials L.R.A.M. The syllabus is issued annually at Easter. Last day for entry for the September Examination, June 30; for the Christmas Examination, October 31.

An examination of persons engaged in the Training of Children's Voices is held in September and during the Christmas Vacation, and a certificate is granted to successful candidates.

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F. W. RENAUT, Secretary.

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